Available Now
Winner of the 2019 Booker Prize

“A must-read about modern Britain and womanhood . . . Her style is passionate, razor-sharp, brimming with energy and humor.”—Booker Prize judges

Girl, Woman, Other
A Novel
Bernardine Evaristo

“A breathtaking symphony of black women’s voices, a clear-eyed survey of contemporary challenges that’s nevertheless wonderfully life-affirming . . . Together, all these women present a cross-section of Britain that feels godlike in its scope and insight.”
—Ron Charles, Washington Post

Bernardine Evaristo is the winner of the 2019 Booker Prize and the first black woman to receive this highest literary honor in the English language. *Girl, Woman, Other* is a magnificent portrayal of the intersections of identity and a moving and hopeful story of an interconnected group of black British women that paints a vivid portrait of the state of contemporary Britain and looks back to the legacy of Britain’s colonial history in Africa and the Caribbean.

*Girl, Woman, Other* is populated by an unforgettable cast of characters who range widely, from a lesbian playwright to a jaded schoolteacher to a nonbinary social media influencer. Evaristo brings us into the most intimate moments of these women’s lives, producing a patchwork portrait of society and celebrating what connects us to our neighbors, even in times when we are encouraged to be split apart. Sparklingly witty and filled with emotion, centering voices we often see othered, and written in an innovative fast-moving form, this is a polyphonic and richly textured social novel by a masterful British writer who has finally been lauded at the level she has long deserved.

“Magnificent . . . There is room for everyone to find a home in this extraordinary novel. Beautiful and necessary.”
—Kirkus Reviews (starred review)

“A stunning powerhouse of vibrant characters and heartbreaks.”
—Publishers Weekly (starred review)
The story of a pivotal moment in modern world history, when Arabs established a representative democracy—and how the West crushed it

How the West Stole Democracy from the Arabs
The Arab Congress of 1920 and the Destruction of a Unique Liberal-Islamic Alliance
Elizabeth F. Thompson

When Europe’s Great War engulfed the Ottoman Empire, Arab nationalists rose in revolt against their Turkish rulers and allied with the British on the promise of an independent Arab state. In October 1918, the Arabs’ military leader, Prince Faisal, victoriously entered Damascus and proclaimed a constitutional government in an independent Greater Syria.

Faisal won American support for self-determination at the Paris Peace Conference, but other Entente powers plotted to protect their colonial interests. Under threat of European occupation, the Syrian-Arab Congress declared independence on March 8, 1920, and crowned Faisal king of a “civil representative monarchy.” Sheikh Rashid Rida, the most prominent Islamic thinker of the day, became Congress president and supervised the drafting of a constitution that established the world’s first Arab democracy and guaranteed equal rights for all citizens, including non-Muslims.

But France and Britain refused to recognize the Damascus government and instead imposed a system of mandates on the pretext that Arabs were not yet ready for self-government. In July 1920, the French invaded and crushed the Syrian state. The fragile coalition of secular modernizers and Islamic reformers that had established democracy was destroyed, with profound consequences that reverberate still.

Using previously untapped primary sources, including contemporary newspaper accounts, reports of the Syrian-Arab Congress, and letters and diaries from participants, How the West Stole Democracy from the Arabs is a ground-breaking account of an extraordinary, brief moment of unity and hope—and of its destruction.
On March 8, 1920, the Syrian Congress issued a Declaration of Independence in the name of the largely Arabic-speaking peoples living in Greater Syria, comprising today’s states of Lebanon, Syria, Jordan, Palestine, and Israel. During World War I, the Syrian Arabs joined the Allies in fighting against the Ottoman military dictatorship. At war’s end, they embraced “Dr. [Woodrow] Wilson’s lofty principles of freedom for great and small nations alike, their independence based on equal rights, and the renunciation of the politics of conquest and colonialism.” The Congress had already begun drafting a constitution for a democratic, parliamentary monarchy.

Just months after their Declaration of Independence, Syrians were stripped of both their sovereignty and their democracy. In direct contravention of the League covenant and Wilson’s Fourteen Points, France and Britain forcibly occupied Greater Syria, partitioning it between them into the states of Lebanon, Syria, Palestine, and Jordan. They justified the use of force through the League of Nations itself, by declaring the occupations temporary “mandates,” periods of tutelage for peoples not ready to rule themselves. In the end, the Powers at the Paris Peace Conference treated their Arab allies worse than their German enemies, imposing terms suffered only by peoples who had been colonized before the war.

**ELIZABETH F. THOMPSON** is a leading historian of the modern Middle East and Mohamed S. Farsi Chair of Islamic Peace at American University’s School of International Service. She is the author of two previous books, *Colonial Citizens: Republican Rights, Paternal Privilege and Gender in French Syria and Lebanon*, winner of two national book prizes, and *Justice Interrupted: The Struggle for Constitutional Government in the Middle East*.

**PRAISE FOR HOW THE WEST STOLE DEMOCRACY FROM THE ARABS**

“*How the West Stole Democracy from the Arabs* should be required reading for policymakers and pundits who promote the lie that Arabs require western invasions to impose democracy. It proves that the West, far from promoting democracy in the Middle East, strangled it at birth. This excellent and enlightening book ranks with Margaret Macmillan’s award-winning *Paris 1919: Six Months That Changed the World* as a ground-breaking work of both thorough scholarship and fine writing.”

—Charles Glass, former ABC News Chief Middle East Correspondent and author of *Tribes with Flags: A Journey Curtailed* and *They Fought Alone: The True Story of the Starr Brothers, British Secret Agents in Nazi-Occupied France*

“There are historical periods that seem full of possibilities for those who experience them; only in retrospect—when those possibilities have been foreclosed—do outcomes seem clear and inevitable. Harnessing meticulous research to careful analysis; moving among international diplomacy, personal interactions, and local politics, Thompson expertly argues that after World War I, the fate of Ottoman Arab lands was not merely contested but that radically different outcomes for independence, constitutional government, and liberal arrangements were very live possibilities, far more so than is generally remembered.”—Nathan J. Brown, Professor of Political Science and International Affairs at George Washington University
From internationally acclaimed crime writer Deon Meyer, a new thriller featuring investigative superstars Benny Griessel and Vaughn Cupido

The Last Hunt
A Benny Griessel Novel
Deon Meyer

MARKETING
The Last Hunt has already become a bestseller in France, Germany, and Holland
Meyer has avid fans across the crime community, including Michael Connelly, Stephen King, Tess Gerritsen, Thomas Perry, and Wilbur Smith
galleys/e-galleys available
targeted outreach to mystery/thriller media
library marketing including mid-winter ALA
mystery and thriller advertising campaign including CrimeReads, Mystery Scene, and The Strand
backlist eBook promotions

DEON MEYER is the internationally acclaimed, prizewinning author of twelve thrillers, including The Woman in the Blue Cloak, Fever, Icarus, Cobra, Seven Days, and the Barry Award-winning Thirteen Hours.
His books have been published in twenty-seven languages. He lives in Stellenbosch, South Africa.

“Meyer grabs you by the throat and never lets you go.”
—Wilbur Smith, bestselling author of Courtney’s War

When a cold case dossier lands on Captain Benny Griessel’s desk, he and his partner, Vaughn Cupido, fellow member of the Hawks elite police unit in South Africa, reluctantly set to work reviewing the evidence of the disappearance—and possible murder—of ex-cop Johnson Johnson on the world’s most luxurious train line. Two fellow travelers might have the answers Griessel and Cupido need—but they too seem to have disappeared into thin air, and the few clues that exist suggest a cover-up.

Meanwhile, Daniel Darret has settled into a new, quiet life in Bordeaux, far from his native South Africa and his revolutionary past. But when a man from that past reappears to commission his unique skills one more time, Daniel is forced to decide whether to remain anonymous or to strike a forceful blow against a corrupt government.

The two storylines eventually crash together in an ending as dramatic as it is unexpected, leaving Griessel and Cupido uncertain of their own future. With its rapid-fire plot, The Last Hunt shows one of today’s great crime writers operating at the peak of his powers and makes a brave and powerful statement about the pervasive corruption that has stolen so much from Meyer’s native country.

