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## Atlantic Monthly Press

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## Winter 2011



**ATLANTIC MONTHLY PRESS**

**HARDCOVERS**



*From the award-winning author of **The Devil That Danced on the Water** and **Ancestor Stones** comes **The Memory of Love**, a beautiful and masterfully accomplished novel about the resilience of the human spirit and the driving force of love*

## THE MEMORY OF LOVE

*A Novel*

**Aminatta Forna**

- *Ancestor Stones* was the winner of the Hurston/Wright Legacy Award for Debut Fiction, a *New York Times* Book Review Editor's Choice, and selected by the *Washington Post* as one of the Best Novels of 2006
- *The Devil That Danced on the Water* was a finalist for the Samuel Johnson Prize
- Forna was named one of Africa's most promising new writers by *Vanity Fair*
- Forna was the recipient of Germany's LiBeraturpreis and nominated for the International Dublin IMPAC Award

**Also available:**

**Ancestor Stones**

(978-0-8021-4321-1 • \$14.00 • US0)

**The Devil That Danced on the Water**

(978-0-8021-4048-7 • \$14.00 • US)

\$24.95 (Canada: \$29.95)

hardcover

6 x 9, 464 pp.

Fiction (FIC019000)

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All other rights: David Godwin Associates  
(London, tel.: 207-240-9992)

Carton quantity: 20

Export: USC

Residence: London



SIMON WESTCOTT

Aminatta Forna has established herself as one of the most breathtaking writers out of Africa today, winning readers' hearts and critical acclaim. Now, in her newest novel, *The Memory of Love*, she evokes the haunting atmosphere of a country at war, and the powerful stories of two generations of African life.

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

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

- *prepublication reading copies available*
- *8-city tour*  
(Boston • New York City • Washington, D.C. • Chicago • Austin • Los Angeles • San Francisco • Toronto)
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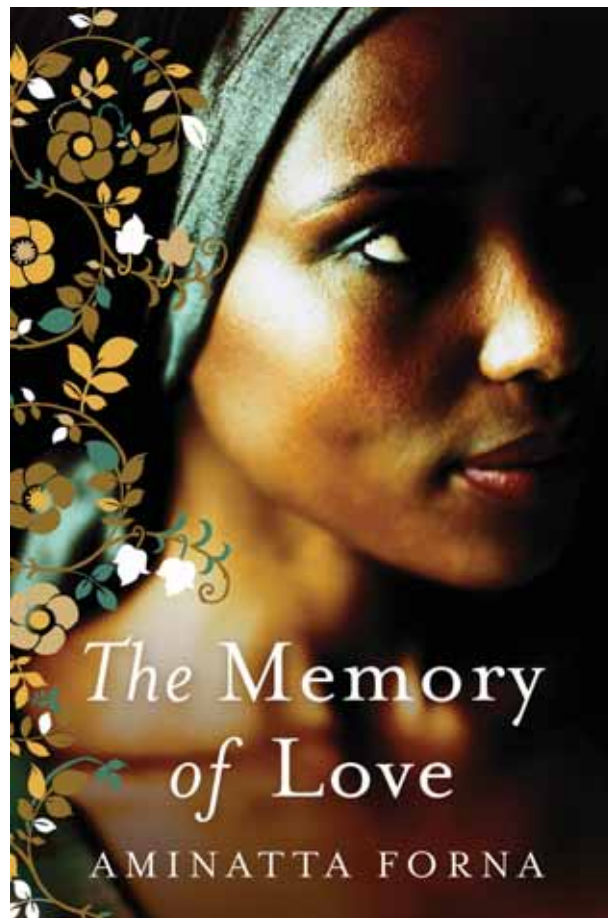
Excerpt from

## THE MEMORY OF LOVE

On the walk to work Kai had heard the sound of mortars for the first time, beginning with the cheerful whistling overhead and ending in an explosion. He began to run, arriving to find the hospital in chaos. His heart still pumped from the run, to him it was exhilarating. The army had mutinied and stormed the central prison, the prison gates had been torn down. The first casualties were prisoners. Burns mostly, and the effects of smoke inhalation, for the first wave of departing prisoners had set fire to their quarters, forgetting or perhaps heedless of the fate of the other inmates. The fires burned all night, the sacking of the city continued. That day, apart from burns, he had treated more gunshot wounds than he had seen in his career as a surgeon.

The next time Kai left the building it must have been around midnight. It was dark. For the last five hours he'd been working by the light of a camping lantern. He stood listening to the sound of gunfire. A time would come when he would be able to identify the make and model of a weapon from the sound it made, match the resulting injuries to those weapon types. For now he stood and stared at the sky, the iron rich scent of blood rising from the stains on his gown. He felt exhausted, and at the same time utterly content. He smiled.

Then he remembered Nenebah.



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

### PRAISE FOR THE MEMORY OF LOVE:

"Delivering us to a common center, no matter where we happen to have been born, Aminatta Forna tackles those great human experiences of love and war, of friendship, rivalry, of death and triumphant survival. Often darkly funny, written with gritty realism and tenderness, *The Memory of Love* is a profoundly affecting work."

—KIRAN DESAI, WINNER OF THE MAN BOOKER PRIZE FOR *THE INHERITANCE OF LOSS*

"A subtle and complex exploration, daring in depth and scope . . . Forna is a writer of great talent who does not shy from tackling the toughest questions about why humans do the things they do: from the smallest acts of betrayal to the greatest acts of love."—MONICA ALI, AUTHOR OF *BRICK LANE*

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

"As Forna's forensic reinhabiting of the aftermath of the conflict reveals, these wounds may have vivid physical realities, but it is always behind the eyes that they are felt most keenly."

—TIM ADAMS, *THE OBSERVER* (LONDON)

***"In this powerful and engaging new book, Brian Hicks tells the compelling story of Chief John Ross and the tragedy of the Cherokee Nation. By focusing on the Ross family, Hicks brings narrative energy and original insight to a grim and important chapter of American life."*** —Jon Meacham, *Pulitzer Prize-winning author of American Lion*

## TOWARD THE SETTING SUN

*John Ross, the Cherokees, and the Trail of Tears*

**Brian Hicks**



BETH HICKS

- *Raising the Hunley: The Remarkable History and Recovery of the Lost Confederate Submarine* was a selection of the Book-of-the-Month Club, the History Book Club, and the Military Book Club
- Hicks has been featured on NPR, the Discovery Channel, and CBS *Sunday Morning* and in the *Boston Globe*, and the *Chicago Tribune*
- national radio coverage
- major review coverage
- internet/blog marketing campaign
- newsletter cooperative advertising available

\$26.00 (Canada: \$30.95)

hardcover

6 x 9, 416 pp.

black-and-white illustrations and map

Nonfiction, History, Native American Studies  
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(tel.: 914-400-4147)

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Residence: Charleston, SC

**B**rian Hicks's *Toward the Setting Sun* chronicles one of the most significant but least explored periods in American history, recounting the little-known story of the first white man to champion the voiceless Native American cause.

The son of a Scottish trader and a quarter-Cherokee woman, Ross was educated in white schools and was only one-eighth Indian by blood. It was not until he was twenty-two, when he fought alongside "his people" against the Creek Indians, a neighboring rebel tribe, that he knew the Cherokees' fate would be his. As Cherokee chief for four decades in the early- to mid-nineteenth century, he would guide the tribe through its most turbulent period, at once civilizing it for a new era and furiously defending it from white encroachment.

The Cherokees' plight lay at the epicenter of nearly all the key issues facing a young America: western expansion, states' rights, judicial power, and racial discrimination. Clashes between Ross and President Andrew Jackson raged over decades, from battlefields and meeting houses to the White House and Supreme Court. But Jackson began to methodically evacuate each of the other "Civilized Tribes" to land beyond the Mississippi River and felt no shame in ignoring decades of U.S.-Indian treaties. As increasing numbers of whites settled illegally on the Nation's native land, including Ross's beloved home at Head of Coosa, the chief remained steadfast in his refusal to sign a treaty agreeing to removal. Only when a group of renegade Cherokees betrayed their chief and negotiated an agreement with Jackson's men behind Ross's back was he forced to give way and begin his journey west.

In one of America's great tragedies, thousands of Cherokees died during the tribe's migration on the Trail of Tears, and the survivors who made it to Oklahoma were left to build a new life. *Toward the Setting Sun* retells the story of our nation's expansionist aspirations from the native perspective, and takes a critical look at the well-rehearsed story of American progress.

Excerpt from

## TOWARD THE SETTING SUN

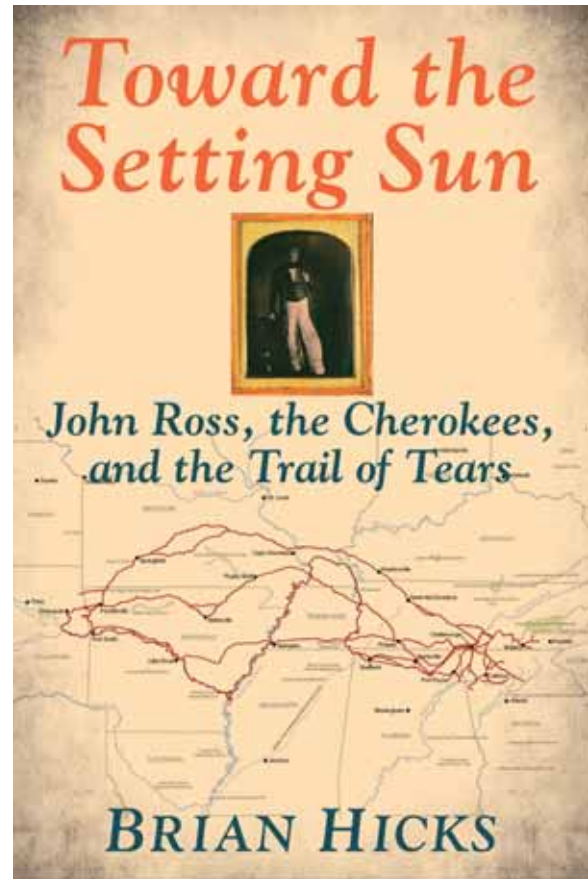
When Harris cocked his rifle, Ross wheeled his horse around and galloped off, retreating from the sound of the gun's report. Ross knew the countryside well, and that knowledge gave him an advantage in the dark. He rode fast, knowing that it was not only himself, but the entire Cherokee Nation he had to save. The tribe depended on him; there was no one else who could stop President Jackson.

Even though the attack made his blood boil, turning to fight never occurred to Ross. He was not a warrior, and he knew it. Ross's only thoughts were of escape. Although it would have been natural to be afraid, Ross was more annoyed than anything else. The attack was just something else standing in the way of his business. He knew that he must get away, but he still had much work to do.

Andrew caught up to Ross within minutes, and the two rode quickly and quietly through the night. After a while, they turned off the trail that led to Coodey's, not wanting to bring this trouble on their nephew.

As his horse sprinted, dodging branches on the narrow trail, John Ross had little time to wonder who had sent this man Harris. Had it been the governor of Georgia, the president of the United States, or one of his own tribesmen? In truth, he knew it mattered very little at that moment, because he could hear the man gaining.

And then another shot rang out in the dark.



BRIAN HICKS, who is of Cherokee heritage, is a senior writer for *The Post and Courier* in Charleston, South Carolina. This is his fifth book.

### PRAISE FOR TOWARD THE SETTING SUN:

"Brian Hicks tells a compelling story about a determined Cherokee leader who was forced to make hard choices absent any good options in a rapidly changing land.

*Toward the Setting Sun* is an honest, provocative examination of tragic betrayal and the limits of power for the Native American."

—SCOTT ZESCH, AUTHOR OF *THE CAPTURED: A TRUE STORY OF ABDUCTION BY INDIANS ON THE TEXAS FRONTIER*

"Brian Hicks's mastery has made history come alive as he reveals the voices of the past reaching out to us. *Toward the Setting Sun* is an extraordinary account of a sad time in our nation's history.

It is truly timeless and of great historical worth."

—CLIVE CUSSLER

*A page-turning triumph from the internationally best-selling thriller author Mo Hayder—Gone is a riveting tale that pits detective Jack Caffery and police diver Flea Marley against a carjacker who is making every parent's worst nightmare come true.*

## GONE

*A Novel*

**Mo Hayder**

- Hayder was a finalist for the Crime Writers' Association's Dagger in the Library for an outstanding body of work
- *Gone* has been long listed for the 2010 Theakstons Old Peculier Crime Novel of the Year Award
- *Skin* and *Ritual* were Indie Next selections
- *Ritual* was selected as one of *Publishers Weekly's* Best Books of the Year
- *Pig Island* was a finalist for the Barry Award for Best British Crime Novel and a Crime Writers' Association's Dagger Award

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\$23.00

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U.S. rights: Atlantic Monthly Press

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Carton quantity: 24

Export: US0xE

Residence: Bath, England



**“Mo Hayder raises the bar high when it comes to crime fiction and she’s done it again with this clever, stomach-churning, fast-paced, top-notch thriller.”**  
—Angela Cooke, *Sunday Express* (UK)

**P**raised as a “maestro of the sinister” by the *New York Daily News*—Mo Hayder delivers her most suspenseful novel to date. By turns thrilling and horrifying, *Gone* follows the investigation of a brilliant and twisted carjacker with a disturbing game to play.

Jack Caffery’s newest case seems like a routine carjacking, a crime he’s seen plenty of times before. But as the hours tick by and his investigation morphs into a nightmare, he realizes the sickening truth: the thief wasn’t after the car, but the eleven-year-old girl in the backseat. Meanwhile, police diver Sergeant Flea Marley is pursuing her own theory of the case, and what she finds in an abandoned, half-submerged tunnel could put her in grave danger. The carjacker is always a step ahead of the Major Crime Investigation Unit, toying with their minds in taunting letters, and ready to strike again. As the chances for his victims grow slimmer, Jack and Flea race to fit the pieces together in time.

*Gone* is Mo Hayder at her terrifying best. Each dark and captivating twist reveals a new dimension to this tight-knit plot, burrowing deeper into the chilling and clever world Mo Hayder creates.

**“*Gone* is Mo Hayder’s most compulsive thriller yet.”**

—Henry Sutton, *Daily Mirror* (UK)



Excerpt from

## GONE

The picture had the typical graininess of a low-end CCTV system, the camera trained on the entrance ramp of the car park. The opaque time code graduated from black to white and back again. The screen showed cars ranked in painted bays, winter sunlight coming through the entrance ramp beyond them, bright as a floodlight. At the back of one of the vehicles—a Toyota Yaris—a woman stood with her back to the camera, loading groceries from a trolley. Jack Caffery was an inspector with eighteen years of the hardest policing in his pocket—Murder Squad, in some of the country's toughest inner-city forces. Even so, he couldn't fight the cold pinch of dread the image gave him, knowing what was going to happen next on the film.