“Deon Meyer is one of the unsung masters.”
—Michael Connelly

“Deon Meyer’s name on the cover is a guarantee of crime writing at its best.”
—Tess Gerritsen, New York Times bestselling author of Playing with Fire
“Time is of the essence in this short, swift book. But Mr. Meyer doesn’t fail to evoke the subtle and often appealing qualities of his characters and their surroundings . . . Projects an almost palpable aura.”
—Wall Street Journal

The Woman in the Blue Cloak
A Benny Griessel Novel
Deon Meyer

“Is it O.K. to call a murder mystery ‘lovely’? That’s the word that comes to mind for The Woman in the Blue Cloak, a short but quite beautifully told story about two women by the South African author Deon Meyer . . . Quietly moving.”
—Marilyn Stasio, New York Times Book Review

Early on a May morning in the depth of South Africa’s winter, a woman’s naked body, washed in bleach, is discovered on a stone wall beside the N2 highway at the top of Sir Lowry’s Pass, some thirty-five miles from Cape Town. The local investigation stalls, so the case is referred to Captain Benny Griessel and his colorful partner Vaughn Cupido of the Hawks—the Directorate for Priority Crime Investigations. The woman proves to be Alicia Lewis, an expert in old Dutch Masters paintings specializing in the recovery of valuable lost art. Discovering the two men she had contacted before coming to South Africa reveals what she was seeking—a rare painting by Carel Fabritius, Rembrandt’s finest student, not seen since it disappeared from Delft in 1654. But how Lewis died, why, and at whose hand shocks even the two veteran detectives.

The Woman in the Blue Cloak is a compact jewel of a thriller, filled with Deon Meyer’s earthy dialogue, clever plotting, and the memorable characters that have peopled all of his award-winning novels.

“Anyone who has yet to discover Meyer—who writes in Afrikaans—or his wonderfully rounded and very human hero is in for a treat . . . Meyer is one of the best crime writers on the planet.”
—Deadly Pleasures Mystery Magazine

Also available:

Fever
(978-0-8021-2861-4 • $16 • USOxEx)

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

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

Seven Days
(978-0-8021-2174-5 • $14 • USOxEx)

Trackers
(978-0-8021-4593-2 • $7.99 • USOxEx)

Heart of the Hunter
(978-0-8021-4578-9 • $7.99 • USOxEx)

Thirteen Hours
(978-0-8021-4545-1 • $7.99 • USOxEx)

Blood Safari
(978-0-8021-4506-2 • $7.99 • USOxEx)

Available in paperback in April

Excerpt

Just before eight, at the close of Tuesday morning parade, Major Mbali Kaleni handed Captain Benny Griessel a docket. He and his colleague, Captain Vaughn Cupido, knew two important things about it at first glance:

1. It wasn’t their own docket being returned after Major Kaleni had reviewed it with her painstaking thoroughness. Because the first block at the top left corner indicated Beaufort West as the station of origin and the name of the first investigator was ‘Sgt. A. Verwey’.

2. It was a hot potato. Because they immediately glanced at the middle of the front page, below Crime code. On this file were the numbers that made every detective in South Africa’s heart beat a little faster:
31984.

The entire justice system’s administrative code for murder.

PRAISE FOR THE BENNY GRIESEL SERIES

“Meyer utilizes the crime fiction genre as an apparatus to create a multifaceted, unsparing picture of his country.”
—Independent, on Icarus

“One of the high points of contemporary crime fiction.”
—Guardian (Best Recent Crime Fiction Novels), on Icarus

“Deon Meyer deserves his international reputation.”
—Thomas Perry, author of A Small Town, on Thirteen Hours

“Unputdownably brilliant.”
—Mail & Guardian (South Africa), on Thirteen Hours

“A smashing story.”—Financial Times, on Thirteen Hours

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Thirteen Hours
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Blood Safari
(978-0-8021-4506-2 • $7.99 • USOxEx)
The fascinating story of the Louvre, from its inception as a humble fortress to its transformation into the palatial residence of the kings of France and then into the world’s greatest art museum.

The Louvre
The Many Lives of the World’s Most Famous Museum
James Gardner

MARKETING
The Louvre was Paris’s third-most-visited cultural site in 2018 with more than ten million visitors
Fully illustrated with images running throughout, a color insert section, and a color endpaper map
galleys/e-galleys available
major review coverage
newsletter cooperative advertising available

Some ten million people from all over the world flock to the Louvre each year to enjoy its incomparable art collection. Yet few of them are aware of the remarkable history of that place and of the buildings themselves—a rich and textured story that historian James Gardner elegantly chronicles in the first full history of the Louvre in English.

More than 7,000 years ago, men and women camped on a spot called le Louvre for reasons unknown; a clay quarry and a vineyard later supported a society there in the first centuries AD. A thousand years later, King Philippe Auguste of France constructed a fortress there in 1191, just outside the walls of a city far smaller than the Paris we know today. Intended to protect the capital against English soldiers stationed in Normandy, the fortress became a royal residence under Charles V two centuries later, and then the monarchy’s principal residence under the great Renaissance king François I (who bought the Mona Lisa from Leonardo da Vinci). It remained so until 1682, when Louis XIV moved his entire court to Versailles. Thereafter the fortunes of the Louvre languished until the tumultuous days of the French Revolution when, during the Reign of Terror in 1793, it first opened its doors to the public to display the nation’s treasures. Ever since—through the Napoleonic era, the Commune, two World Wars, to the present—the Louvre has been a witness to French history, and expanded to become home to a legendary collection, including such masterpieces as the The Wedding Feast at Cana and Venus de Milo, whose often-complicated and mysterious origins enliven a colorful narrative that rivals the building’s grand stature.
Excerpt

Comprising nearly four hundred thousand objects from fifty centuries and two hundred generations of human culture, the Louvre is almost certainly the greatest collection of human artifice ever assembled in one place. And yet those objects are not simply there. Vast, overarching themes and trends are at work in regard to each of those objects and how it came to hang on the walls of the Louvre in the first place. The Louvre is, among other things, a vast, indiscriminate cocktail of princely collections purchased or purloined over the course of centuries. Not all of it is good, which is of some interest in itself, shedding light as it does on the ever-shifting and infinitely unstable progress of taste. More importantly, every work of art that it contains has its story. The Mona Lisa is there because François I bought it from Leonardo shortly before the painter died. Raphael's great Saint Michael Routing the Demon is there because Pope Leo X gave it to François I in hopes that he would return the favor by invading the Ottoman Empire. And Veronese's The Wedding Feast at Cana, one of the largest works ever painted on canvas, is there because Napoleon Bonaparte stole it from the Venetians and never gave it back. These and 400,000 other stories like them all come together to form the Musée du Louvre, the latest chapter, and surely not the last, in the evolution of that little corner of the earth that rests upon the right bank of the Seine.

PRAISE FOR THE LOUVRE

“With its fast-moving and rich narrative, this truly excellent book needed to be written: the fascinating and turbulent story of the Louvre as a royal palace has been largely eclipsed by its much shorter and more famous life as a museum. Here both parts of its long history have been splendidly recounted.”—Philippe de Montebello, Director Emeritus, The Metropolitan Museum of Art

PRAISE FOR BUENOS AIRES: THE BIOGRAPHY OF A CITY

“Excellent . . . A treasure for those who have visited the city or plan to soon.”—New Criterion

“You come away from Buenos Aires with a strong desire to visit Buenos Aires—or if you already have, to return and see all the things that escaped your notice.”—Weekly Standard

“Gardner has written a love story for the second largest city in South America, and his account should be required reading for city planners, architecture students, or those who are interested in how a city goes from humble beginnings to the 'Paris of the South.'”—Library Journal

“A genial historical tour conducted by an affectionate docent with a keen eye and an admiring though sometimes-admonitory message.”—Kirkus Reviews
Ambitious and masterfully-wrought, Lauren Francis-Sharma’s *Book of the Little Axe* is an epic journey, spanning decades and oceans from Trinidad to the American West during the tumultuous days of warring colonial powers and westward expansion.

**Book of the Little Axe**
Lauren Francis-Sharma

From the author of the acclaimed novel *’Til the Well Runs Dry*, *Book of the Little Axe* is an incredible story set in the late eighteenth and early nineteenth centuries about migration and the intertwined destinies of black and Native Americans in shaping the West.

In 1796 Trinidad, young Rosa Rendón quietly but purposefully rebels against the life others expect her to lead. Bright, competitive, and opinionated, Rosa sees no reason she should learn to cook and keep house, for it is obvious her talents lie in running the farm she, alone, views as her birthright. But when her homeland changes from Spanish to British rule, it becomes increasingly unclear whether its free black property owners—Rosa’s family among them—will be allowed to keep their assets, their land, and ultimately, their freedom.

By 1830, Rosa is living among the Crow Nation in Bighorn, Montana with her children and her husband, Edward Rose, a Crow chief. Her son Victor is of the age where he must seek his vision and become a man. But his path forward is blocked by secrets Rosa has kept from him. So Rosa must take him to where his story began and, in turn, retrace her own roots, acknowledging along the way, the painful events that forced her from her island home to the rugged terrain of a far-away land.

*Book of the Little Axe* is a novel about family, belonging, and legacy, and Francis-Sharma deftly gives voice to the diversity that has so often been written out of this continent’s story.

“Lauren Francis-Sharma has written one of those thrilling novels—so valuable and welcome—that adds (or better say restores) another strand to our national narrative. We’re all the richer for *Book of the Little Axe*.”

—Peter Ho Davies, author of *The Fortunes*
Excerpt

Ma disappeared inside a dwelling of cedar logs. A “post,” she called it, south of the western trail they’d traveled up alongside the Clark Fork River. On the approach, there had been mountains specked with trees and brush and grasses in blinding colors of gold and bronze, sage and evergreen. To the west, across a lake as vast as Victor had imagined an ocean, stood seven snow-covered peaks that disappeared behind another hill that curved to the north, resembling the chimney on the post now before him.

Ma called the place Kulyspell.

It smelled of pine needles and the bitterness of burnt rosemary and cured skins. There were two windows, both boarded with crisscrossing pine slabs. Across from him, propped against a raised and flushed fireplace inlaid with stone, sat a small square table. Atop this table was a Spanish-written Bible without its cover, appearing as if someone had not so much neglected it as thrown it. The floors, fashioned from cedar split logs, round side down, were smooth, save for three large boles that lay blackened and jagged, as if a fire had once nearly razed the place.

“Are we finally where we need to be?” he whispered. “Do you think we will be safe here?”

Ma looked to Victor as if to say, Are we ever safe? and if Victor did not know better, he might have said Ma was aquiver, might have said she was thinking of what could have been and what might still be.

PRAISE FOR BOOK OF THE LITTLE AXE

“Book of the Little Axe is an epic novel that recreates the hybrid history of Native and African peoples during the era of American exploration and expansion. Lauren Francis-Sharma’s care for her characters and skill with her subject shine through every page.”—Laila Lalami, author of The Other Americans

“From her gripping first sentence, Lauren Francis-Sharma draws her reader into her intoxicating tale of intrigue, love, conflict, and power struggle at a pivotal time in the histories of Trinidad and the western United States. Her research is meticulous, her prose seductive, her characters mesmerizing.”—Elizabeth Nunez, author of Prospero’s Daughter and Even in Paradise

PRAISE FOR ‘TIL THE WELL RUNS DRY

BLACK CAUCUS OF THE AMERICAN LIBRARY ASSOCIATION HONOR BOOK IN FICTION

“As universally touching as it is original.”—New York Times Book Review

“Lauren Francis-Sharma turns the family drama on its ear with this lush, elegant epic.”—Essence

“A saga ripe with heartbreak and joy . . . Francis-Sharma delivers a rich and satisfying debut on the ties of family, love, and culture.”—Kirkus Reviews
A fascinating exploration of the skin in its multifaceted physical, psychological, and social aspects

The Remarkable Life of the Skin
An Intimate Journey Across Our Largest Organ
Dr. Monty Lyman

Providing a cover for our delicate and intricate bodies, the skin is our largest and fastest-growing organ. We see it, touch it, and live in it every day. It is a habitat for a mesmerizingly complex world of micro-organisms and physical functions that are vital to our health and our survival. It is also a waste removal plant, a warning system for underlying disease, and a dynamic immune barrier to infection. One of the first things people see about us, skin is crucial to our sense of identity, providing us with social significance and psychological meaning. And yet our skin and the fascinating way it functions is largely unknown to us.

In prose as lucid as his research underlying it is rigorous, blending in memorable stories from the past and from his own medical experience, Dr. Monty Lyman has written a revelatory book exploring our outer surface that will surprise and enlighten in equal measure. Through the lenses of science, sociology, and history—on topics as diverse as the mechanics and magic of touch, the close connection between the skin and the gut, what happens instantly when one gets a paper cut, and how a midnight snack can lead to sunburn—Lyman leads us on a journey across our most underrated and unexplored organ and reveals how our skin is far stranger, more wondrous, and more complex than we have ever imagined.

“This microscopic look at skin is crawling with revelations, from tiny mites to cellulite and skin care... An exciting introduction to a little-known universe and to a talented new writer.”

—Sunday Times (UK)
**Excerpt**

Skin is the Swiss Army knife of the organs, possessing a variety of functions unmatched by any other, from survival to social communication. Skin is both a barrier against the terrors of the outside world and—with millions of nerve endings to help us feel our way through life—a bridge into our very being. Simultaneously wall and window, our skin surrounds us physically, but it is also an exquisitely psychological and social part of our being. Our skin is not just a marvelous material; it is a lens through which we learn about the world and ourselves.

Did you know?

* Our fingers wrinkle or prune up in the shower or bath to prepare for gripping wet objects, resembling a drainage network and acting like tire treads.
* An individual human sheds more than one million skin cells every day, making up roughly half the dust in our homes.
* The ancient Egyptians developed the earliest recorded form of sunscreen, containing rice bran and jasmine.
* After a cut or wound, the skin begins to heal immediately, with myofibroblasts pulling the wound closer together at a speed of almost 1mm per day.
* On the two square meters of our skin, there are more than a thousand different species of bacterium. We have at least as many organisms living in and on us as we have of our own cells.
* Running underneath the screen of a smartphone is a network of minute wires that resembles a map of New York City streets; these wires conduct a constant electric current, which is attracted by fingers touching the screen, causing a voltage drop.

**PRAISE FOR THE REMARKABLE LIFE OF THE SKIN**

“A seriously entertaining book . . . Here are things you wish you’d known about the skin years ago . . . Clever, optimistic.” —Times (UK)

“Lyman peels back the science on human skin in this absorbing, fact-packed study.” —Nature

“Fascinating . . . Takes us beneath the surface of our largest and least-known organ.” —Daily Express

“This book’s a gem.” —Irish Examiner
From Patrick Hoffman, CWA Ian Fleming Steel Dagger Award finalist and critically acclaimed author, comes a breakout thriller about a powerful law firm on the brink of disaster, and the woman charged with making all their problems go away.

Clean Hands

A Novel

Patrick Hoffman

MARKETING

Clean Hands is poised to be Hoffman’s breakout novel
Optioned for TV by Fremantle with Michael De Luca (Boogie Nights, Social Network, Fifty Shades of Grey) producing and Jonathan Lisco (Animal Kingdom, Halt and Catch Fire) as showrunner
galleys/e-galleys available
5-city tour
(New York City • Philadelphia • Washington, D.C. • Los Angeles • San Francisco)
targeted outreach to mystery/thriller media
library marketing including PLA and ALA promotions at Winter Institute
prepublication buzz campaign with giveaways on Shelf Awareness, PW, Goodreads, and Amazon Vine
indieBound bookseller outreach campaign
mystery and thriller advertising campaign
online advertising, including Literary Hub, Goodreads, and Facebook
backlist eBook promotions

Corporate lawyer Elizabeth Carlyle is under a lot of pressure. Her prestigious New York law firm is working on the most high-stakes case in company history, defending a prominent bank. When Elizabeth gets the news that one of her junior associates has lost his phone—and the secret documents that were on it—she needs help. Badly.

Enter ex-CIA officer Valencia Walker, a high-priced fixer who gets called in when governments, corporations, and plutocrats need their problems solved discretely. But things get complicated when the missing phone is retrieved: somebody has already copied the documents, and now they’re blackmailing the firm. The situation gets murkier still when stories about the documents start appearing in the press and a tragic suicide appears staged, hinting that darker forces may be churning below the surface. With billions of dollars on the line, Elizabeth and Valencia must maneuver and outmaneuver whomever is behind this, and, most importantly, keep their hands clean.

This is a world of private security, private diplomacy, and private justice. A sharply drawn cast of characters—dirty lawyers, black-market traders, Russian criminals, and extra-judicial actors, all take part in this breakneck tour through New York. Authentic, tense, and impossible to put down. Clean Hands gives a vivid look at the connections between corporations, government, and the underworld.

“Gritty, exhilarating . . . Everything in his unpredictable fiction has the dissonant clink of alarming truth.” —Wall Street Journal, on The White Van

“Violent and terrifying . . . vivid and colourful . . . An exciting read while we wait breathlessly for the film.” —Toronto Star, on Every Man a Menace
**Excerpt**

Her mind stayed on that first night: A friend of Elizabeth’s husband pulled both women together and drunkenly insisted they meet. Standing there—holding Valencia’s hand in her own—Elizabeth turned to the man and asked, “Why must we meet?”