The sunlight behind her flickered and she lifted her head to see a man running fast down the ramp. He was tall and broad, in jeans and a puffy jacket. Over his head he wore a rubber mask. A Santa Claus mask. To Caffery that was the creepiest part of it—the rubber mask bobbing along as the man raced toward Rose. The grin didn't change or fade as he got close to her.



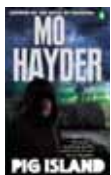
Also available from Penguin Books:

*The Devil of Nanking*

(9780143036999)

*Ritual*

(9780143116073)



*Pig Island*

(9780143113607)



## PRAISE FOR MO HAYDER:

"The very best thing a writer can do is to thoroughly and completely immerse the reader in a strange new world.

**Mo Hayder does it to perfection"**

—MICHAEL CONNELLY

"I stand in awe of Mo Hayder's incomparable gifts as a storyteller."

—TESS GERRITSEN

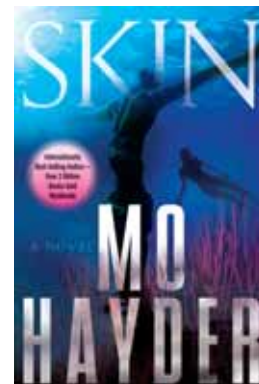
*"Hayder fans expect an adrenalin-pumping plot with a high gruesome quotient and complex characters that don't just flirt with evil, they sometimes embrace it."*

—Carole E. Barrowman, Milwaukee Journal Sentinel

## SKIN

*A Novel*

Mo Hayder



"Focused and suspenseful."

—*The Washington Post*

In her eerie and hair-raising thriller *Skin*, Mo Hayder trails her two unforgettable protagonists as they race to staunch a rising tide of blood in a sweltering port town.

When the decomposing body of a young woman is found, the wounds on her wrists suggest an open-and-shut case of suicide. But Jack Caffery is not so sure. Other apparent suicides are cropping up, and they all have a connection to Elf's Grotto, a nearly bottomless network of flooded quarries just outside the city. Caffery begins to suspect a shadowy and sinister predator, someone—or something—that can disappear into darkness and slip into houses unseen. Working alongside Caffery is rough-and-tough police diver Flea Marley, but while pursuing her investigation, she stumbles upon something far too close to home that no one—not even Caffery—can help her face.

*Skin* is a penetrating dissection of family, friendships, and the evil that can tear them apart—or bind them together. Devious and disturbing, it introduces one of Hayder's most horrifying villains yet.

MO HAYDER is also the author of *Birdman*, *The Treatment*, *The Devil of Nanking*, *Pig Island*, and *Ritual*.

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5 1/2 x 8 1/4, 384 pp.  
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Previous edition:  
978-0-8021-1930-8

*From the best-selling author of **The Dress Lodger**, comes a brilliant new novel about the secrets, lies, and fears that haunt several generations of one Appalachian family.*

## WITCHES ON THE ROAD TONIGHT

Sheri Holman



LIZ SCHNORE

- *The Dress Lodger* has sold over 300,000 copies, and was a *New York Times* Notable Book and a Book Sense 76 selection
- *The Mammoth Cheese* was short-listed for the Orange Prize for Fiction
- *The Mammoth Cheese* was a *San Francisco Chronicle* and a *Publishers Weekly* Book of the Year, and a Book Sense 76 selection
- *prepublication reading copies available*
- *8-city tour*  
(Boston • New York City • Philadelphia • Washington, D.C. • Richmond, VA • Raleigh/Durham/Chapel Hill • Atlanta • Miami)
- *major review coverage*
- *IndieBound outreach campaign*
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- *reading group guide available online at [www.groveatlantic.com](http://www.groveatlantic.com)*
- *online promotion ([www.sheriholman.com](http://www.sheriholman.com))*

\$24.00 (Canada: \$28.95)

hardcover

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World rights: Atlantic Monthly Press

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(tel.: 212-317-8810)

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Export: USCO

Residence: Brooklyn, NY

Critics have compared Sheri Holman to Charles Dickens and Barbara Kingsolver for her remarkable ability to limn the lives and communities of people and places, past and present, in vivid, clairvoyant detail. In *Witches on the Road Tonight*, her most ambitious novel, she takes readers deep into the backwoods of the Depression-era south, where dark folklore and witchcraft ignite imaginations, and brings us to contemporary New York, where fear has evolved into a very different kind of desired impulse.

As a child growing up in rural Virginia, Eddie Alley's quiet life is rooted in the rumors of his mother's sorcery. But when they're visited by a writer and a glamorous photographer working for the WPA, the isolation and mystery borne from his mother's unorthodox life are violently disrupted, and Eddie is inspired to pursue a future beyond the confines of his dead-end town.

He leaves for New York and begins a career as Captain Casket, a television horror-movie presenter beloved for his kitschy comedy. Though an expert at softening terror for his young fans, Eddie himself is incapable of escaping the guilty secrets of his childhood. When he opens his family's door to a homeless teenager working as an intern at his TV station, the boy's presence not only awakens something in Eddie, but also in his twelve-year-old daughter, Wallis, who has begun to feel a strange kinship to her notorious grandmother. As the ghost stories of one generation infiltrate the next, Wallis and Eddie grapple with the sins of the past to repair their misguided attempts at both love and redemption.

In *Witches on the Road Tonight*, Sheri Holman teases out the dark compulsions and desperate longings that blur the line between love and betrayal. It is an unflinching story about the inheritance of family myths and our perpetual yearning to make sense of the past in our present.

**Also available:**

***The Dress Lodger***

(978-0-8021-4492-8 • \$14.00 • USCO)

***The Mammoth Cheese***

(978-0-8021-4135-4 • \$13.00 • USCO)

***A Stolen Tongue***

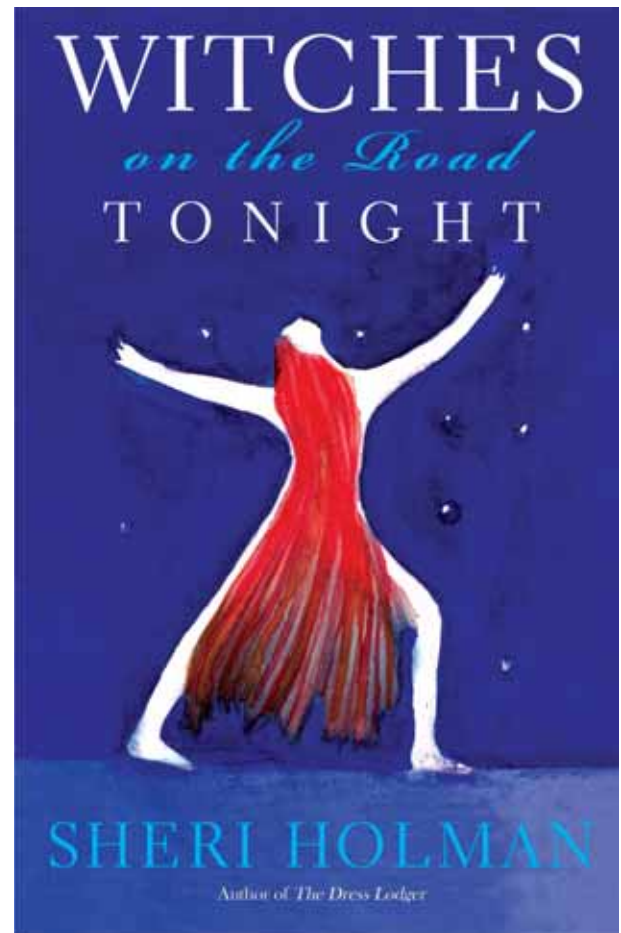
(978-0-8021-4379-2 • \$15.00 • USCO)

Excerpt from

## WITCHES ON THE ROAD TONIGHT

At eight, Eddie was still young enough to find his mother the most beautiful and frightening creature in the world. He might gaze at her for hours and see nothing remarkable in her narrow corncrib eyes or prematurely graying hair, which she wore in an ethereal cobweb spine down her back. But then, just when he would start to look away, to clear a dish or milk the cow, the light would hit at exactly the right angle or she would smile in some knowing way, and suddenly her features would rearrange themselves, and he could see her second self, like the Virgin Mary appearing in the crazing of a rock face or the dew on a screen door. Later, Eddie would think, as was the case with apparitions, that only true believers could see—himself, his father from time to time, Tucker Hayes after he fell violently in love with her. And of course, she knew it herself, seeing in the shard of mirror that hung on her bedroom door, or in her reflection over the morning's water pail, a powerful and matchless creature.

It was that second-self he wondered about now, that hint of non-mother caught from the corner of the eye, the one he thought must be what they call *witch*.



SHERI HOLMAN is the author of *A Stolen Tongue*, *The Dress Lodger*, and *The Mammoth Cheese*.

### PRAISE FOR THE DRESS LODGER:

"Reminiscent of *Wuthering Heights* . . . or the novels of Dickens . . . with prose that's limber and vivid."—THE NEW YORK TIMES BOOK REVIEW

"Remarkable . . . A dazzling narrative that pulses with irony, ribald humor, and heartbreaking tragedy."—PEOPLE (BOOK OF THE YEAR)

### PRAISE FOR THE MAMMOTH CHEESE:

"Stunning . . . A Great American Novel par excellence."

—NEWSDAY

"Brilliant . . . Holman is as adept as Barbara Kingsolver at tracing the political and intellectual life of small rural communities."—THE SEATTLE TIMES

"Poignant and powerful . . . Surprisingly complex."

—THE WASHINGTON POST BOOK WORLD

# Thank You!



Dear Friends,

Karl Marlantes and Grove/Atlantic are profoundly grateful to our partners in the publishing community for embracing *Matterhorn*, which has received extraordinary media coverage and spent fourteen weeks on *The New York Times* Best Seller List.

This fall, Karl will be on the road for events in twenty new cities—the tentative lineup is below—and we are eager to help sustain the efforts of all booksellers on behalf of his wonderful novel in any way we can. Please do not hesitate to be in touch.

With thanks,

*Morgan Centurion*  
Publisher

**"One of the most profound and devastating novels ever to come out of Vietnam—or any war."**

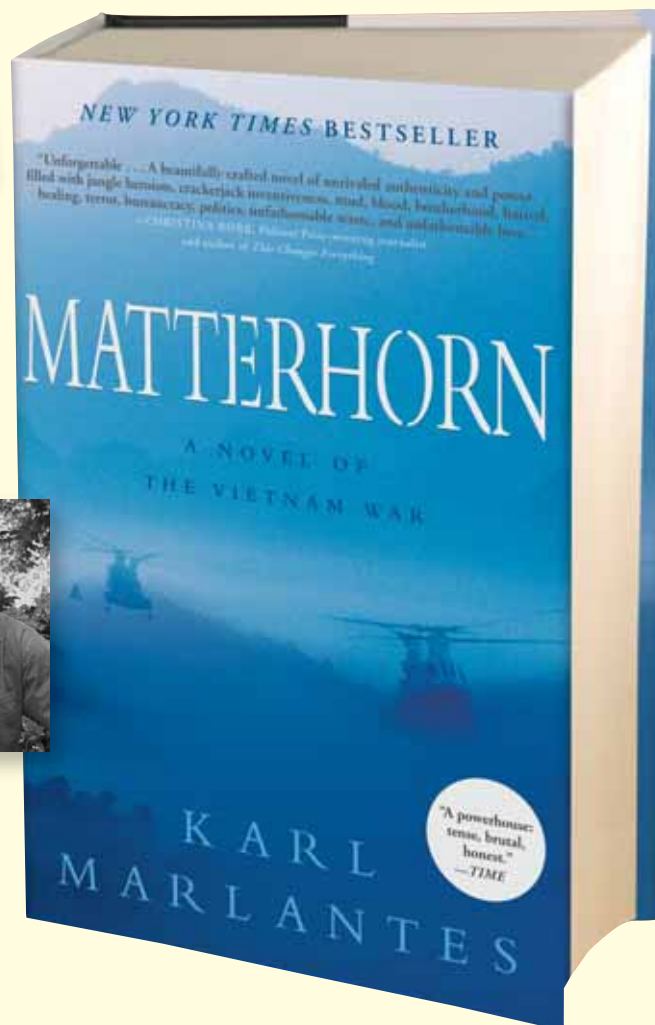
—SEBASTIAN JUNGER,  
front page of *The New York Times Book Review*

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

—JAMES FALLOWS, *The Atlantic*

**"Powerful . . .  
*Matterhorn* will take your heart, and  
sometimes even your breath, away."**

—ALAN CHEUSE, *San Francisco Chronicle*



## Fall 2010 Tour:

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**Over 150,000 copies in print after eight printings**



**GROVE PRESS**  
**HARDCOVERS**



*Based on a real-life scandal in eastern China, and banned upon its original Chinese publication, **Dream of Ding Village** tells the story of a Chinese family torn apart by a blood-selling ring and the outbreak of AIDS*

## DREAM OF DING VILLAGE

**Yan Lianke**

Translated from the Chinese by Cindy Carter

- *Dream of Ding Village* was named one of the Ten Best Novels of the Year by *Asia Weekly*
- Lianke is the recipient of the prestigious Chinese prizes: the Lu Xun and the Lao She
- *prepublication reading copies available*
- *major off-the-book-page coverage*
- *major review coverage*
- *IndieBound outreach campaign*
- *newsletter cooperative advertising available*

Also available:

**Serve the People!**

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\$24.00 (Canada: \$28.95)

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5 1/2 x 8 1/4, 352 pp.

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tel.: 207-580-6341)

Carton quantity: 32

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Residence: China



PHILIPPE PICQUET

**“The defining work of his career; not just an elegantly crafted piece of literature but a devastating critique of China’s runaway development.”**

—Jonathan Watts, *The Guardian*

Officially censored upon its Chinese publication, and the subject of a bitter lawsuit between author and publisher, *Dream of Ding Village* is Chinese novelist Yan Lianke’s most important novel to date. Set in a poor village in Henan province, it is a deeply moving and beautifully written account of a blood-selling scandal in contemporary China.

As the book opens, the town directors, looking for a way to lift their village from poverty, decide to open a dozen blood-plasma collection stations, with the hope of draining the townspeople of their blood and selling it to villages near and far. Although the citizens prosper in the short run, the rampant blood-selling leads to an outbreak of AIDS and huge loss of life. Narrated by the dead grandson of the village head and written in finely crafted, affecting prose, the novel presents a powerful absurdist allegory of the moral vacuum at the heart of communist-capitalist China as it traces the life and death of an entire community.

Based on a real-life blood-selling scandal in eastern China, *Dream of Ding Village* is the result of three years of undercover work by Yan Lianke, who worked as an assistant to a well-known Beijing anthropologist in an effort to study a small village decimated by HIV/AIDS as a result of unregulated blood selling. Whole villages were wiped out with no responsibility taken or reparations paid. *Dream of Ding Village* focuses on one family, destroyed when one son rises to the top of the Party pile as he exploits the situation, while another son is infected and dies. The result is a passionate and steely critique of the rate at which China is developing—and what happens to those who get in the way.