“Two strong women,” said the man.
They squeezed hands.
“I’m very pleased to meet you,” said Valencia.
The man then took great pleasure in leaning his big head between them. “C-I-A,” he whispered, nodding at Valencia.

“Is that so?” said Elizabeth.

“Ex,” said Valencia. “I’ve been—”

“Biggest lawyer in town,” said the man, interrupting, and now nodding in Elizabeth’s direction.

“I know who she is,” said Valencia.
And Elizabeth, at the time, had accepted that. She’d allowed herself to be charmed by it. Thinking about it now, eight years later, it seemed absurd. Elizabeth wasn’t yet known outside her legal circles. Not like that. Nevertheless, she allowed herself to be charmed. Two weeks later she invited Valencia for coffee. Four months after that, she hired Valencia for the first time.

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**PRAISE FOR PATRICK HOFFMAN**

“Patrick Hoffman’s astonishing, violent novel . . . filled with sharply drawn characters . . . [is] a mind-bending, attention-demanding narrative as full of shocks and surprises as an LSD party.”—Wall Street Journal, on Every Man a Menace

“Every Man a Menace is everything you could want in a thriller—lightning pace, dead-on dialogue, and a twisting, high-torque plot. But, most of all, this novel is smart and authentic, a welcome jolt at a time when so much fiction reads like it rolled off an assembly line.”—Carl Hiaasen, on Every Man a Menace

“Subtle characterization, tricky narrative switchbacks . . . vivid, moody prose . . . closer to Denis Johnson than to Elmore Leonard.”—Paris Review Daily, on Every Man a Menace

“[Every Man a Menace] is distinguished by its virtuoso set pieces . . . a nasty tour de force . . . Hoffman’s follow-up to The White Van is another strong and original addition to the crime fiction genre.”—Kirkus Reviews (starred review), on Every Man a Menace

“[An] exhilarating crime debut . . . Hoffman gives his story a stunner of a twist, where roles are reversed, lies become truths, and it all gives way to the most perfect hustle of all . . . the hard-boiled prose glints like a broken mirror . . . wildly satisfying.”—San Francisco Chronicle, on The White Van

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**Also available:**
Every Man a Menace
(978-0-8021-2724-2 • $16 • USO)
The White Van
(978-0-8021-2420-3 • $14 • USCO)
The dramatic story of how the American Army was mobilized beginning two years before Pearl Harbor into the well-led, disciplined, and mobile fighting force that would provide the margin for Allied victory in WWII.

The Rise of the G.I. Army, 1940-1941

The Forgotten Story of How America Forged a Powerful Army Before Pearl Harbor

Paul Dickson

MARKETING

The first book chronicling the dramatic events that created the American Army that was victorious in World War II

Legendary leaders like Eisenhower, Patton, Bradley, and Clark rose to prominence in the mock battles waged in Tennessee, Louisiana, the Carolinas, and the California desert

national review coverage
NPR and talk radio campaign
targeted outreach to military media

In September 1939, when Nazi Germany invaded Poland initiating World War II, a strong strain of isolationism existed in the United States, and the US Army ranked 17th in the world, behind Portugal—totally unprepared to defend the country, much less carry the fight to Europe and the Far East. And yet, less than a year after Pearl Harbor, the American army landed in North Africa, and went on to lead the campaign that would defeat Nazi Germany; and American armed forces were fully engaged with Japan in the Pacific.

The story of America’s astounding industrial mobilization during World War II has been told. But what has never been chronicled before Paul Dickson’s The Rise of the G.I. Army, 1940-1941 is the extraordinary transformation of America’s military from a disparate collection of camps with obsolete weapons into a well-trained and spirited army ten times its prior size in little more than a year. From Franklin D. Roosevelt’s selection of George C. Marshall to be Army Chief of Staff in 1939 to the remarkable peace-time draft of 1940 and the massive and unprecedented military maneuvers in Tennessee, Louisiana, and the Carolinas in 1941—by which the skill and spirit of the Army were forged and out of which iconic leaders like Eisenhower, Patton, Stillwell, and Bradley, emerged—Dickson narrates America’s urgent mobilization against a backdrop of political and cultural isolationist resistance and racial tension at home, and the threat of a two-ocean war on the horizon.

An important addition to American history, The Rise of the G.I. Army, 1940-1941 is essential to our understanding of America’s involvement in World War II.
**Excerpt**

Many people believe that America built an army with volunteers and draftees after the Japanese attack on Pearl Harbor. But in fact, it was the controversial peacetime draft before Pearl Harbor that put the nation in a position to fight so quickly and effectively. In 1939, the Army numbered fewer than 200,000 men, in contrast to the four million Americans armed by the end of World War I. In addition, American troops were still learning obsolete skills and preparing for defensive warfare on a small scale rather than for a two-ocean war overseas. Most of its divisions were staffed at half-strength and scattered among numerous posts. Their equipment was obsolete, and their reliance on horses and mules was anachronistic.

A key element of the transformation was a series of large-scale maneuvers. The most famous were the Louisiana Maneuvers of 1941 which allowed America to test itself in mock warfare and learn by the mistakes it made when the infantry fired blanks instead of bullets and warplanes dropped flour bags rather than bombs. Not only did the maneuvers train the men in crucial new weapons and methods of warfare, they also helped create a new and uniquely “G.I.” culture that was invaluable in boosting morale and bonding men from all backgrounds into a cohesive group as they set off to fight around the world. These boys of the Depression brought with them skills and attitudes their fathers and uncles did not have during the First World War. To cite one small but significant example, they could read maps, having been brought up reading gas station road maps. They were also men who knew engines—pistons and carburetors and such—who would see their first Jeep or Piper Cub light aircraft and within minutes be under the hood trying to figure out how they could make the engine work better.

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**PRAISE FOR PAUL DICKSON**

“A prodigious research project . . . A revealing and bleakly fascinating account.”

—*New York Times*, on *The Bonus Army*

“[Debunks] many of the old myths and shines new light on this astonishing episode . . . Gripping.”

—*Minneapolis Star Tribune*, on *The Bonus Army*

“*Sputnik* is a fascinating slice of useful social history . . . *Sputnik* reviews the scientific history, the Cold War mentality and a media-driven crisis over what headline writers called ‘the Red Moon.’”—*USA Today*, on *Sputnik*

“Paul Dickson skillfully puts the story of Sputnik and its aftermath into this new perspective in his informative and readable book.”—*Christian Science Monitor*, on *Sputnik*

“*Sputnik* should climb far up the lists, and have a long ride.”

—*Baltimore Sun*, on *Sputnik*
In *House Privilege*, the fourteenth novel in the DeMarco series, Mike Lawson sends his likeable protagonist on a journey that begins in Boston and ends up in a country beyond the reach of the law.

**House Privilege**  
* A Joe DeMarco Thriller  
Mike Lawson

**MARKETING**

*House Privilege* takes Mike Lawson’s regular-guy protagonist Joe DeMarco out of D.C. and the usual game of politics and throws him into the world of white-collar crime.

*House Witness* was a finalist for the Edgar Award. *House Reckoning, House Blood, House Divided, House Secrets, The Inside Ring,* and *Viking Bay* were all finalists for the Barry Award for Best Thriller. *House Blood* and *House Odds* won the Friends of Mystery Award.

Galleys/e-galleys available  
Targeted outreach to mystery/thriller media  
Library marketing including mid-winter ALA  
IndieBound bookseller outreach campaign  
Mystery and thriller advertising campaign including *CrimeReads, Mystery Scene,* and *The Strand*  
Backlist eBook promotions

Fifteen-year-old Cassie Russell, the only daughter of a mega-rich Boston couple, is the sole survivor of a plane crash that killed her parents. She’s also the goddaughter of the newly elected Speaker of the House, John Mahoney, and Mahoney becomes her legal guardian. Normally, Mahoney would send his kind-hearted wife to deal with his new ward, but she’s unavailable so he dispatches his fixer, Joe DeMarco, to make sure the girl’s okay. DeMarco’s job is only to put things into a holding pattern until Mrs. Mahoney is able to step in and take charge—but DeMarco unintentionally flips over a rock and out from under it crawls a lawyer, the one managing Cassie’s vast estate. DeMarco learns the lawyer has been embezzling from the estate and may have killed Cassie’s parents.

What should have been a simple assignment unleashes murderous plots involving a Boston mob boss and his Irish thugs, and quickly escalates. DeMarco ends up chasing the scheming lawyer halfway around the world to save Cassie and ensure that justice is done. And being DeMarco, the legal niceties are mostly ignored.

*House Privilege* is one of the best installments yet in Edgar Award–nominee Mike Lawson’s long-running series.

“Lawson [is] a reliably excellent writer . . . [his] plotting is ingenious and his characters memorable.” —Seattle Times

“Mike Lawson shows every understanding of the skill required of a thriller writer to keep a reader fully engaged and utterly thrilled.” —Guardian
“You ever heard of Connor Russell?”

“The hedge fund guy?”

“Hedge fund. Real estate. Internet. He was probably worth four or five billion.”

“Was?” DeMarco said.

Mahoney said, “Connor was a pilot and about a week ago his plane crashed in the Adirondacks. He and his wife were killed but somehow their kid survived. She spent two days alone in the woods before they finally got to her. She had hypothermia, a broken arm, cracked ribs, and God knows what else, but she made it. Tough kid.”

“What caused the plane crash?”

“Nobody knows, and the NTSB hasn’t really started investigating yet. The crash site is hard to get to and they’re all tied up with that United flight that went down a week ago in New Jersey, the one in which two hundred people died. You did hear about that one, right?”

DeMarco ignored the jibe. “So you’re telling me that you’re now the guardian of a fifteen-year-old girl?”

“Yeah. Phil and his wife are dead too, so I’m the next in line.”

DeMarco would have laughed had the situation not been so tragic.

“But what am I supposed to do?” DeMarco asked.

“Like I said, if Mary Pat was here, I’d have her take care of this, but since she’s not, I want you to go up to Boston and deal with it.”

“Deal with what?” DeMarco said, exasperated because he couldn’t figure out what Mahoney wanted him to do.

“The girl.”

MIKE LAWSON is a former senior civilian executive for the U.S. Navy. He is the Edgar Award–nominated author of thirteen previous novels starring Joe DeMarco and three novels with his protagonist Kay Hamilton.

Also available:

House Arrest
(978-0-8021-4835-3 • $16 • USCO)

House Revenge
(978-0-8021-2682-5 • $16 • USCO)

House Rivals
(978-0-8021-2500-2 • $16 • USCO)

House Reckoning
(978-0-8021-4419-5 • $7.99 • USCO)

House Rules
(978-0-8021-2375-6 • $14 • USCO)
From Mark Bowden, a “master of narrative journalism” (*New York Times*), comes a true-crime collection both deeply chilling and impossible to put down.

**The Case of the Vanishing Blonde**

*And Other True Crime Stories*

Mark Bowden

Six captivating true-crime stories, spanning Mark Bowden’s long and illustrious career, cover a variety of crimes complicated by extraordinary circumstances. Winner of a Lifetime Achievement Award from International Thriller Writers, Bowden revisits in *The Case of the Vanishing Blonde* some of his most riveting stories and examines the effects of modern technology on the journalistic process.

From a story of a campus rape at the University of Pennsylvania in 1983 that unleashed a moral debate over the nature of consent when drinking and drugs are involved to three cold cases featuring the inimitable Long Island private detective Ken Brennan and a startling investigation that reveals a murderer within the LAPD’s ranks, shielded for twenty six years by officers keen to protect one of their own, these stories are the work of a masterful narrative journalist. Gripping true crime from a writer the *Washington Post* calls “an old pro.”

“Bowden delivers a narrative nonfiction masterpiece in this account of fiercely dedicated police detectives working to close a cold case.”

—*Publishers Weekly* (starred review), on *The Last Stone*

“A passionate advocate for long-form journalism and one of its more successful practitioners . . . Bowden is so good at what he does best.”

—*Minneapolis Star Tribune*, on *The Three Battles of Wanat*

“Mark Bowden has a way of making modern nonfiction read like the best of novels.”

—*Denver Post*, on *Killing Pablo*
Excerpt

That Wednesday night, watching his movie, Greg got an e-mail from Susie shortly after seven. She was working with a computer program to file for a tax extension, something he had pushed her to finish that week. After she reported her progress he wrote back, “You’re doin’ good, Babe.”

Somewhere in the loud computer-generated showdown at the end of the film, amidst all the fake violence, Greg was struck from nowhere with a very real and shattering blow, a blow so violent it would blind a man with pain. He might have heard at the same time a loud pop, but was hardly in any condition in those critical seconds to sort out what had happened. He managed to get off the bed and move toward the door before he fell, legs splayed, face first.

He was probably dead by the time his face hit the green rug.

The condition of his insides reflected severe trauma. Coroner Brown saw a man battered by a blunt object. Fleniken had been beaten to death, or crushed. He had taken a blow to the chest so severe it had caused lethal damage. He would have bled out from there in less than 30 seconds.

On the official form, next to “Manner of Death,” Brown wrote, “Homicide.” But the physical evidence didn’t add up. How does a man get beaten so severely about the stomach and chest that ribs crack, inner organs tear, and his heart ruptures, all without significant damage to his torso?

PRAISE FOR THE LAST STONE

“A stirring, suspenseful, thoughtful story . . . This is a cat-and-mouse tale, told beautifully. But like all great true crime, The Last Stone finds its power not by leaning into cliché but by resisting it—pushing for something more realistic, more evocative of a deeper truth.”
—New York Times

“Bowden displays his tenacity as a reporter in his meticulous documentation of the case.”
—Time

“Riveting true crime from the ever-capable author . . . A keen synthesis of an intricate, decades long investigation, a stomach-churning unsolved crime, and a solid grasp of time, place, and character results in what is sure to be another bestseller for Bowden.”
—Kirkus Reviews

“Bowden returns to the story that catapulted his career with a horrific portrait of a sociopath and honors the dedicated officers who were determined to get justice for two innocent girls and their grieving family.”—Booklist

Also available:
The Last Stone
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Killing Pablo
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The Finish
(978-0-8021- 2152-3 • $16 • USCO)
Black Hawk Down
(978-0-8021- 4473-7 • $17 • USCO)
Twenty years after first introducing DS Tom Thorne to the ranks of crime fiction’s best detectives, internationally bestselling author Mark Billingham returns to the origin with a much-desired prequel to his widely acclaimed *Sleepyhead*.

**Cry Baby**

*A Tom Thorne Novel*

Mark Billingham

In the summer of 1996, two boys run from a playground into the adjoining woods, but only one comes out. DS Tom Thorne takes on a case that quickly spirals out of control when two people connected with the missing boy are murdered. As London prepares to host the European Soccer Championships, Thorne fights to keep on top of a baffling investigation while also dealing with the ugly fallout of his broken marriage.

A prequel to Billingham’s acclaimed debut *Sleepyhead*—which the *Times* voted “one of the 100 books that had shaped the decade”—this compelling novel highlights the case that shaped the career of one of British crime fiction’s most iconic characters.

“Billingham stands at the forefront of British crime authors.” —*Publishers Weekly*

“If you’re not already on board Billingham’s (almost) annual visit to Thorne’s world, you should jump on now.” —*Bookreporter*

“Britain now has its own forensic crime maestro.” —*Guardian*

“Thorne remains a compelling character, comparable to Connelly’s Bosch and Rankin’s Rebus.” —*Booklist*

“Irascible, irritating and indefatigable, DI Tom Thorne has earned his place in the pantheon of fine fictional policemen, alongside those legendary inspectors Morse and Rebus.” —*Daily Mail*

MARK BILLINGHAM has twice won the Theakstons Old Peculier Crime Novel of the Year Award and has also won the Sherlock Award for Best Detective Novel Created by a British Author. His books, which include the critically acclaimed Tom Thorne series, have been translated into twenty-five languages and have sold over six million copies. He lives in London.
Available in Paperback in August

“Billingham has long proved himself a master of the twisted but believable police procedural as he shows once more in the outstanding Their Little Secret.”
—Mystery Scene

Their Little Secret
A Tom Thorne Novel
Mark Billingham

When DI Tom Thorne is called to conduct a routine assessment at the site of a suicide, he expects to be in and out in no time. But when he arrives at the metro station, where a woman named Philippa Goodwin threw herself in front of an underground train, Thorne inexplicably senses something awry and feels compelled to dig deeper. He soon discovers that she was the victim of a callous con-man whose deception led Philippa to her end. Enraged that one man’s trickery caused an innocent death, Thorne enlists DI Nicola Tanner to help him track down the swindler and bring him to justice. But the detective duo gets more than they bargained for when a young man’s lifeless, bludgeoned body turns up on the shore of a nearby seaside town: it appears that very con artist they’re searching for is connected to the murder.