Excerpt from

## DREAM OF DING VILLAGE

"It would have been better if you and I had got married years ago."

"Better how?"

"Better in every way."

Uncle sat up straight and stared into Lingling's eyes, looking deeply into them, like a man searching for something at the bottom of a shadowy well. She sat very still, allowing him to gaze at her. With the moonlight illuminating her from one side, she looked like a woman posing for a portrait. Her features were composed, but her hands were busy massaging Uncle's legs, kneading his skin, giving him all the comfort she had to offer. Although it was hard to tell in the moonlight, her face had a slight pink flush. She seemed bashful, as if she had been stripped naked by Uncle's gaze.

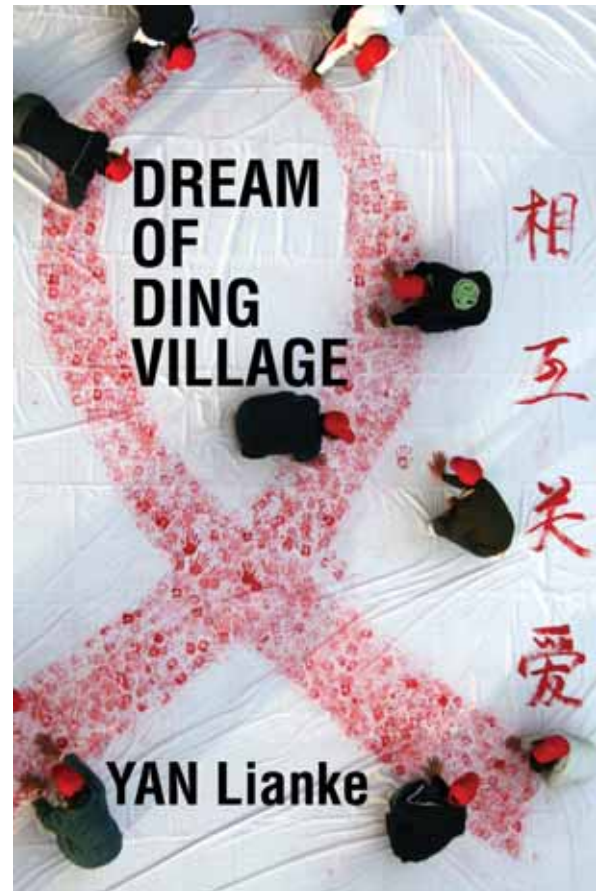
"It's lucky we both got the fever," said Lingling.

"How so?"

"Otherwise, I'd still be married to Xiaoming and you'd be with Tingting. We'd never have had a chance to be together."

Uncle pondered this. "I suppose not."

For a moment, both felt almost grateful for the fever that had brought them together. They pushed their chairs even closer, and Lingling continued massaging Uncle's feet and legs.



YAN LIANKE was born in 1958 in Henan province, China. He is the author of many novels and short-story collections, and has won China's two top literary awards, the Lu Xun in 2000 for *Nian, Yue, Ri* (*The Year, the Month, the Day*), and the Lao She in 2004 for *Shouhuo* (*Pleasure*).

## INTERNATIONAL PRAISE FOR *DREAM OF DING VILLAGE*:

"His lyricism of despair, full of frenzied life, even when there is foam on lips, gives this novel of Yan Lianke its atrocious grace."—*LE MONDE*

"Yan Lianke denounces an alarming situation . . . his novel is a true revelation."—*ROLLING STONE*

"With great humor, Lianke describes the group of 'nearly-deads' reviving the heart of the school, where they have gone to avoid contaminating their nearest and dearest, a collectivist enterprise that is a revealing mirror of Chinese society. An archaic, gangrened society where the absurd goes hand in hand with the tragic, where one does business in marriages between the dead while respecting the local bureaucracy's orders, where making love before dying seems to re-create utopia. A tender story that cuts to the bone."

—*TRANSFUGE* (FRANCE)

"With his novel Yan Lianke preserves the events in Henan from being forgotten."

—*DEUTSCHE WELLE* (GERMANY)

*“James Brabazon has written a fully adrenalized book about civil war, mercenaries, and the tiny margins by which fate determines the course of one’s life. He not only writes beautifully, but is an incredibly brave reporter, and this book reflects both brilliantly. . . . A classic story of intrigue, greed, and violence in one of the most dysfunctional countries in the world. It is a gripping story that I couldn’t read fast enough.”—Sebastian Junger*

## MY FRIEND THE MERCENARY

James Brabazon

- Brabazon has been awarded the Rory Peck Trust Sony Professional Impact Award, the IDA “Courage Under Fire” Award, and the IDFA Joris Ivens Competition Special Jury Award
- Brabazon has been nominated for two BAFTAs and two Emmys
- Brabazon has made thirty international current-affairs films, which have been broadcast by the BBC, Channel 4, CNN, SABC, and the Discovery Channel
- *major review coverage*
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([www.jamesbrabazon.com](http://www.jamesbrabazon.com))
- *newsletter cooperative advertising available*

\$25.95

hardcover

6 x 9, 480 pp.

16 pages black-and-white and color photographs

Nonfiction, History (Africa) (HIS001050)

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Residence: London



TIM HETHERINGTON

In February 2002, British journalist James Brabazon set out to travel with guerrilla forces into Liberia to show the world what was happening in that war-torn country. To protect him, he hired Nick du Toit, a former South African Defence Force soldier who had fought in conflicts across Africa for over three decades. What follows is an incredible behind-the-scenes account of the Liberian rebels—known as the LURD—as they attempt to seize control of the country from government troops led by President Charles Taylor.

Brabazon takes his readers into enemy jungles, following a group of LURD rebels—led by Sekou Conneh, a former used-car salesman; Brigadier-General Deku, the senior field commander; and a tough twenty-seven-year-old Brigadier General dubbed Dragon Master—as they attempt to change their nation’s fate. The men must deal with limited supplies—in the midst of firefights they are forced to retreat as they run out of bullets—and battle not only opposition forces but extreme heat, hunger, and sheer exhaustion.

Brabazon’s friendship with Nick opens a door to a dangerous world of mercenaries, spies, and violent regime change. Nick invites James to film a coup to overthrow the government of Equatorial Guinea. In a story line out of a Frederick Forsyth novel, a group of mercenaries, intelligence operatives, and international financiers plot to fly a plane full of hired guns to this tiny West African nation fabulously rich in oil—but the plot goes awry. The mercenaries are arrested, and Nick is sentenced to serve thirty-four years in Black Beach prison, Africa’s most notorious jail. In a twist of fate, Brabazon remained free.

In this gripping narrative, James Brabazon paints a brilliant portrait of the chaos that tore West Africa apart: nations run by warlords and kleptocrats, rebels fighting to displace them, ordinary people caught in the crossfire—and everywhere adventurers and mercenaries operating in war’s dark shadows. It is also a brutally honest book about what it takes to be a journalist, survivor, and friend in this morally corrosive crucible.



Excerpt from

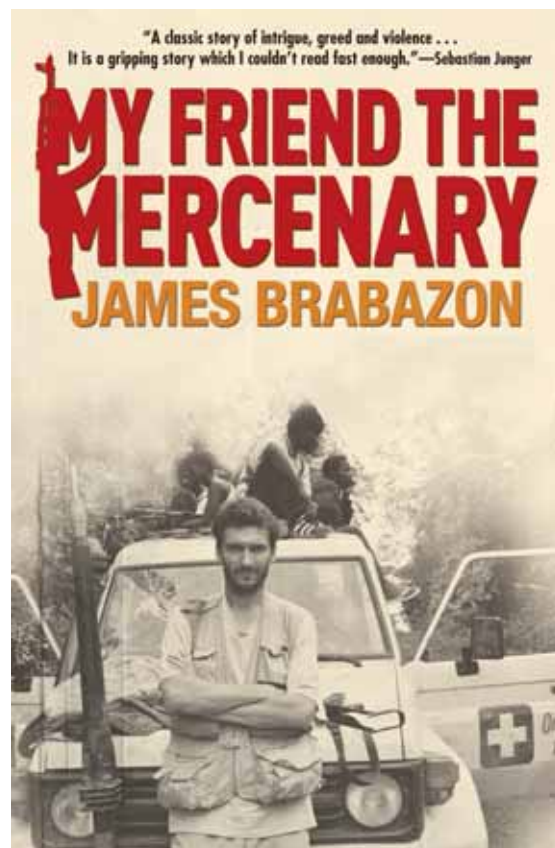
## MY FRIEND THE MERCENARY

In the pouring rain, Nick and I squatted with the captain by the side of a concrete shack on the edge of the Monrovia Highway. The battle plan was impossible to follow—orders were incomprehensible. They seemed to be waiting for an attack.

“Let them go first,” advised Nick. “We can come out if they’re winning.” Standing next to me a half dozen teenagers with guns wiped the rain out of their eyes. One was no more than twelve. Without warning, the rebels on the other side of the road opened fire. It was impossible to tell at whom. They ran. Then our guys ran, and Nick and I—abandoning our plan in unison—ran with them toward the unseen enemy. I panned and zoomed, jumped the camera about, trying to focus on rebels firing into the tree line.

“It’s all outgoing,” Nick shouted above the din. “You’re okay.” With my eye to the viewfinder I didn’t spot the decomposing body of a government soldier the LURD had laid across the road as a juju scarecrow. A piece of rib bone stuck to my trainers, putrid flesh clung to my laces. My foot had gone straight through him.

“Fucking hell! Tell me where I’m going!” I bellowed at Nick, “I can’t see shit when I’m filming.” I kept running, fiddling with the zoom, while my brain screamed *You’ve got guts on your shoe*.



JAMES BRABAZON is a front-line journalist and documentary filmmaker. Based in London, he has traveled in over sixty countries—investigating, photographing, filming, and directing in the world’s most hostile environments.

### PRAISE FOR *MY FRIEND THE MERCENARY*:

“Among the most exciting true stories of adventure—and misadventure—I’ve ever read about modern Africa; a beautifully written adrenaline rush by one of our generation’s bravest journalists.”

—AIDAN HARTLEY, AUTHOR OF *THE ZANZIBAR CHEST*

“An outstanding memoir about the power of friendship in the morally complex theater of war. James Brabazon is a fearless reporter and a brutally honest narrator. I couldn’t put this book down.”

—ANDY McNAB, AUTHOR OF *BRAVO TWO ZERO*

“Unsparing prose, a visceral shock ride into horror. This book reveals the savagery of Africa’s least known wars, fed and exploited by opportunists and plunderers who are drawn to these ravaged countries like vultures to a carcass.”—JONATHAN KAPLAN, AUTHOR OF *THE DRESSING STATION*

“The first two thirds of Brabazon’s extraordinary confessional, *My Friend the Mercenary*, is the story of how the professional partnership of a young, liberal British filmmaker and a hit man for apartheid South Africa developed into intimate comradeship. It was a strange and dangerous liaison, and it found itself in the heart of darkness. . . . The concluding chapters of his book present as full and convincing an account of that failed assault on Equatorial Guinea as we are likely to read.”

—THE SCOTSMAN, (UK)

*A richly detailed, four hundred year narrative history of one of America's most influential and emblematic neighborhoods*

## HARLEM

*The Four Hundred Year History from Dutch Village to Capital of Black America*

Jonathan Gill



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—John Matteson, Pulitzer Prize-winning author of *Eden's Outcasts*

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Residence: Amsterdam

Harlem is perhaps the most famous, iconic neighborhood in the United States. A bastion of freedom and the capital of Black America, Harlem's twentieth-century renaissance changed our arts, culture, and politics forever. It taught the world to swing and redefined what it meant to be American. But this is only one of the many chapters in a wonderfully rich and varied history. In *Harlem*, historian Jonathan Gill presents the first complete chronicle of this remarkable place.

From Henry Hudson's first contact with native Harlemites on the island they called Mannahatta, through Harlem's years as a colonial outpost on the edge of the known world, Gill traces the neighborhood's story, marshalling a tremendous wealth of detail and a host of fascinating figures. Harlem was an agricultural center under British rule and the site of a key early battle in the Revolutionary War. Later, wealthy elites, including Alexander Hamilton, built great estates there for entertainment and respite from the epidemics ravaging downtown. In the nineteenth century, improved transportation brought urbanization as well as waves of immigrants: Harlem was central to the American experience of Germans, Jews, Italians, Irish, West Indians, Puerto Ricans, and later, Dominicans, and West Africans.

Harlem's mix of cultures, races, religions, extraordinary wealth and refinement, and extreme poverty and violent crime has been both electrifying and explosive. Jazz, the musical, the American songbook, hip-hop, and some of the bravest voices in American literature found their home in Harlem. So, too, did street-corner preachers, racial demagogues, and the most vaunted civil rights pioneers.

Like *The Island at the Center of the World* and *Gotham*, Jonathan Gill's *Harlem* will delight readers interested in early New York history, but its unique focus on this incomparable neighborhood sets it apart. Extensively researched, impressively synthesized, eminently readable, and overflowing with captivating characters, *Harlem* is an ambitious, sweeping history, and an impressive achievement.

Excerpt from  
**HARLEM**

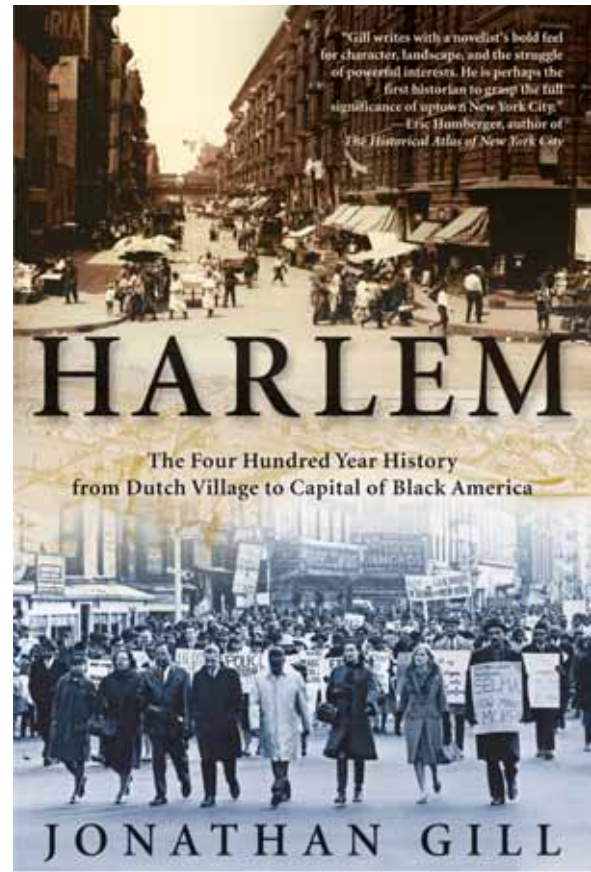
Faced with economic problems like high rents, Harlemites turned to cultural solutions, inventing a new genre of music at all-night rent parties, where tenants charged as many as one hundred revelers ten cents to come in. Those who were serious about making money even printed up announcements on cards that they would leave in apartment lobbies or elevators. These invitations, which had a pride of place in Langston Hughes's collection of *Harlemiana*, offer priceless insights into life uptown in the 1920s:

Shake it and break it. Hang it on the  
Wall, sling it out the window, and  
Catch it before it falls at  
A SOCIAL WHIST PARTY

Given by  
Jane Doe  
2 E. 133rd St. Apt. 1  
Saturday Evening  
March 16, 1929

Music by Texas Slim      Refreshments

These gatherings, also known as struts, shouts, jumps, or parlor socials, featured fried chicken, pig's feet, chitlins, and greens—food so delicious, the saying went, “it could make you slap your mama.”