Brilliantly plotted with a shocking psychological bent, Their Little Secret is another masterful thriller from one of Britain’s most beloved crime writers. With twists and turns that will keep readers guessing until the final page, this is Mark Billingham’s most chilling novel yet.

“A fantastic thriller . . . Readers who grab this one but aren’t familiar with its predecessors will be seeking them out. A series to savor.”
—Booklist (starred review)

“The twisted plot unfolds gradually, with a maximum of suspense. Billingham never strains credulity in this thoughtful page-turner.”
—Publishers Weekly (starred review)

Also available as a HighBridge audiobook

PRAISE FOR MARK BILLINGHAM

“Morse, Rebus, and now Thorne. The next superstar detective is already with us—don’t miss him.”
—Lee Child

“Billingham is a world-class writer and Tom Thorne is a wonderful creation. Rush to read these books.”
—Karin Slaughter

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

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

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

Also available:
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Karl Marlantes
PNBA BOOK AWARD SHORTLIST
“As a portrait of a complicated American era, and one family’s mighty struggle ... [Deep River] is both fascinating and fierce.”—San Francisco Chronicle
One autumn morning, Jia Jia walks into the bathroom of her lavish Beijing apartment to find her husband dead. One minute she was breakfasting with him and packing for an upcoming trip, the next, she finds him motionless in their half-full bathtub. Like something out of a dream, next to the tub Jia Jia discovers a pencil sketch of a strange watery figure, an image that swims into Jia Jia’s mind and won’t leave.

The mysterious drawing launches Jia Jia on an odyssey across contemporary Beijing, from its high-rise apartments to its hidden bars, as her path crosses some of the people who call the city home, including a jaded bartender who may be able to offer her the kind of love she had long thought impossible.

Unencumbered by a marriage that had constrained her, Jia Jia travels into her past to try to discover things that were left unsaid by the people closest to her. Her journey takes her to the high plains of Tibet, and even to a shadowy, watery otherworld, a place she both yearns and fears to go.

Exquisitely attuned to the complexities of human connection, and an atmospheric and cinematic evocation of middle-class urban China, An Yu’s Braised Pork explores the intimate strangeness of grief, the indelible mysteries of unseen worlds, and the energizing self-discovery of a newly empowered young woman.

“Braised Pork is mesmerizing, incisive, and utterly disarming. An Yu writes beautifully about loneliness, the experience of isolation—from others, from one’s own past—and the possibility of human connection, however fragile.”
—Rosie Price, author of What Red Was
The orange scarf slid from Jia Jia's shoulder and dropped into the bathtub. It sank and turned darker in color, hovering by Chen Hang's head, like a goldfish. A few minutes earlier, Jia Jia had walked into the bathroom, a scarf draped on each shoulder, to ask for her husband's preference. Instead she had found him crouching, face down in the half-filled tub, his rump sticking out from the water.

“Oh! Lovely, are you trying to wash your hair?” was what she had asked him.

She knew well that he would not pull such a joke on her. But was it even possible for a grown man to drown in this tub? She had checked his wrist for a pulse and bent to see whether there were bubbles coming out of his nose. She had called his name, stepped into the tub and grabbed him by his torso to lift him, so that at least he could be the right way up. But he had refused to budge, rigid like a broken robot.

The ambulance was on its way, or so they said. Jia Jia sank to her knees on the beige-tiled floor. She pulled the plug so the water could drain. It was the only thing she could think of doing now, as if, without the water, Chen Hang would be able to breathe again. Crossing her arms on the rim of the tub, Jia Jia observed her husband's body as if he were a sculpture in a museum. She had never seen such stillness. She was certain that this was the first moment of silence she had spent with him in their four years of marriage: even when they slept, there had always been sounds—his snoring, the air conditioning, cars on the streets. But she could not hear anything now.

PRAISE FOR BRAISED PORK

“What a voice An Yu unfurls in Braised Pork. So elegant and poised, so tuned to the great mysteries of love and loss. Like a breeze on a still day, hers is a sound I didn’t know I needed until I felt it. Braised Pork is a major debut.” —John Freeman

“An astonishing look at a new widow's attempt to make sense of her husband's death and her newfound independence, through which she rediscover's her love of painting, forms new and profound bonds, rekindles previously dormant familial relationships, and ultimately finds peace in uncertainty. Set in Beijing and Tibet, Braised Pork is a poetic reflection on life and all of its meandering, unpredictable messiness.” —Jake Cumsky-Whitlock, Solid State Books (Washington, DC)

“Jia Jia finds her husband unexpectedly and mysteriously dead in the bath next to a drawing of what can only be described as a fish man, and now you can't stop reading. Searching for answers, Jia Jia begins a journey that will take her into the heart of Tibet, where she will meet others seeking answers to life, love, and death. Filled with magical realism, Yu's writing transports you to places you never knew you needed to go! The writing is taut and the characters complex in this mystical debut!” —Susan Schlesinger, Books on the Square (Providence, RI)
The first-ever collection of essays by one of our most distinguished and distinctive poets, Pulitzer Prize-winner and former Poet Laureate of the United States, Kay Ryan

**Synthesizing Gravity**

Selected Prose

Kay Ryan

“Everything [Ryan’s] eye falls upon takes on a brisk, beautifully complete clarity... [she has] a ferocious capacity for finding the essence of things.”

—John Freeman, *Los Angeles Times*

A landmark publishing event, *Synthesizing Gravity* gathers for the first time a thirty-year selection of Kay Ryan’s probings into aesthetics, poetics, and the mind in pursuit of art.


Edited and with an introduction by Christian Wiman, this generous collection of Ryan’s distinctive thinking gives us a surprising and indispensable look into the mind of an American master.

“You can’t help consuming [her] poems quickly, the way you are supposed to consume freshly made cocktails: while they are still smiling at you. But you immediately double back—what was that? —and their moral and intellectual bite blindsides you.”


“[Ryan] is an anomaly in today’s literary culture: as intense and elliptical as Dickinson, as buoyant and rueful as Frost. Her skeptical imagination is pungent, her control masterful.”

—J.D. McClatchy, author of *The Vintage Book of Contemporary American Poetry*
Excerpt

From “The Poet Takes a Walk”

This is actually an abstract walk, one I’m making up, a generalized walk based on what I like. I have usually done this on a bicycle, but I was asked to write about a walk, so I’ll walk.

I’m walking along a road, not a busy road, a country road, but one where people do occasionally have things blow out of the back of their truck or their car window or even where people conceivably have littered. In any case, there are scraps of things here and there along the roadside. Bits of things, fragments of color and print, broken shapes, fading pink receipts.

There are whole things too, but I don’t care about them. Except for a while I was very interested in the sheer phenomenon of the number of Styrofoam cooler lids I came across. In a way they were parts, in the sense that they were the top part of a cooler that wasn’t any good anymore, going on down the road in the back of the truck. But I have never been especially interested in any story element in the things that lodge in the grasses in the inevitable ditch by the side of the road. I don’t care if those people’s beer gets hot. Well, of course I never want anybody’s beer to get hot, but what I mean to say is that I’m not interested in the previous life of shards as they reveal things about people; I’m interested in the life in shards, among shards, between shards, shard-to-shard.

—Don Usner

KAY RYAN is a lifetime Californian whose honors include the Pulitzer Prize and the National Humanities Medal awarded by President Obama. She served two terms as U.S. Poet Laureate and is a former MacArthur Fellow.

PRAISE FOR KAY RYAN

“[Ryan] has the uncanny ability to construct a tiny word-mechanism that produces the experience of genuine wonder.” —Washington Post

“Ryan’s poems are consistent delights. . . [they] are what Robert Frost said all poems must be, momentary stays against confusion.” —San Francisco Chronicle

“[Ryan] excels at aphoristic wit, yet reveals an intensity of emotion . . . You won’t find any clutter in her work, which never fails to surprise, enlighten and delight.” —Newsday

“Melancholy lucidity is Ryan’s greatest gift.” —New Yorker

“Ryan’s poems are witty, reserved, unprepossessing, impersonal, small-scale, as well as short-lined, practical rather than spiritual, never boastful.” —Guardian

Also available:

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The Best of It (978-0-8021-4521-5 • $17 • USCO)
A compelling history of a New-Deal era hidden “cabinet” to Franklin Delano Roosevelt, *The Black Cabinet* illuminates the progress of black citizenship between Reconstruction and the modern Civil Rights movement.