A professor of American history and literature, JONATHAN GILL has taught at Columbia University, City College New York, and Fordham University. He has written for *The New York Times* and the *Holland Times*.

## PRAISE FOR *HARLEM*:

“Jonathan Gill writes with a novelist’s bold feel for character, landscape, and the struggle of powerful interests. He is perhaps the first historian to grasp the full significance of ‘uptown’ New York City. . . .

Gill’s *Harlem*, told in vivid detail, began as a rural village and became the site of the greatest avant-garde in American culture.”

—ERIC HOMBERGER, AUTHOR OF *THE HISTORICAL ATLAS OF NEW YORK CITY*

“The most appealing trip to Harlem since Duke Ellington told Billy Strayhorn to “Take the A Train.” Gill’s gallantly researched, lovingly detailed cakewalk through the history of one of the world’s great neighborhoods brings all the streets, pols, gangsters, hoopsters and hipsters vividly to life.”

—NICHOLAS DAWIDOFF

“Over the years there have been a number of books addressing the Harlem Renaissance. But very few examined the years before or after that remarkable phase. Jonathan Gill has made a decisive and successful step in that direction. . . . An engrossing, well-written, and comprehensive look at this storied community. A must read.”

—HERB BOYD, AUTHOR OF *BALDWIN’S HARLEM*

*A breathtaking portrait of a Sudanese family in the 1950s trying to reconcile the strong pull of tradition and the vital need to move forward in a rapidly changing country, by the award-winning author of *Minaret* and *The Translator**

## LYRICS ALLEY

*A Novel*

**Leila Aboulela**

- *Granta* will publish Aboulela's new story, "Missing Out," in their Spring 2011 issue
- *The Translator* was one of the *New York Times Book Review's* 100 Notable Books of the Year and an Editors' Choice
- *The Translator* and *Minaret* were long listed for the Orange Prize for Fiction and the International IMPAC Dublin Literary Award
- *The Translator* was a finalist for the Saltire Society's Scottish Best First Book of the Year Award
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VAIDA V. NAIRN

Leila Aboulela, winner of the Caine Prize for African Writing and one of contemporary literature's leading Muslim voices now delivers the book that will bring her to the wider audiences of Monica Ali and Chimamanda Ngozi Adichie. Aboulela's new novel is the story of an affluent, influential Sudanese family shaken by the shifting powers in their country and the near tragedy that threatens the legacy they've built for decades.

In 1950's Sudan, the powerful and sprawling Abuzeid dynasty has amassed a fortune through their trading firm. With Mahmoud Bey at its helm, they can do no wrong. But when Mahmoud's son, Nur, the brilliant, handsome heir to the business empire, suffers a debilitating accident, the family is suddenly divided in the face of an uncertain future.

As Sudan's diverging ethnic and religious populations collide and British rule nears its end, the country is torn between modernizing influences and the call of traditions past—a conflict reflected in the growing tensions between Mahmoud's two wives: the younger, Nabilah, who longs to return to Egypt and escape the dust of "backward-looking" Sudan; and Waheeba, who lives traditionally behind veils and closed doors. It is not until Nur begins to assert himself outside the strict cultural limits of his parents that both his own spirit and the frayed bonds of his family can begin to mend.

In *Lyrics Alley*, Leila Aboulela takes readers to the heart of what it means to have faith in an unforgiving world. Moving from the alleys of Sudan to cosmopolitan Cairo and a decimated postcolonial Britain, this sweeping tale of desire and loss, faith, despair, and reconciliation is one of the most accomplished and evocative portraits ever written about Sudanese society at the time of independence.

**Also available:**

***Minaret***

(978-0-8021-7014-9 • \$13.00 • US0)

***The Translator***

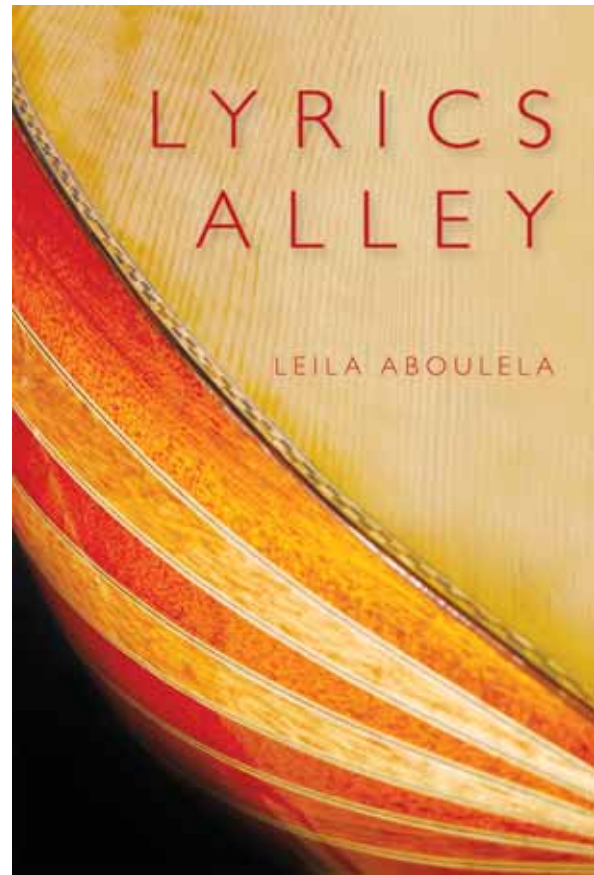
(978-0-8021-7026-2 • \$12.00 • US0)





Excerpt from  
**LYRICS ALLEY**

On the last day that Soraya loved the sea, she was wearing her new blue dress. A dress that was made by a Greek dressmaker in Alexandria, the perfect beach dress. Fresh watery blue-and-white splashes; a crisp white bow pinching her waist. Everyone said she was pretty. On the beach, under an orange umbrella she sat squinting from the sun, alert to the crescendo and break of the waves. With her were her sister, Fatma, Fatma's husband Nassir, and their two children. They were waiting for Nur to join them. Nassir was dozing in his deck chair. The newspaper he had been reading collapsed on the bulge of his stomach. He was too large for the shirt he was wearing and was perspiring in spite of the breeze. Fatma looked out of place wearing her pink *tobe* and annoyed that the children were kicking sand in her face. She preferred shopping to the beach. She would have been happier in Cairo but Soraya adored the Alexandria lifestyle; the waking up late to the sound of the waves and the aromas of a heavy breakfast. Waking up to the knowledge that all through the night Nur had been asleep on the couch in the living room, just outside the door, steps away from where she and the children slept.



LEILA ABOULELA won the first Caine Prize for African Writing. She is the author of two other novels: *The Translator*, one of *The New York Times* 100 Notable Books of the Year, and *Minaret*. Born in Khartoum, Sudan, Aboulela now lives in Doha, Qatar.

### PRAISE FOR LEILA ABOULELA:

"Aboulela has a talent for expressing the simple wonders of unbroken faith. Just as deftly, she uncovers the intricacies of how such faith can be challenged—suddenly, subtly."

—KAIAMA L. GLOVER, *THE NEW YORK TIMES*

"Aboulela's prose is amazing. She handles intense emotions in a contained yet powerful way, lending their expressions directness and originality, and skillfully capturing the discrete sensory impressions that compound to form a mood."

—KIM HEDGES, *SAN FRANCISCO CHRONICLE*

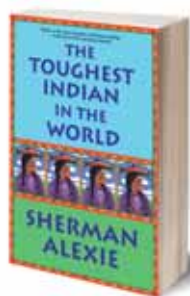
"Leila Aboulela is finely attuned to the nuances of cultural difference and her prose glistens with details of those things that define or unmake identity."

—*THE SUNDAY TELEGRAPH* (UK)

"Aboulela's refined descriptions reveal intense emotion with staggering restraint, our attention assured with her first words."

—CHRISTINE THOMAS, *CHICAGO TRIBUNE*

# Winner of the National Book Award and the PEN/Faulkner Award

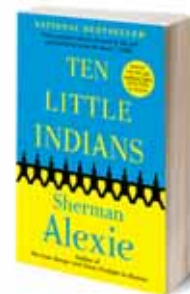


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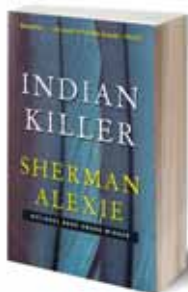
## Ten Little Indians: Stories

"Alexie has always been a master of the short story. . . . In [*Ten Little Indians*] Alexie blends humor, biting sarcasm, and emotion, varying the book's mood and presenting a spectrum of voices."—*USA Today*  
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—AMANDA HELLER, *The Boston Globe*



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## Reservation Blues: A Novel

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CHASE JARVIS

**BLACK CAT**



*Award-winning Canadian author Kathleen Winter's **Annabel** is a stunning debut novel about the family of a mixed-gendered child born into a rural hunting community in the 1960s*

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Kathleen Winter



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"What Winter has achieved here is no less a miracle than the fact of Wayne's birth. Read it because it's a story told with sensitivity to language that compels to the last page, and read it because it asks the most existential of questions. Stripped of the trappings of gender, Winter asks, what are we?"

—Christine Fischer Guy, *The Globe and Mail*

Kathleen Winter's luminous debut novel is a deeply affecting portrait of life in an enchanting seaside town and the trials of growing up unique in a restrictive environment.

In 1968, into the devastating, spare atmosphere of Labrador, Canada, a child is born: a baby who appears to be neither fully boy nor fully girl, but both at once. Only three people are privy to the secret—the baby's parents, Jacinta and Treadway, and their trusted neighbor and midwife, Thomasina. Though Treadway makes the difficult decision to raise the child as a boy named Wayne, the women continue to quietly nurture the boy's female side. And as Wayne grows into adulthood within the hypermasculine hunting society of his father, his shadow-self, a girl he thinks of as "Annabel," is never entirely extinguished.

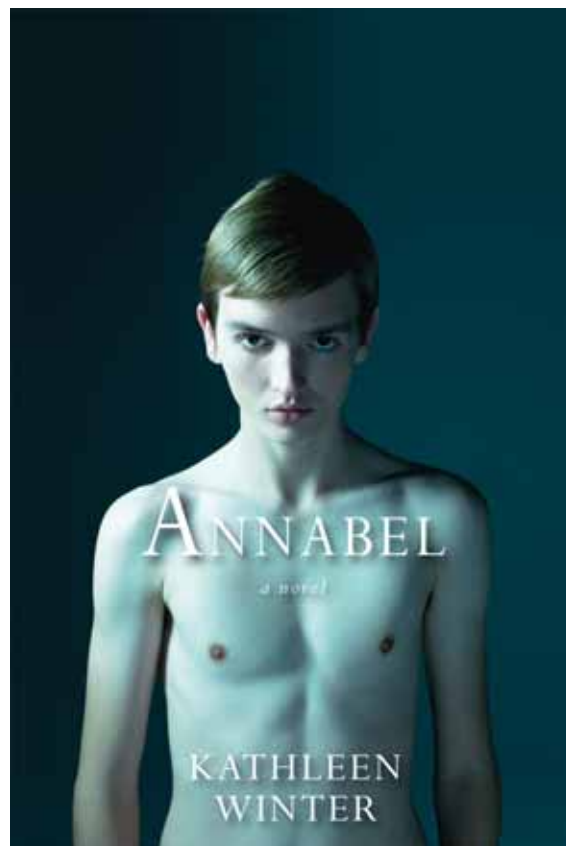
When Wayne finally escapes the confines of his hometown and settles in St. John's, the anonymity of the city grants him the freedom to confront his dual identity. His ultimate choice will once again call into question the integrity and allegiance of those he loves most.

Kathleen Winter has crafted a literary gem about the urge to unveil mysterious truth in a culture that shuns contradiction, and the body's insistence on coming home. A daringly unusual debut full of unforgettable beauty, *Annabel* introduces a remarkable new voice to American readers.



Excerpt from  
**ANNABEL**

When you are the mother, you take it in stride. You take albino hair in stride, when you are the mother. When you are the mother, not someone watching that mother, you take odd-colored eyes in stride. You take a missing hand, and Down syndrome, and spina bifida, and water on the brain. You would take wings in stride, or one lung outside the body, or a missing tongue. The penis and the one little testicle and labia and vagina were like this, for Jacinta. Wayne slept in his cradle under his green quilt and white blanket. His black belly button stuck out, and Jacinta cleaned it with an alcohol swab, waiting for it to fall off. She played with his little red feet, and felt close to him when he crammed her breast in his mouth and sucked while raising his eyes slowly, slowly, across her collarbone, across the ceiling, gazing at Thomasina or the stove or the cat, back again to her collarbone, then up, up, until he found her eyes and locked on, and that was a kind of flying, flying through the Northern Lights, or a Chagall night sky, with a little white goat to give a blessing. There was blessing everywhere between Jacinta and this baby, and there were times when she completely forgot what it was about him that she was hiding from her husband.



KATHLEEN WINTER's first collection of short stories, *boYs*, was the winner of both the Winterset Award and the Metcalf-Rooke Award. A long-time resident of St. John's, Newfoundland, she now lives in Montreal.

### PRAISE FOR *ANNABEL*:

"A mesmerizing combination of crisp language, deep empathy for her well-wrought characters, and a world-savvy wisdom. . . . [Winter] shows us the humanity that overrides gender and age, and the basic human traits and desires that unite us all. . . . Destined to be one of the biggest novels out of Newfoundland this year."

—CHAD PELLEY, *THE TELEGRAM* (ST. JOHN'S, CANADA)

"A beautiful book, lyrical and compelling . . . I have never read such an intimate portrait of a person struggling to live inside a self that the world sees as a dreadful mistake."

—KATHERINE GOVIER, *THE NATIONAL POST* (CANADA)

"[An] aching tale of . . . identity, acceptance, and family. . . . *Annabel* is a stunning and stirring debut."