**The Black Cabinet**

*The Untold Story of African Americans and Politics During the Age of Roosevelt*

Jill Watts

**MARKETING**

*The Black Cabinet* is the first of its kind, a full-scale in-depth examination of Roosevelt’s Black Cabinet.

For fans of *The Warmth of Other Suns*, *The New Jim Crow*, and *The New Negro*

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In 1932 in the midst of the Great Depression, Franklin Delano Roosevelt won the presidency with the help of key African American defectors from the Republican Party. At the time, most African Americans lived in poverty, denied citizenship rights and terrorized by white violence. As the New Deal began, a “black Brain Trust” joined the administration and began documenting and addressing the economic hardship and systemic inequalities African Americans faced. They became known as the Black Cabinet, but the environment they faced was reluctant, often hostile, to change.

“Will the New Deal be a square deal for the Negro?” the black press wondered. The Black Cabinet set out to devise solutions to the widespread exclusion of black people from its programs, whether by inventing tools to measure discrimination or by calling attention to the administration’s failures. Led by Mary McLeod Bethune, an educator and friend of Eleanor Roosevelt, they were instrumental to Roosevelt’s continued success with black voters. Operating mostly behind the scenes, they helped push Roosevelt to sign an executive order that outlawed discrimination in the defense industry. They saw victories—jobs and collective agriculture programs that lifted many from poverty—and defeats—the bulldozing of black neighborhoods to build public housing reserved only for whites; Roosevelt’s refusal to get behind federal anti-lynching legislation. The Black Cabinet never won official recognition from the president, and with his death, it disappeared from view. But it had changed history. Eventually, one of its members would go on to be the first African American Cabinet secretary; another, the first African American federal judge and mentor to Thurgood Marshall.

Masterfully researched and dramatically told, *The Black Cabinet* brings to life a forgotten generation of leaders who fought post-Reconstruction racial apartheid and whose work served as a bridge that Civil Rights activists traveled to achieve the victories of the 1950s and ’60s.
Excerpt

Under Roosevelt, African Americans were abandoning the Republicans, the party of Lincoln, and voting for Democrats. A presidential election loomed ahead in the fall of 1940. Black votes and black lives mattered. Roosevelt had to be reminded of that fact. The Black Cabinet also faced the reality that FDR hardly embraced them; racial issues were often the third rail of American depression era politics. The president did not sanction the Black Cabinet; in fact, he never even acknowledged its existence. African American New Dealers had independently established the Black Cabinet.

In Mary McLeod Bethune’s vision, the Black Cabinet was at the forefront of a radical remaking of America—one that could force the nation to live up to its constitutional promise by extending equal rights to all Americans. “The principle of justice is fundamental and must be exercised if the peoples of this country are to rise to the highest and best,” she lectured one audience, “for there can be neither freedom, peace, true democracy or real development without justice.” The time to fight had come and she demanded Black Cabinet members follow her example and work tirelessly—through victories and through defeats—to improve African American lives. “Then armed with the pride and courage . . . conscious of his positive contribution to American life, and enabled to face clear-eyed and unabashed the actual situation before him, the Negro may gird his loins and go forth to battle to return ‘with their shields or on them.’” Black Cabinet members answered her call to action. Together they would sacrifice family, friends, careers, and health in frustrating, sometimes dangerous, and almost always impossible jobs. They became the unsung heroes of the age of Roosevelt; they helped shape an era and a philosophy that indeed transformed the nation.

This is their story.

PRAISE FOR JILL WATTS & THE BLACK CABINET

“Jill Watts’s timely, deeply absorbing narrative unravels the little known but highly significant behind-the-scenes account of Franklin D. Roosevelt’s unofficial Black Cabinet, and their relentless determination that New Deal socio-economic justice include Black Americans. The voices of the historical actors come right through the pages and give a flavor to the narrative as though you were actually on the scene. A powerful piece of scholarship and a great story.”
—Margaret Washington, author of Sojourner Truth’s America

“A well-researched, urgent, and necessary history of black folks during the New Deal that excavates the too often ignored history of black female genius behind racial progress.”
—Michael Eric Dyson, New York Times bestselling author of What Truth Sounds Like
Spanning the course of a single summer, *Private Means* is acclaimed memoirist Cree LeFavour’s sumptuous fiction debut—a sharply observed comedy of manners and a moving meditation on marriage, money, and loss.

**Private Means**
*A Novel*
Cree LeFavour

“This feels like an Ian McEwan novel. Served on a bed of Cheever. I can’t offer higher praise than that. But written by a woman . . . Which is even better.”

—Elizabeth Gilbert

A riveting first novel from the *New York Times* Editors’ Choice author of *Lights On Rats Out*, Private Means follows two married intellectuals who find themselves at odds with one another and dare to look elsewhere for intimacy and thrills.

With their daughters fully grown and their relationship fraying, Upper West Side-based couple Alice and Peter are further devastated when Alice’s beloved dog, Maebelle, goes missing. As Alice mourns the loss of her dog and struggles with her own infidelity, we witness Peter’s psychiatric ethics unraveling as he lusts for a young patient. Unspoken tensions rise to the surface as Peter and Alice escape the heat of New York City to visit wealthy friends in the Hamptons, on Cape Cod, and in the Berkshires.

Matching poignant and intellectual insights into human behavior with fast-paced prose and a page-turning, sexy plot, *Private Means* will draw fans of Nora Ephron and Meg Wolitzer. At once dark, funny, sexy and suspenseful, LeFavour’s debut is a rare find: a tart literary indulgence with depth and intelligence.

“*Private Means* is a lacerating, laser-eyed look at love in its countless manifestations. If I tell you it’s a story of devotion, betrayal, rage, desire, redemption, and the search for a lost dog, that’s only a partial account of the infinitely complex, exquisitely painful surgery Cree LeFavour performs on the human desire to love and be loved.”

—Michael Cunningham

MARKETING
LeFavour’s memoir *Lights On, Rats Out* received a rave full page *NYTBR* review from Daphne Merkin, was featured in *People* and *Harper’s Bazaar*, and was a *Kirkus* Best Book of the Year for Nonfiction and an Amazon Best Book of the Month

galleys/e-galleys available

east coast tour including Boston, New York City, Philadelphia, and Washington, D.C.

major review coverage

women’s magazine and blog coverage

library marketing including PLA and ALA

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

indieBound bookseller outreach campaign

reading group guide available online at groveatlantic.com

Also available:
*Lights On, Rats Out* (978-0-8021-2805-8 • $16 • USCO)
Excerpt

Alice dreamed she had her own money. What a humiliation it was not to contribute to their household income—sometimes she wished she’d never stayed home with the girls or that she’d been more aggressive in keeping up in her field. She’d been burdened by juggling their money even if she didn’t make any of it—Peter refused to log in to their bank accounts just as he refused to discuss bills, savings, or budgets. Even if she could afford the Gucci black leather open-toe heels with their playful silver horse-bit buckle or the Dolce & Gabbana ankle-boot stilettos in camel eel skin she’d added to her basket, where would she wear them? She’d lost track of herself entirely in becoming a thing she’d never dreamt she’d be. As much as the girls were everything to her, it was a dubious title she’d earned: mother. Worse, she’d traded without realizing she was making a lousy bargain. She’d never even know what she’d traded for.

She could have farmed the girls out—practically everyone in New York had a nanny. But she’d chosen not to. Sure, she’d completed her dissertation, she had her PhD—the girls were still infants then—but her progress had slowed as the reality of securing a position in her field grew more remote. Over the years she’d written articles, won a few small grants, all the while circling the big prize: a grant from the EARTH institute at Columbia. Now, the lost dog a distraction, she was behind; she needed to complete the application this year, to rush herself to the market before her insights and data grew stale and irrelevant.