—STEPHEN CLARE, *THE CHRONICLE HERALD*

"An astounding achievement . . . Remarkably lucid and forthright . . . Wonderfully exhilarating . . . In Winter's deft hands, Labrador becomes a magical land of mystical wildlife and magnetic earth. . . . Finely observed detail and gut-wrenching honesty, together with some rich characters and a perfectly rendered world, make *Annabel* a rare treat."

—DEBBIE PATTERSON, *WINNIPEG FREE PRESS*

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—Adelaide Advertiser

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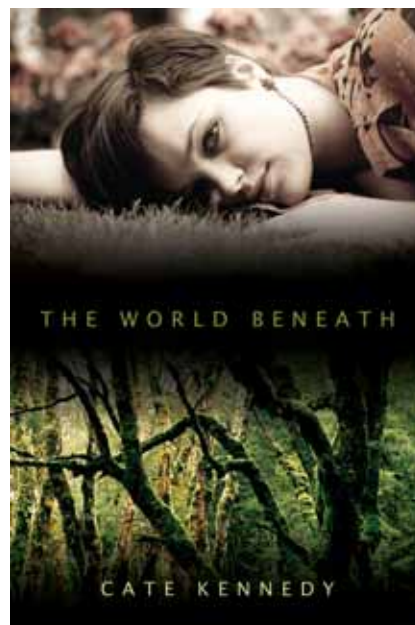
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The first novel from acclaimed author Cate Kennedy, whose “prose, line by line, is sharp, evocative, and often poetic” (*The New York Times Book Review*), is a compassionate and unswerving portrait of a broken family whose members go to extraordinary lengths to reclaim their lives and relationships from the mistakes of the past.

Fifteen years after their volatile breakup, Rich and Sandy have both settled into the unfulfilling compromises of middle age: he’s a late-night infomercial editor with photojournalism aspirations; she makes outdated hippie jewelry for a local market and struggles to maintain a New Age lifestyle that fails to provide the answers she seeks. To distract themselves from their inadequacies, both Rich and Sandy cling to the shining moment of their youth, when they met as environmental activists as part of a world-famous blockade to save the Tasmanian forests.

Their daughter, Sophie, has always remained skeptical of her parents’ ecological fairy tale, but when Rich invites her on a backpacking trip through Tasmania for her fifteenth birthday, Sophie sees it as a way to bond with a father she’s never known. As they progress farther into the wilderness, the spell of Rich’s worldly charm soon gives way to Sophie’s suspicion and fear as his overconfidence sets off a chain of events that no one could have predicted.

A story of forgiveness and survival, *The World Beneath* plumbs the depths of family and courage through characters who will learn that if they are to endure, they must traverse not only the secret territories that lie between them, but also those within themselves.

**“Kennedy delivers her characters with unnerving accuracy—the disdain of a teenager, the searing frustration of a man whose life has passed him by—while the Tasmanian wilderness looms as vividly as anyone else on the page.”**

—*Time Out* (Sydney)

CATE KENNEDY’s short-story collection, *Dark Roots*, was short-listed for the Australian Literature Society Gold Medal.



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*"This is one of the most extraordinary, clever, beautiful, and impeccably researched books I have read in years. A fascinating story deftly told."—Simon Winchester, author of The Professor and the Madman*

## THE CELLO SUITES

*J. S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece*

**Eric Siblin**



MARCIE RICHSTONE

- **The Cello Suites** spent forty-six weeks on the *Macleans* national best-seller list, including four weeks at #1
- Winner of the Mavis Gallant Prize for Nonfiction and the McAuslan First Book Prize
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Music (MUS020000)

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(tel.: 212-614-0778)

Carton quantity: 36

Export: USO

Previous edition: 9780802119292

Residence: Montreal

One evening, not long after ending a stint as the pop music critic at the *Montreal Gazette*, Eric Siblin attended a recital of Johann Sebastian Bach's "Cello Suites." There, something unlikely happened: he fell deeply in love with the music. So began an epic quest that would unravel three centuries of intrigue, politics, and passion.

Winner of the Mavis Gallant Prize for Nonfiction and the McAuslan First Book Prize, *The Cello Suites* weaves together three dramatic narratives: the disappearance of Bach's manuscript in the eighteenth century; Pablo Casals's historic discovery and popularization of the music in Spain in the late-nineteenth century; and Siblin's own infatuation with the suites at the dawn of the twenty-first century. His search to learn all he could about the music led Siblin to Barcelona, where Casals, just thirteen and in possession of his first cello, roamed the backstreets with his father in search of sheet music. To their amazement, they found Bach's lost "Cello Suites" tucked in a dark corner of a store. Casals played the suites every day for twelve years before making them his own and finally performing them in public.

As he pursues the mysteries that continue to haunt this piece of music more than 250 years after its composer's death, Siblin asks the questions that have stumped modern scholars: Why did Bach compose the suites for the cello, which was considered a lowly instrument in his day? What happened to the original manuscript of the suites, which vanished after being copied by Bach's second wife? And why is the sixth suite written for the violoncello piccolo, while the others are for the cello?

Lauded for its seamless blend of biography and music history, *The Cello Suites* is a beautifully written, true-life journey of discovery, fueled by the transcendent power of these musical masterpieces—and of the listeners who, like Siblin, have loved them through the ages.

## PRAISE FOR THE CELLO SUITES:

**“A work of ever-percolating interest. Mr. Siblin winds up mixing high and low musical forms, art and political histories, Bach’s and Casals’s individual stories and matters of arcane musicology into a single inquisitive volume.”**

—JANET MASLIN, *THE NEW YORK TIMES*

**“Vividly chronicles [Siblin’s] international search for the original Bach score . . . Mr. Siblin’s book is well researched, and filled with enough anecdotes to engage even the classical-music aficionado . . . but the book is best distinguished by its writing. To vivify music in words is not easy. But Mr. Siblin . . . rises to the task. . . . Read *The Cello Suites*—preferably with their melodious hum in the background—and you will never look at a cello in quite the same way again.”**—*THE ECONOMIST*

**“This is rich terrain, and Siblin’s book is an engrossing combination of musical and political history spiced with generally vivid descriptions of the cello suites themselves . . . Best of all, *The Cello Suites* makes us want to pop in a CD and really listen to those cello suites.**

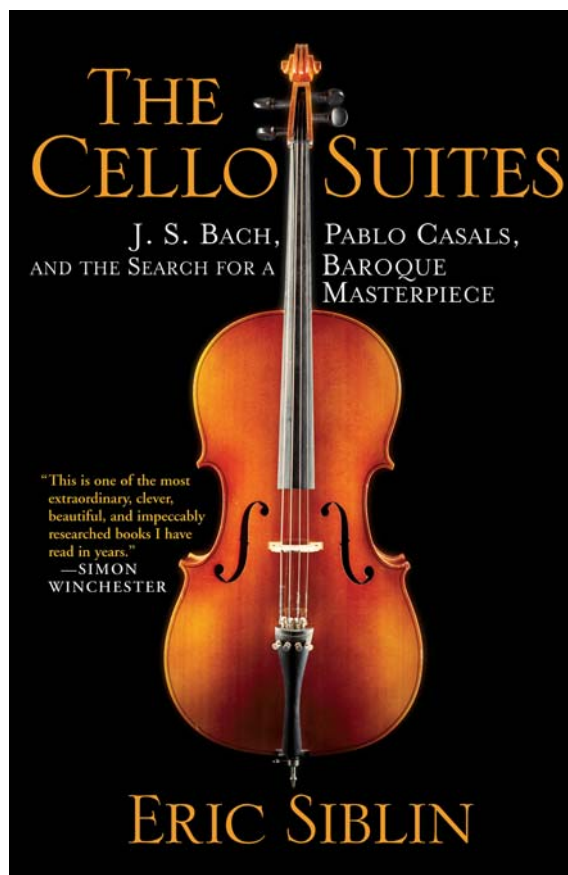
**Awesome.”**—WYNNE DELACOMA, *CHICAGO SUN-TIMES*

**“The ironies of artistic genius and public taste are subtly explored in this winding, entertaining tale of a musical masterpiece. . . . Siblin is an insightful writer with an ability to convey the sound and emotional impact of music in words.”**—*PUBLISHERS WEEKLY*

**“A rare combination of history and a journey of self-discovery and self-fulfillment written for a general reader. . . . Insightful [and] engaging . . . Eric Siblin puts us in touch with the joy of discovering a new passion in life.”**—*TORONTO STAR*

**“This is one of the most extraordinary, clever, beautiful, and impeccably researched books I have read in years. A fascinating story deftly told—and, for me at least, ideally read with Bach’s thirty-six movements playing softly in the background; a recipe for literary rapture.”**

—SIMON WINCHESTER, BEST-SELLING AUTHOR OF  
*THE PROFESSOR AND THE MADMAN*



ERIC SIBLIN is an award-winning journalist and filmmaker, and the former pop music critic at the *Montreal Gazette*. *The Cello Suites* is his first book.

**“A delightfully quirky quest . . . Eric Siblin seamlessly weaves together the tale of how Bach’s lost and mostly forgotten manuscript came to be discovered a century later by Pablo Casals, and finally became Siblin’s personal passion.”**

—GOVERNOR GENERAL LITERARY AWARD JURY CITATION

**“A book of extraordinary charm, insight, and widespread literary appeal.”**

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**“An ambitious, carefully researched, and inventively constructed book written with clarity and verve.”**

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JANUARY

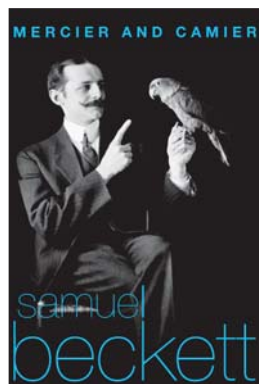
*"A comedy of high style, terser and, I think, funnier than any of his other novels."*

—A. Alvarez, *The Observer* (London)

## MERCIER AND CAMIER

**Samuel Beckett**

Translated from the French  
by the Author



**M***ercier and Camier*, Beckett's first postwar novel and his first in French, has been described as a forerunner of his most famous work, *Waiting for Godot*. Like the play, *Mercier and Camier* revolves around two wandering vagabonds. Their journey is described as relatively easy going, with no frontiers or seas to be crossed. The reader never knows where the journey starts or where it ends and the novel is less about the characters' physical progress than their exchanges regarding the meaning of their journey, their goals, and life in general. One of Beckett's more accessible works, *Mercier and Camier* is one of his early endeavors to experiment with structure and reimagine the novel as it had been known.

**"Beckett's peculiar genius is a Buster Keaton, deadpan humor that shrivels in the explaining. *Mercier and Camier* is as hilarious, in gasps, as anything he has written. The novel's coolly mannered prose disguises outrageous statements until the instant they land."**

—*Time*

**"For the Beckett enthusiast, the appearance of this volume is like some rich archaeological find . . . It presents us with a long-awaited novel in which Beckett's language falls once again on its feet, like a cat."**

—*The New Republic*

**"Despite its somberness, it is in some ways a warm and funny book, occasionally tinged with stinging sarcasm."**

—Deirdre Bair, *The New York Times*

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5 1/2 x 8 1/4, 128 pp.

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978-0-8021-4444-7

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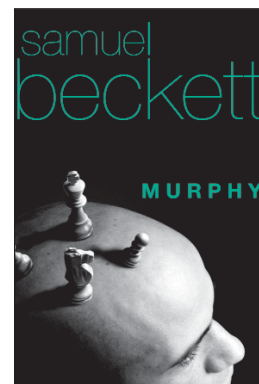
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*"Murphy evokes a ferocity of terror and humor that shames most well-made novels of our time."*

—Leslie A. Fiedler, *The New York Times*

## MURPHY

**Samuel Beckett**



**M***urphy*, Samuel Beckett's first published novel, is a rollicking jeu d'esprit in the tradition of philosophical comedy from Cervantes to Rabelais to Fielding and Joyce.

A gigantic joke made up of infinite tiny ones, *Murphy* provides a glimpse into the life of its title character as he attempts to amass a sufficient fortune to support his fiancée, Celia. The worlds of Dublin and London in the early-twentieth century provide the backdrop for Murphy's days, which remain largely directionless until he lands a job at Magdalen Mental Mercyseat, a mental hospital. As Beckett questions the lines we draw between the sane and the insane, Murphy's life heads toward a tragic end. *Murphy* provides an early look at Beckett wrestling with the existentialist themes that would characterize so much of his writing.

**"The humor and tragedy of Murphy's search for his own self has been set down in the brilliant, highly individual style that also distinguishes Beckett's more recent work. The dialogue is pungent, often ribald, and the London and Dublin backgrounds are deftly drawn."**

—*Library Journal*

**SAMUEL BECKETT** (1906–1989), one of the most important writers in twentieth-century literature and drama, was born in Foxrock, Ireland, and attended Trinity University in Dublin. In 1969, Beckett was awarded the Noble Prize in Literature and commended for having "transformed the destitution of man into his exaltation."

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*"[A] strange and wonderful book . . . Ugresic is affecting and eloquent . . . [and writes] with earthy grace."*  
—Mary Gaitskill, Bookforum

## BABA YAGA LAID AN EGG

**Dubravka Ugresic**

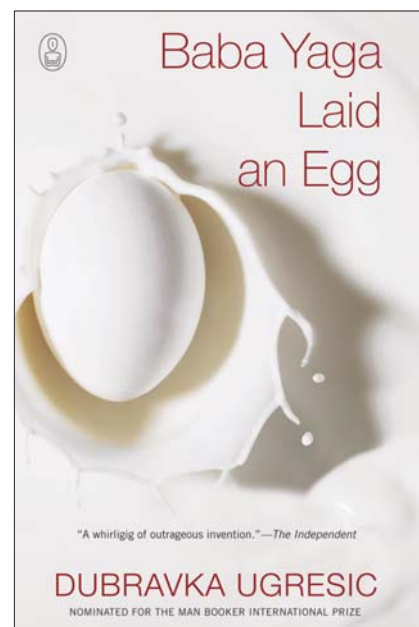
Translated from the Croatian by Ellen Elias-Bursac,  
Celia Hawkesworth, and Mark Thompson

- Foreign rights have been sold in seventeen countries
- Ugresic is a significant literary presence around the world, and was nominated for the 2009 Man Booker International Prize
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*"A profound and startling meditation on the themes of femininity and aging."*—*London Review of Books*

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Export: USO  
Previous edition: 978-0-8021-1927-8  
Residence: Amsterdam



*"Powerful . . . Majestic . . . Ugresic has created a wise, sharp fairy tale of her own."*  
—Jessa Crispin, NPR

**B**aba Yaga Laid an Egg spins the Slavic legend of Baba Yaga into a fresh and distinctly modern tale of femininity, aging, identity, and love that has been widely praised by critics around the world.

With her trademark barbed wisdom and razor-sharp wit, Dubravka Ugresic weaves together the stories of four women in contemporary Eastern Europe: a writer who travels to Bulgaria to grant her dying mother's final wish, an elderly woman who wakes up every day hoping to die, a buxom blonde hospital worker who has given up on love, and a serial widow who harbors a secret talent for writing. Through the women's fears and desires, Ugresic presents a brilliantly postmodern retelling of an ancient myth that is infused with humanity and the joy of storytelling.

*"[Ugresic] at her punk-rock best . . . In prose that manages to be both fairy-tale-like and blunt, [she] details the physical and psychological ravages of age—not only betrayals by the body and the mind, but the social expectation of preserving youthfulness and prolonging life. . . . Ugresic cleverly undermines the myth, arguing that real women are dynamic, infinitely varied—and still dangerous."*  
—Nicole Rudick, *Time Out New York*

*"There's no better writer to take on Baba Yaga than the brilliantly relentless, sly Dubravka Ugresic. . . . Breathtaking . . . [A] dazzlingly mean work of a great writer."*  
—Elizabeth Bachner, *BooksLut*

DUBRAVKA UGRESIC was born in 1949 in Yugoslavia. Her books, which have been translated into more than twenty languages, include *The Ministry of Pain* and *The Museum of Unconditional Surrender*.



*"For those who like political thrillers, this is one of the season's best: scary, informative, and, alas, eminently believable."*  
—The Economist

## THE BELL RINGERS

*A Novel*

Henry Porter

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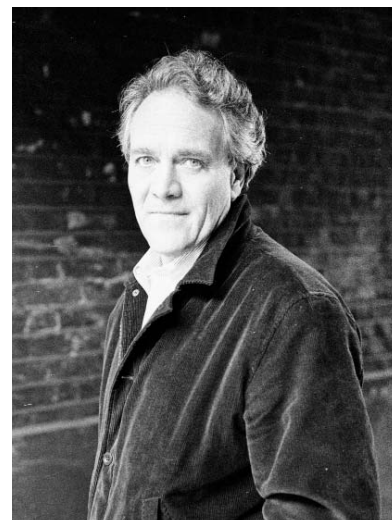
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Residence: London



JERRY BAUER

**"A sophisticated, engrossing, and important political thriller."**

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**"Superb."**

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In Henry Porter's critically acclaimed novel *The Bell Ringers*, England in the near future is eerily familiar. There are concerns about terrorism, the press is feisty, and the prime minister is soon to call a general election. But quietly—and largely unknown to the public or even most in government—things have become undeniably Orwellian. Cameras with license-plate recognition software record the movements of every car. A sophisticated top-secret data-mining system known as Deep Truth combs through personal records, identifying violators of minor laws as well as those disposed to "antigovernment" beliefs. In the interest of security, the divide between private and public has crumbled. Freedom has given way to control.

David Eyam was once the prime minister's head of intelligence. He was one of those who knew about Deep Truth, but he suffered a fall from grace. Then, while on vacation in Colombia, he was killed by a terrorist bomb. Now his former lover, Kate Lockhart, has been named as the benefactor of his estate. But Eyam has left her more than just wealth; Kate is also the heir to his dangerous secrets and unfinished business.

The full power of the out-of-control, security-obsessed state comes down on Kate, but with the help of the secret resistance group known as the Bell Ringers, hope for freedom is not lost. Chilling, absorbing, and unsettlingly realistic, *The Bell Ringers* is a fearless work from a talented novelist at the top of his game.

**HENRY PORTER** is a political columnist for *The Observer* newspaper in London and the UK editor of *Vanity Fair*. He is the author of five novels.

## PRAISE FOR THE BELL RINGERS:

**"The Bell Ringers is 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

**"Porter has battled for years against the insidious creep of government snooping. If you worry about too large a dollop of didacticism, fear not: *The Bell Ringers* is a thriller, and Porter is a stylist who enjoys a bit of theatrical flourish. You'll find yourself imagining the movie it would make—*North by Northwest* meets *House of Cards*. Still, the message is clear, and persuasive. Porter claims that the novel is set in the near future. Don't be fooled."**

—CULLEN MURPHY, *VANITY FAIR*

**"[An] outstanding near-future thriller. . . . Shaken U.S. readers will wonder how much of the fiction might soon become fact on this side of the Atlantic."**

—PUBLISHERS WEEKLY (STARRED REVIEW)

**"Read it and you'll be hooked."**

—ALAN CHEUSE, *THE DALLAS MORNING NEWS*

**"Henry Porter writes fabulous novels. *Empire State* was one of my favorites a couple of years back. *The Bell Ringers* is even better, a spy novel for everyone who loves Le Carré and Deighton, but with a crisp modern woman in charge. You won't put this novel down until the final paragraph."**

—MARGARET CANNON, *THE GLOBE & MAIL* (CANADA)

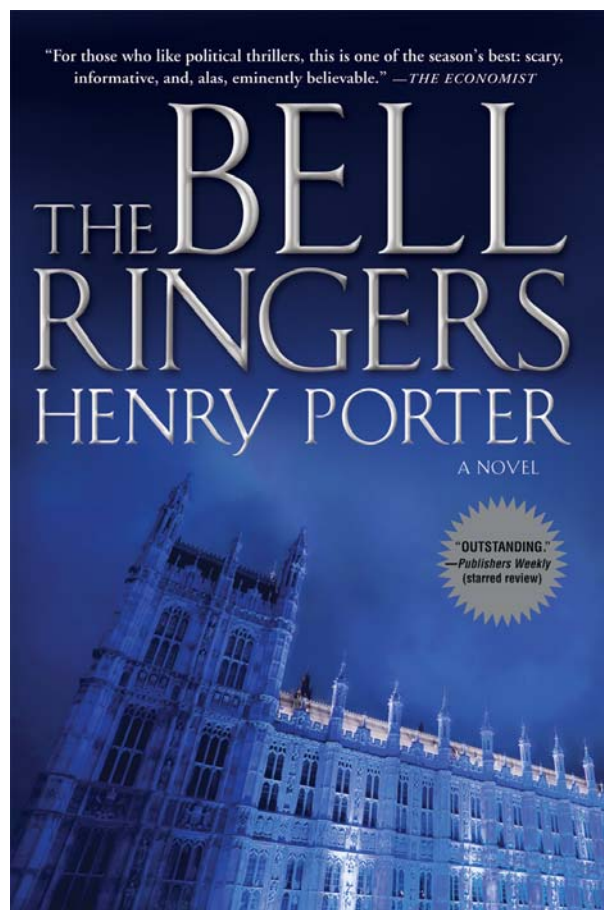
**"A vibrant thriller dealing with . . . the surveillance state and the erosion of individual liberty. Although set in the future, it feels as up-to-the-minute as tomorrow's headlines."**

—ROGER ALTON, *THE NEW STATESMEN*, BOOKS OF THE YEAR

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**"[The] characters are skillfully rendered, and Porter deftly ratchets up the tension as MI5, hired assassins, and the police close in . . . A superb thriller."**

—THOMAS GAUGHAN, *BOOKLIST* (STARRED REVIEW)



HENRY PORTER is a political columnist for *The Observer* in London and the UK editor of *Vanity Fair*. He is the author of five novels.

**"The Orwellian parallels are clear, but Porter gives the subject a subtle, complex and well-timed shot in the arm."**

—ADAM WOOG, *THE SEATTLE TIMES*

**"A thoughtful and provocative thriller with a nail-biting ending. *The Bell Ringers* is one of those books you want everyone to read."**

—MARION E. CASON, *I LOVE A MYSTERY*

**"Porter has all the talents of a good thriller writer, particularly strong, crisp characterization and the ability seamlessly to blend action and expertise. What really stands out in this novel, though, is the grimly plausible glimpse he gives us of a future that is already creeping up on us."**

—THE SPECTATOR

FEBRUARY

*"A haunting story of fragile female identity, sexually gained, violently lost."*

—The New York Times Book Review

## JEALOUSY

*The Other Life of Catherine M.*

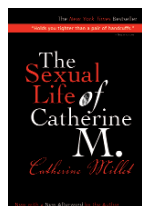
**Catherine Millet**

Translated from the French by Helen Stevenson

- *The Sexual Life of Catherine M.* was a national best seller, featured on such lists as *The New York Times* (rising to #2), *Los Angeles Times*, *The Washington Post*, *San Francisco Chronicle*, *The Boston Globe*, and *Publishers Weekly*

Also available:

*The Sexual Life of Catherine M.*  
(978-0-8021-3986-3 • \$12.00 • USC)



\$14 (Canada: \$16.95)

paperback

5 1/2 x 8 1/4, 192 pp.

Memoir (BIO002600)

978-0-8021-4519-2

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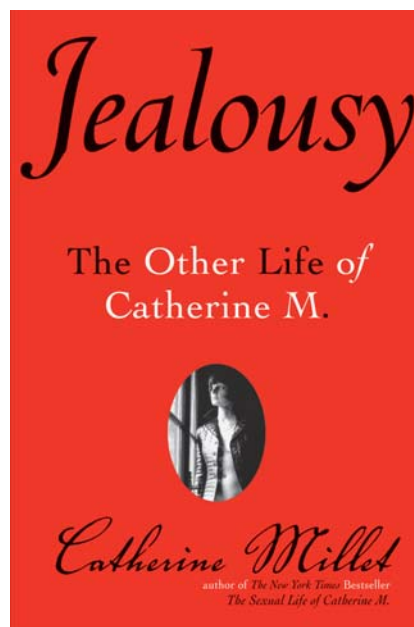
(Paris, tel.: 1-43264781)

Carton quantity: 36

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Residence: Paris



*"An honest, brutal piece of confession and self-analysis."* —The Guardian (UK)

Catherine Millet's best-selling *The Sexual Life of Catherine M.* was a landmark book—a portrait of a sexual life lived without boundaries and without a safety net. Described as "eloquent, graphic—and sometimes even poignant" by *Newsweek*, and as "[perhaps] one of the most erotic books ever written" by *Playboy*, it drew international attention for its audacity, and the apparently superhuman sangfroid required of Millet and her partner, Jacques Henric, with whom she had an extremely public and active open relationship.

Now, Millet's follow-up answers the first book's implicit question: How did you avoid jealousy? "I had love at home," Millet explains, "I sought only pleasure in the world outside." But one day she discovered a letter in their apartment that made it clear that Jacques was seriously involved with someone else. *Jealousy* details the crisis provoked by this discovery, and Millet's attempts to reconcile her need for freedom and sexual liberation with the very real heartache that Jacques's infidelity caused.

If *The Sexual Life of Catherine M.* seemed to disregard emotion, *Jealousy* is its radical complement: the paradoxical confession of a libertine who discovers that love, in any of its forms, can have a dark side.

*"Readers will scamper after every morsel of this delicious, disturbing account."*

—Bookforum

*"Jealousy is a painful, stifling, deeply moving love story. It is not the dark counterpart of The Sexual Life of Catherine M. but rather its continuation. . . . astounding."*

—Le Monde

CATHERINE MILLET is editor of the prestigious French art magazine *Art Press*. She is the author of eight books of art criticism and her first memoir, *The Sexual Life of Catherine M.*

*“Beauclerk’s learned, deep scholarship, compelling research, engaging style, and convincing interpretation won me completely. He has made me view the whole Elizabethan world afresh. The plays glow with new life, exciting and real, infused with the soul of a man too long denied his inheritance.”*

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Foreword by James Norwood

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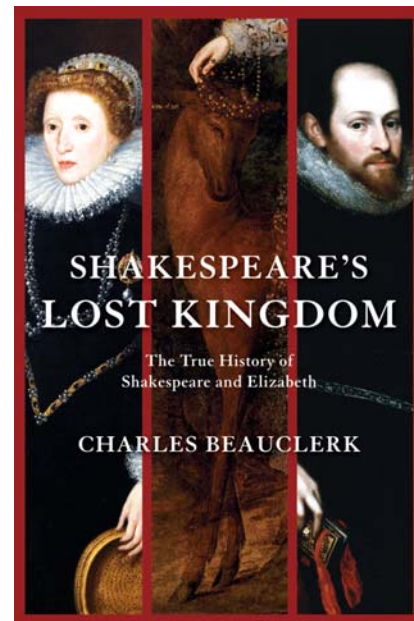
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Residence: London



It is perhaps the greatest story never told: the truth behind the most enduring works of literature in the English language. Who was the man behind Hamlet? What passion inspired the sonnets, whose words were so powerful that “not marble, nor the gilded monuments / Of princes, shall outlive this rhyme?” In *Shakespeare’s Lost Kingdom*, critically acclaimed historian Charles Beauclerk pulls off an enchanting feat, humanizing the bard who for centuries has remained beyond our grasp.

Beauclerk, the founder of the De Vere Society, former president of the Shakespeare Oxford Society, and trustee of the Shakespeare Authorship Trust, has spent more than two decades researching the authorship question. If the plays and poems of Shakespeare were discovered today, he argues, we would see them for what they are—shocking political works written by a court insider, someone with the monarch’s indulgence, shielded from repression in an unstable time of armada and reformation. But the author’s identity was quickly swept under the rug after his death. The official history—of an uneducated merchant writing in near obscurity, and of a virginal queen married to her country—dominated for centuries. *Shakespeare’s Lost Kingdom* delves deep into the conflicts and personalities of Elizabethan England, as well as the plays themselves, to tell the true story of the “Soul of the Age.” This is a compelling, convincing history. You’ll never look at Shakespeare the same way again.

**“An intriguing book that proposes another forceful argument in this age old debate. Beauclerk’s detailed exploration divides the mythical notions from the historical truths. You will have a hard time putting this book down.”**

—Roland Emmerich



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—Chris Blackhurst, *Evening Standard*

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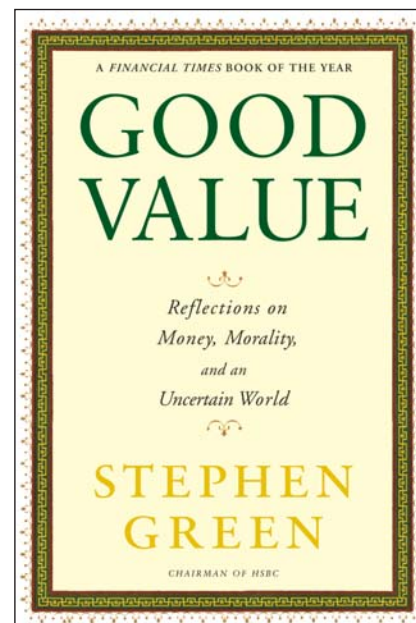
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**"Stephen Green is in a universe of one: the only chairman of a major international bank who is also an ordained minister of the Church of England. . . . At a time when bankers are being pilloried for bringing about a global economic meltdown, this is an unusual and thoughtful disquisition on how to conduct oneself in a world of high finance and ambition, in, as he puts it, the global bazaar."**

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**C**an one be both an ethical person and an effective businessperson? Stephen Green, an ordained priest and the chairman of HSBC, thinks so. In *Good Value*, Green retraces the history of the global economy and its financial systems, from early government granaries in Alexandria to the Italian banks that flourished during the Renaissance, and argues that despite its recent lapses, the global financial industry is more necessary than ever. Also necessary, however, are good businesspeople who look to their principles before their profit margins. A timely, thoughtful, and contrarian analysis of the most pressing financial and moral questions we face, *Good Value* presents us with the heartening possibility that through good ethics comes good business, and through good business comes a richer, more rewarding world for us all.

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**"An excellent book . . . An important contribution to business principles."**

—Mary Whaley, *Booklist*

**STEPHEN GREEN** is chairman of HSBC, where he was CEO from 2003 to 2006. He is also chairman of the British Banker's Association and an ordained priest of the Church of England.

*"It is a richly imagined, complex story full of the oddity, irony, and existential angst that have long been at the heart of Oe's writing."*  
—Scott Esposito, Los Angeles Times

## THE CHANGELING

*A Novel*

**Kenzaburo Oe**

Translated from the Japanese by Deborah Boliver Boehm

• Oe was awarded the Nobel Prize in Literature in 1994

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Residence: Japan



In Nobel Prize-winning author Kenzaburo Oe's *The Changeling*, Oe introduces Kogito Choko, a writer in his early sixties, as he rekindles a childhood friendship with his estranged brother-in-law, the renowned filmmaker Goro Hanawa. Goro sends Kogito a trunk of tapes he has recorded of reflections about their friendship, but as Kogito is listening one night, he hears something odd. "I'm going to head over to the Other Side now," Goro says, and then Kogito hears a loud thud. After a moment of silence, Goro's voice continues: "But don't worry, I'm not going to stop communicating with you." Moments later, Kogito's wife rushes in; Goro has jumped to his death. With that, Kogito begins a far-ranging search to understand what drove his brother-in-law to suicide. His quest takes him from the forests of southern Japan to the washed-out streets of Berlin, where Kogito confronts the ghosts from his own past and that of his lifelong, but departed, friend.

**"The message of this meditative novel: the extent to which life makes changelings of us all."** —Alison McCulloch, *The New York Times Book Review*

**"A dazzling and elaborate maze of memories and meditations."**

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—Ray Olson, *Booklist* (starred review)

KENZABURO OE is also the author of several books, including *A Personal Matter*, *Teach Us to Outgrow Our Madness*, *Sommersault*, and *A Quiet Life*.

*The Poker Bride uncovers a forgotten piece of Gold Rush history—the story of the first Chinese who journeyed to the American West, and one remarkable woman whose story became a legend*

## THE POKER BRIDE

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Residence: Baltimore



ELEANOR LEWIS

**W**hen Gold Rush fever gripped the globe in 1849, thousands of Chinese came through San Francisco on their way to seek fortunes. They were called sojourners, for they never intended to stay. In *The Poker Bride*, Christopher Corbett uses a legend of one extraordinary Chinese woman—now the stuff of Idaho lore—as a lens into this Chinese experience.

Before 1849, the Chinese in the United States were little more than a curiosity. But as word spread of the discovery of gold at Sutter's Mill in California, they soon became a regular sight in the American West. In San Francisco, a labyrinthine Chinatown sprang up, a clamorous city-within-a-city full of exotic foods and strange smells, where Chinese women were smuggled into the country, and where the laws were made by "hatchet men." At this time Polly, a young Chinese concubine, was brought by her owner, by steamboat and pack train, to a remote mining camp in the highlands of Idaho. There he lost her in a poker game, having wagered his last ounce of gold dust. Polly and her new owner then found their way to an isolated ranch on the banks of the Salmon River in central Idaho.

As the Gold Rush receded, it took with it the Chinese miners—or their bones, which were disinterred and shipped back to their homeland in accordance with Chinese custom. It left behind Polly, now an old woman, who would make headlines when she emerged from the Idaho hills nearly half a century later to visit a modern city and tell her astounding story.

Peppered with characters such as Mark Twain and the legendary newswoman Cissy Patterson, *The Poker Bride* vividly reconstructs a tale of the real American West: a place where the first Chinese flooded the country and left their mark long after the craze for gold had vanished.

## PRAISE FOR THE POKER BRIDE:

**“Exhaustively researched . . . Corbett uses Bemis’s story as a platform for a larger discussion about the hardships of the Chinese experience in the American West.”**

—AARON LEITKO, *THE WASHINGTON POST*

**“Corbett’s accomplishment in pulling this dark history into a popular narrative is all the more impressive when you consider the difficulty of reporting on a foreign population that lived mainly outside the reach of census takers and journalists. . . . Corbett handles a great deal of sordid material with sensitivity. . . . In restoring to the poker bride a more honest and complete history, Corbett undoes generations of self-serving mythology.”**

—DOMINIQUE BROWNING,  
*THE NEW YORK TIMES BOOK REVIEW* (EDITOR’S CHOICE)

**“Imagine *McCabe & Mrs. Miller*, *The Treasure of the Sierra Madre*, and *Deadwood* hand stitched together and given a novel slant as a miniepic of Chinese immigrant life. That suggests the polyglot vitality of *The Poker Bride* . . . a juicy combination of social history and deconstructed myth. . . . [Corbett] juggles facts and apocrypha like a master . . . with *The Poker Bride*, Corbett cements his claim as an ace surveyor of America’s borderland of fable.”**

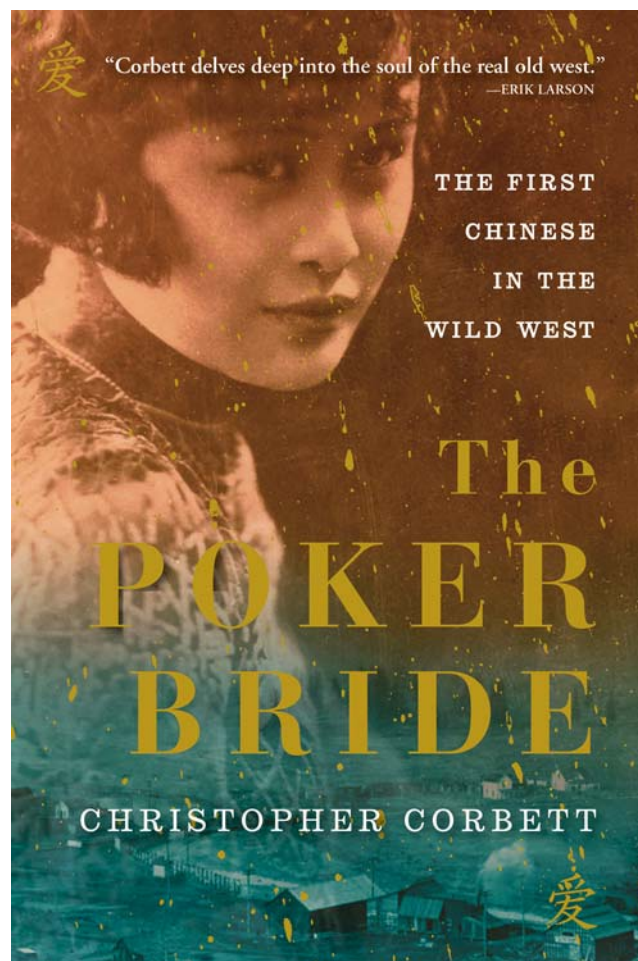
—MICHAEL SRAGOW, *THE BALTIMORE SUN*

**“Corbett gracefully weaves the history of the Chinese in the nineteenth-century American West. . . . Corbett’s intriguing book will appeal to readers interested in the narrative history of the American West and tales of the mining camps . . . Corbett’s accomplished book will engage history buffs and general readers alike.”**

—LIBRARY JOURNAL (STARRED REVIEW)

**“The main strength of Corbett’s book is his detailed description of life in wide-open California and the Pacific Northwest. . . . [Polly Bemis’s] story is remarkable, and Corbett’s research is certainly thorough. *The Poker Bride* adds immeasurably to the Asian-American nonfiction catalog.”**

—MARTIN BRADY, *BOOKPAGE*



CHRISTOPHER CORBETT is the author of *Orphans Preferred: The Twisted Truth and Lasting Legend of the Pony Express*, as well as a novel, *Vacationland*. He teaches journalism at the University of Maryland.

**“[Corbett] provides a colorful overview of the Chinese experience.”**

—MELANIE KIRKPATRICK, *THE WALL STREET JOURNAL*

**“In *The Poker Bride*, Christopher Corbett delves deep into the soul of the real old west, using the story of one Chinese sojourner—a young woman named Polly—as the thread to link a thousand pearls of fact and lore and whatever you call those fragments of story that lie somewhere in between. All I can say is, Twain would be proud.”**

—ERIK LARSON, AUTHOR OF *THE DEVIL IN THE WHITE CITY*



*Praised for its keenly observant look at family, aging, and the writing life, The Journal Keeper is a touching and honest memoir that Booklist calls “an elegant tribute to the resiliency of human nature.”*

## THE JOURNAL KEEPER

*A Memoir*

**Phyllis Theroux**



DUANE BERGER

- **An Indie Next List selection**
- **Theroux is the founder of Nightwriters, a group that conducts writing and creativity seminars in the United States and abroad**
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Memoir (BIO026000)

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(tel.: 212-317-8810)

Carton quantity: 36

Export: USCO

Previous edition: 978-0-8021-1997-4

Residence: Ashland, VA

**T**he *Journal Keeper* is the openhearted and unflinchingly honest memoir of six years in writer Phyllis Theroux's life. As she ages into her sixties, Theroux uses regular journal entries—lovingly edited into this volume—to reflect on the void left by the passing of her remarkable mother and the thrill of allowing a new source of joy into her life.

A natural storyteller, Theroux slips her arm companionably into yours, like an old friend going for a stroll. But Theroux's stride is long and her eye sharp, and she swings easily between subjects that occupy us all: love, loneliness, growing old, financial worries, spiritual growth, and caring for an aging parent.

The thread gracefully tying these entries together is the fulfillment she finds in quiet moments with a pen and paper, and the discoveries she makes when she uses words to shed light on the small, fleeting moments of our daily lives.

A compelling tale in journal form, *The Journal Keeper* is a rich feast from the writing life—with an unexpected twist. After the death of her mother leaves Theroux feeling adrift, she finds the love that she believed was closed to a woman of her age. At once exhilarating and secure, this new relationship restores Theroux's belief in life's never-ending capacity for surprise.

Not until Theroux sat down to edit her journals for publication did she realize, in her words, “that a hand much larger and more knowing than my own was guiding my life and pen across the page.” She makes a good case for this being true for us all.

## PRAISE FOR THE JOURNAL KEEPER:

"I loved this singularly honest and graceful book. *The Journal Keeper* reminds us that there is no such thing as an ordinary moment, and certainly no such thing as an ordinary life."

—ELIZABETH GILBERT, BEST-SELLING AUTHOR OF *EAT, PRAY, LOVE*

"[Theroux] excels at closely observed and elegantly expressed portraits of domestic life that fondly recall the tradition of E. B. White. Theroux is a lovely writer. . . . The best thing about *The Journal Keeper* is the way it keeps us hopeful—and expectant—about what will happen next."

—DANNY HEITMAN, *THE CHRISTIAN SCIENCE MONITOR*

"Captivating . . . a multidimensional pleasure . . . Theroux offers us a multilayered view of herself that is at once whimsical and profound . . . [she] is able to reach deep inside and step outside herself with inspiring aplomb."

—LINDA STANKARD, *BOOKPAGE*

"Theroux seems to possess a certain calmness and wisdom . . . [*The Journal Keeper*] is full of small, lyrical insights."

—JULIET WITTMAN, *THE WASHINGTON POST*

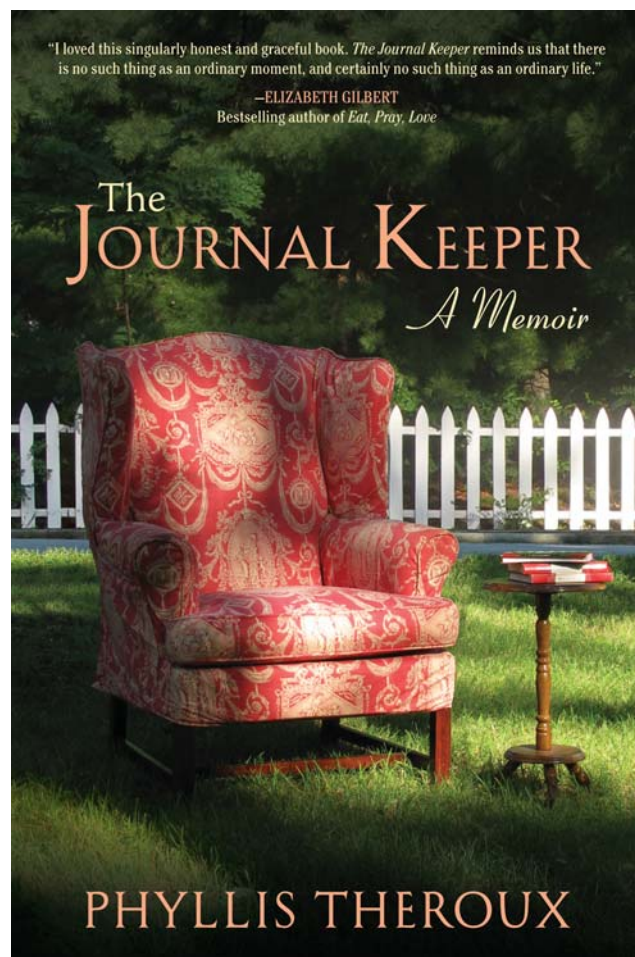
"When a writer of Theroux's stature chooses to share such introspective feelings with the world, readers are afforded an unparalleled opportunity to observe how such crystalline powers of observation are developed and nurtured . . . Theroux goes public in this elegiac memoir of love and loss, an elegant tribute to the resiliency of human nature."—BOOKLIST

"Theroux possesses all the field marks of a good writer: Her images and metaphors are so good they glow. . . . [Her] advice—'Lean toward the light' and make it a place 'to save small pieces of beauty'—is unnecessary. With *The Journal Keeper*, she has already shown us how."

—JANN MALONE, *RICHMOND TIMES-DISPATCH*

"What a wonderful, wonderful book! I felt like I was on a little journey. It really made me think beyond the page. *The Journal Keeper* reads like a case study of a person's life. You will read it more than once."

—AMY SEDARIS, BEST-SELLING AUTHOR OF *I LIKE YOU: HOSPITALITY UNDER THE INFLUENCE*



PHYLLIS THEROUX's books include a memoir, several essay collections, a novella, *Giovanni's Light*, and an anthology, *The Book of Eulogies*.

"In lovely, straightforward prose, Theroux speaks honestly about the quotidian and miraculous aspects of loss and new chances. It's all here—births, deaths, and marriages—and the reader is invited into the intimacies of a world that is both familiar and full of surprises."

—ELIZABETH STROUT,  
PULITZER PRIZE-WINNING AUTHOR OF *OLIVE KITTERIDGE*

"[An] openhearted, honest, honorable, wise, generous, brave, and utterly captivating book that sheds a clarifying light on the pain and possibilities present in the third-third of our lives. Read it. You'll love it, and her, and your own newly promising future."

—JUDITH VIORST,  
BEST-SELLING AUTHOR OF *NECESSARY LOSSES*

*"A roller-coaster ride inside the haunted house of American multicultural sin and shame. Violent and smart and funny. I am excited by this new writer."*

—*Sherman Alexie*

## WHAT WE ARE

**Peter Nathaniel Malae**



- **A New York Times Book Review Editors' Choice**
- **What We Are won the San Francisco Foundation/Intersection for the Arts Joseph Henry Jackson Award for the best unfinished novel-in-progress, and an Arts Council of Silicon Valley Fellowship**
- **Malae is a former Steinbeck, MacDowell, and Arts Council Silicon Valley Fellow**
- **Teach the Free Man was a finalist for the New York Public Library's Young Lions Fiction Award and the Glasgow Prize**
- **A City Lights Bookstore Bestseller in hardcover**

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Residence: Pacific Northwest

"The voice is gold."

—*Publishers Weekly*

"Peter Nathaniel Malae is the real deal. He's like a young Nelson Algren or Richard Wright, one of those writers who can hit with both hands."

—*Russell Banks*

**A** *New York Times Book Review* Editors' Choice and a blazing new literary voice, Peter Nathaniel Malae's raw, bullet-fast debut novel looks at contemporary America through the eyes of one disillusioned son.

*What We Are* follows twenty-eight-year-old Samoan-American Paul Tusifale as he strives to find his place in a culture that barely acknowledges his existence. Amid a landscape of sprawling freeways and dot-com headquarters, where the plight of migrant workers is ever-present, Paul drifts on and off the radar in San Jose, California, fighting to define himself within a system that has no easy or predetermined place for him.

At first, Paul tries to live outside society, an unemployed drifter who takes a personal interest in defiantly—even violently—defending those in need. But when life as an urban Robin Hood fails to provide the answers he seeks, Paul takes a chance on the straight-and-narrow, living in the traditional power structure, getting a job, obeying the law, and seeking to reconnect with his family. Along the way, Paul moves through the lives of sinister old friends, suburban cranksters, and septuagenarian swingers, and battles to find the wisdom and faith he desperately needs, whether through adhering to tradition, or casting it aside.

A dynamic addition to America's diverse literature of the outsider, *What We Are* establishes Peter Nathaniel Malae as an authentic, gifted new writer, whose muscular prose brings to life the pull of a departed father's homeland, the anger of class divisions, the noise of the evening news, and in the end beautifully renders the pathos of the disengaged.

## PRAISE FOR WHAT WE ARE:

**"Gives flesh and voice to a 'Me Generation' poet of mixed heritage and tortured outlook."**

—FIONA MAAZEL, *THE NEW YORK TIMES BOOK REVIEW*

**"Malae possesses a prodigious command of the masculine American idiom and its ironies. Paul is that rarest of literary creatures these days: a hard-living, oft-brawling, culture-straddling, foul-mouthed juggernaut, one who's as liable to throw a punch as he is to break your heart."**

—RATTAWUT LAPCHAROENSAP

**"Compelling . . . [A] deeply felt portrait of an outsider who is appalled by much of what he sees around him in a surreal Silicon Valley populated largely by grotesques. Malae's writing is . . . filled with allusions and aphorisms that range from Nietzsche to Kerouac to crystal-meth zombies."**

—THOMAS GAUGHAN, *BOOKLIST*

**"Malae's writing is palpably masculine . . . as if you can see the muscles bulging in his arms as he writes."**

—REGAN MCMAHON, *SAN FRANCISCO CHRONICLE*

**"Readers who enjoy . . . Chuck Palahniuk and Bret Easton Ellis should definitely try Malae."**

—*LIBRARY JOURNAL*

**"Malae probes the humanity behind the silicon in [this] bold new novel."**

—*METRO (SILICON VALLEY)*

## PRAISE FOR TEACH THE FREE MAN:

**"Vivid . . . [with] gripping, tension-filled episodes [that] reveal the inner workings of a complicated social structure. . . . In his depictions of incarcerated life and his development of believable voices, Malae shows promise."**

—*PUBLISHERS WEEKLY*

**"Inmates, their families, parolees, and prison workers are the subjects of this gritty, compelling collection that reveals a parallel world most readers are fortunate to have avoided encountering. It puts a human face on**

A NEW YORK TIMES EDITOR'S CHOICE

# What We Are



A NOVEL

**Peter Nathaniel Malae**

*"A roller-coaster ride inside the haunted house of American multicultural sin and shame. Violent and smart and funny. I am excited by this new writer."*

—**Sherman Alexie**

PETER NATHANIEL MALAE is also the author of the story collection *Teach the Free Man*, a finalist for the New York Public Library Young Lions Fiction Award and a notable book selection by the Story Prize.

**violence, hardship, and suffering in the name of justice, making them that much harder to ignore."**—THE STORY PRIZE

**"The characters in these stories may be marginalized, but the stories themselves are the work of a talented author who deserves a wide audience. . . . As good fiction must, they broaden our understanding of what it is to be human."**

—RAIN TAXI

**"Malae handles [his characters'] voices so that their language—the slang, the jargon, the argot—rings true and draws us wholly into their hard luck, often violent, worlds. These are stories from borders of society and we need to thank Mr. Malae for delivering them to us."**

—DARRELL SPENCER, AUTHOR OF *BRING YOUR LEGS WITH YOU*

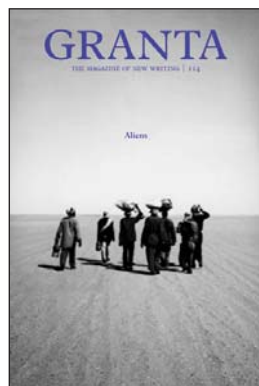


*Aliens: we believe in them, we create them, we try to keep them where they are and, every now and then, we try to understand them.*

## GRANTA 114

*Aliens*

Edited by John Freeman



First there was the traveler; then the word was emigrants. In America, they turned into immigrants. And today—in many parts of the world—they are (we are) aliens. From somewhere else. At odds with and yet fully inside another culture. At home nowhere.

This new issue of *Granta* features tales from the constantly shifting terrain of alien culture. Mark Gevisser writes of two closeted gay South African men, whose relationship has lasted five decades, dating back to a regime determined to keep black and white apart. Dinaw Mengestu writes of a war being waged in the Congo by exiles managing it from afar in Germany. Robert MacFarlane goes for a walk in Palestine and meets families who can no longer return to their own homes. Nami Mun conjures a couple who feel like strangers in the wake of a terrible betrayal.

Whether it's the closely observed ecology of married life or the violent acts of criminals, this issue of *Granta* will draw into focus one of the most pressing issues of our time: who do we call outsiders?

JOHN FREEMAN's criticism has appeared in more than two hundred newspapers around the world, including *The Guardian*, *The Independent*, *The Times* (UK), and *The Wall Street Journal*. Between 2006 and 2008, he served as president of the National Book Critics Circle. His first book, *The Tyranny of E-Mail*, was published in 2009.

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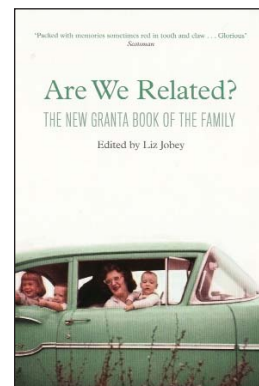
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*Heartbreaking, startling, and often moving, this wonderful collection of writing about family relationships gathers both fiction and memoir by authors ranging from Orhan Pamuk to Raymond Carver.*

## ARE WE RELATED?

*The New Granta Book of the Family*

Edited by Liz Jobey



You can't choose your relatives. But you can love them, loathe them, rage against them or take after them. Granta publishes the best new writing from around the world, and over the years its writers have dealt with the most difficult, the most important, and the most personal relationships of their lives. This collection features some of the world's finest writers, including A.M. Homes, Hanif Kureishi, Chimamanda Ngozi Adiche, Graham Swift, Justine Picardie, Hilary Mantel, Edmund White, and Anne Enright. *Are We Related?* is a stunning anthology of writing about every member of the family.

**"Illuminates widely shared experiences—the mysterious immediate connection that can spring up between people on either side of a cultural chasm, and the particular, private miseries that flow from huge historical events . . . evocative, memorable stories told with insight and sensitivity."**  
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—*Woman & Home*

LIZ JOBEY is a former deputy editor and associate editor of *Granta*. Before joining the magazine in 1998 she was editor of the *Independent on Sunday Review* and literary editor of the *The Guardian*.

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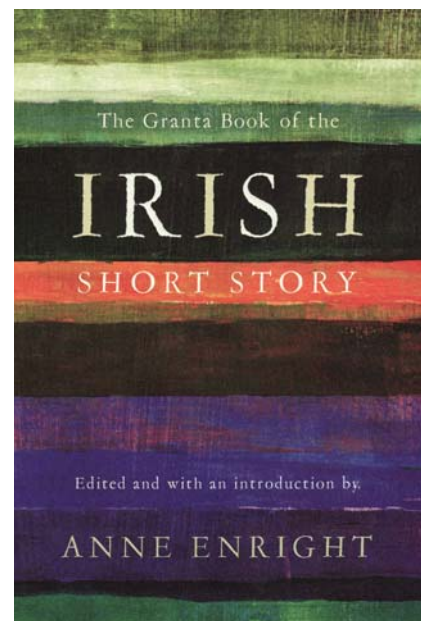
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of the best Irish short stories of the last sixty years*

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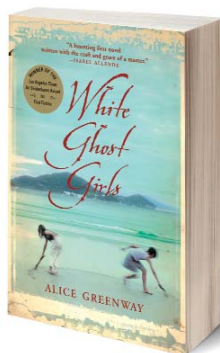
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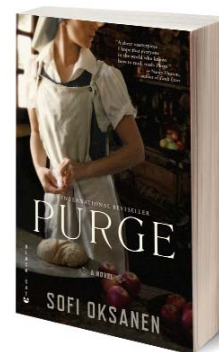


## White Ghost Girls

Alice Greenway

"Winner of the *Los Angeles Times* Art Seidenbaum Award for First Fiction "A gut-wrenching exploration of the complexities of sisterly love, delivered with vividness and poignancy. As you close the book, you will find yourself—like the narrator—haunted by events of a summer long ago." —*The Washington Post*

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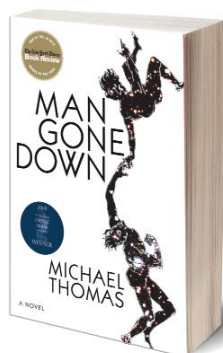


## Purge

Sofi Oksanen

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## Man Gone Down

Michael Thomas

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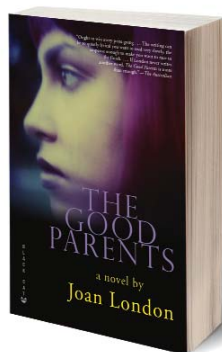
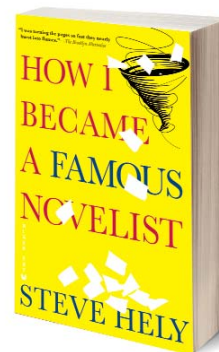
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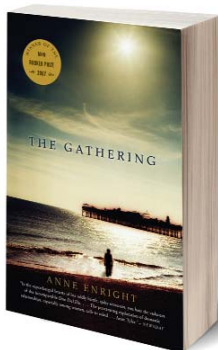


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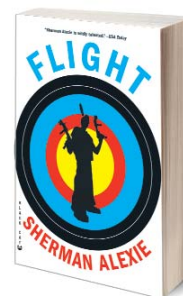
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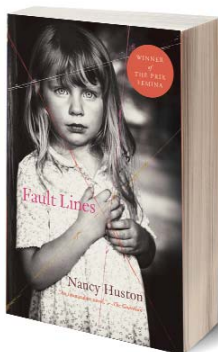


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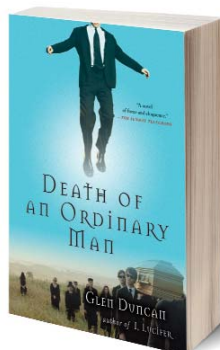
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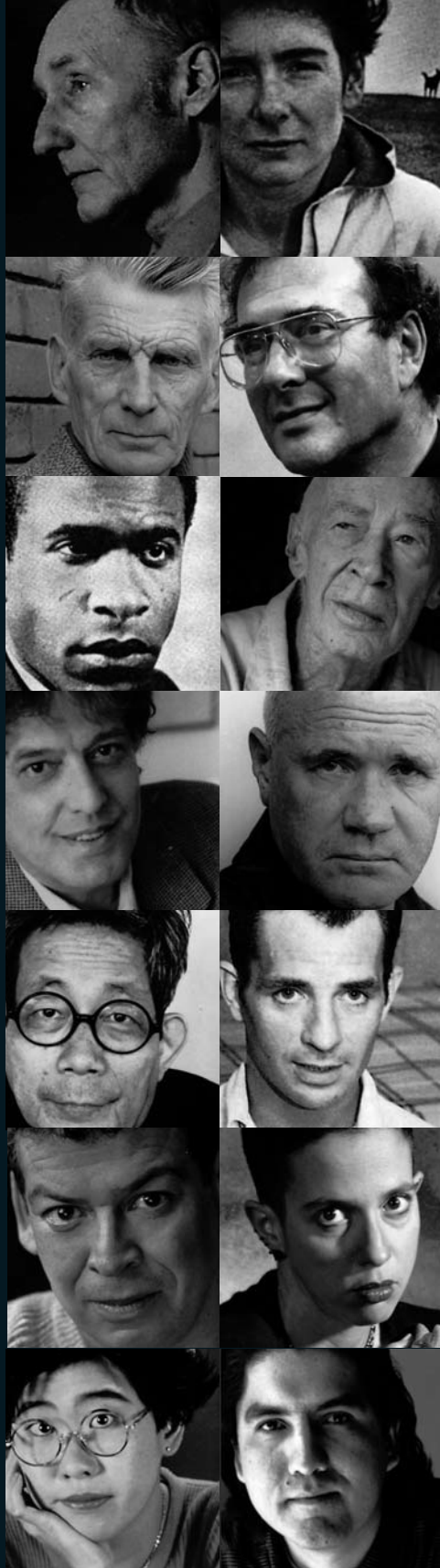
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