PRAISE FOR LIGHTS ON, RATS OUT

“Shockingly intimate.”—People Magazine

“This gritty account of a woman’s struggle with self-abuse describes nearly gothic suffering. It is also a love story about a dedicated and gifted analyst and his difficult but equally gifted patient. Courageous and unsettling, LeFavour’s memoir is infused with humor and wry insight as well as pain.”—New York Times Book Review

“Eloquent, irreverent, graphically precise.”—Vulture

“Cree LeFavour uses the force of her blisteringly stark, mesmerizingly self-aware prose to not only unearth her own demons, but also equip the reader with the language to articulate our own as well.”—Harpersbazaar.com

“Riveting.”—Publishers Weekly (starred review)

“In startling, beautiful language reminiscent of Plath, LeFavour details her horrific, masochistic impulses. In one chapter when LeFavour’s sanity wavers, ‘splendid women’ like Plath, Sexton, and Porcia Catonis appear in the psychiatric ward, acting both as ominous harbingers and beacons of hope. A searing, brilliant memoir revealing the therapeutic process and its ability ‘to turn our ghosts into ancestors.’”—Booklist (starred review)

“A searingly eloquent and intelligent memoir.”—Kirkus Reviews (starred review)
A genre-defying debut memoir of insomnia by Betty Trask Prize-winner and one of our most singular stylists, Samantha Harvey

The Shapeless Unease

*A Year of Not Sleeping*

Samantha Harvey

“What a book. What a *spectacularly* good book. The exactitude of it, the analytical attention to detail and the gorgeous care with language, combined with the raging swirling darkness and the pain. It is so controlled and yet so WILD. One of the best books I’ve read about writing. One of the best books I’ve read about swimming. One of the best books I’ve read about mourning. And easily one of the truest and best books I’ve read about what it’s like to be alive now, in this country.” —Max Porter, author of *Grief Is the Thing with Feathers*

In 2016, Samantha Harvey began to lose sleep. She tried everything to appease her wakefulness: from medication to therapy, changes in her diet to changes in her living arrangements. Nothing seemed to help.

*The Shapeless Unease* is Harvey’s darkly funny and deeply intelligent anatomy of her insomnia, an immersive interior monologue of a year without one of the most basic human needs. Original and profound, and narrated with a lucid breathlessness, this is a startlingly insightful exploration of memory, writing, and influence, death and the will to survive, from “this generation’s Virginia Woolf” (*Telegraph*).

“How can a book about a sensual deprivation be so sensuous and so full? Gritty with particulars, concrete and substantial even when it is most philosophical and far-reaching. I loved reading it before I fell asleep every night—it seemed to give my sleep resonance and poetry. What a beautiful book.” —Tessa Hadley
Excerpt

Patient, female, forty-three, has always slept well. She reports both ease of going to sleep and of staying asleep, usually for around eight hours a night. This pattern has tended to hold even in times of stress and difficulty.

The patient reports that her problems with sleep began a few months after she moved house to live on a main road, when she was often woken early by traffic. This happened for several months and resulted in her sleep being disturbed. She states that she was not, at this point, an insomniac, only suffering somewhat disturbed sleep.

Over a period of months, her sleep disturbances fluctuated. In June 2016 they began to be accompanied by anger at the result of the European referendum, resulting in periods of restless wakefulness. By the autumn of this year she was not only waking up early with the traffic, but finding it difficult to go to sleep at bedtime.

During this period she battled with anger and frustration at both the traffic and at the unfolding senselessness of politics, and found herself ‘arguing’ (patient’s expression) with the passing cars, lorries, vans and buses. She knew that there was no point in arguing in this way, and tried various strategies for endurance (earplugs, white noise generation, alcohol slightly exceeding the recommended upper range), as well as for acceptance (mindfulness meditation, Buddhist mantras, affirmations of loving-kindness) but found them of limited use, and reports unbidden fantasies of multi-car pile-ups, earthquakes and freak cosmic events which might lead to the temporary or permanent closure of the road.

PRAISE FOR THE SHAPELESS UNEASE

“A small miracle of a book. A profound meditation on language and loss and time, and on how we construct ourselves through stories. Sam Harvey is the most exceptionally gifted of authors, and here she demonstrates that she can literally do anything.”—Nathan Filer

“This book felt enormous to me, mercurial, devastating, seeming to grapple with the nature of everything in a manner so compelling it is impossible not to be swept along. A book to return to again and again.”—Daisy Johnson

“It’s funny, sad, wry, always worrying away at the mystery of sleep and its absence and finding endless new angles so that the whole has something of the quality of those waking dreams that haunt the insomniac and are her private country. There’s also something unrefined, raw and spontaneous about the writing that I found hugely appealing.”—Andrew Miller

“The Shapeless Unease captures the essence of fractious emotions—anxiety, fear, grief, rage—in prose so elegant, so luminous, it practically shines from the page. Harvey is a hugely talented writer, and this is a book to relish.”—Sarah Waters
Siberia's story is traditionally one of exiles, penal colonies, and unmarked graves. Yet there is another tale to tell. Dotted throughout this remote land are pianos—grand instruments created during the boom years of the nineteenth century, as well as humble, Soviet-made up-rights that found their way into equally modest homes. They tell the story of how, ever since entering Russian culture under the westernizing influence of Catherine the Great, piano music has run through the country like blood.

How these pianos travelled into this snow-bound wilderness in the first place is testament to noble acts of fortitude by governors, adventurers, and exiles. Siberian pianos have accomplished extraordinary feats, from the instrument that Maria Volkonsky, wife of an exiled Decemberist revolutionary, used to spread music east of the Urals, to those that brought reprieve to the Soviet Gulag. That these instruments might still exist in such a hostile landscape is remarkable. That they are still capable of making music in far-flung villages is nothing less than a miracle.

The Lost Pianos of Siberia is largely a story of music in this fascinating place, following Roberts on a three-year adventure as she tracks a number of different instruments to find one whose history is definitively Siberian. Her journey reveals a desolate land inhabited by wild tigers and deeply shaped by its dark history, yet one that is also profoundly beautiful—and peppered with pianos.

"An extraordinary, cadenced journey into music, exile, and landscape."
—Edmund de Waal
There is a covert charm to Siberia, like the maps by Semion Remezov, who drew up the first significant cartographic record of the region at the end of the seventeenth century, when Peter the Great posted him to Western Siberia.

Remezov had a cartographer’s eye for the dimensions of the land, and an illustrator’s flourish. His maps are decorated with elaborately inked fortresses, sickle lakes and wooded copses. Many of Remezov’s manuscripts are dotted with Siberian creatures—flying horses, a pack of wolves, horned antelopes—and effortlessly fluid line-drawings of grand cathedrals, weaponry and soldiers. His work is still the most perfect distillation of Siberia’s lures, rendered in beautiful, calligraphic loops. Remezov drew Siberia with a delicacy that belies its ferocious reputation, from the fraying rivers spilling into lakes the shape of love-hearts, to the forest hollowed out by lazy streams making their northern journey to the Arctic.

In my mind’s eye, Siberia began to burn with possibility, in the faults and folds of a landscape full of risk and opportunity. Names began to roll out of the emptiness: Chita, Krasnoyarsk, the River Yenisei, along with the Amur, Lena and Ob. I was captivated by how marvelous it would be to find one of Siberia’s lost pianos in a country such as this. What if I could track down a Bechstein in a cabin far out in the wilds? There was enough evidence in Siberia’s musical story to know instruments had penetrated this far, but what had survived?

Excerpt

SOPHY ROBERTS is a British writer whose work focuses on remote travel. She began her career assisting the writer Jessica Mitford, was an English scholar at Oxford University, and trained in journalism at Columbia University. She regularly contributes to the Financial Times and Condé Nast Traveler. The Lost Pianos of Siberia is her first book.

PRAISE FOR THE LOST PIANOS OF SIBERIA

“This is an amazing journey, the ultimate quest for the oddest objects—pianos—in the most unlikely place—Siberia. But Sophy Roberts makes it much more than that, an elegant and nuanced journey through literature, through history, through music, murder and incarceration and revolution, through snow and ice and remoteness, to discover the human face of Siberia. I loved this book.” —Paul Theroux

“A masterpiece of modern travel literature with words that sing from its pages. A definitive exploration of Russia’s wild east.” —Levison Wood

“One of those magical books that captures the imagination and draws you into the beauty and majesty of Siberia. It is full of wonderful stories about human endurance through adversity and the transformative power of music in the most remote and forgotten outposts of this vast territory. A book to savor and remember.” —Helen Rappaport, author of The Last Days of the Romanovs

The remarkable debut from Plimpton Prize Winner Kelli Jo Ford, *Crooked Hallelujah* follows four generations of Cherokee women across four decades

**Crooked Hallelujah**

Kelli Jo Ford

“Kelli Jo Ford’s writing is a high priority and will only gain in the world’s esteem... [her work] contains beauty and unexpected new intelligence.”

—Richard Ford, on “Hybrid Vigor,” winner of the 2019 Plimpton Prize

It’s 1974 in the Cherokee Nation of Oklahoma and fifteen-year-old Justine grows up in a family of tough, complicated, and loyal women, presided over by her mother, Lula, and Granny. After Justine’s father abandoned the family, Lula became a devout member of the Holiness Church—a community that Justine at times finds stifling and terrifying. But Justine does her best as a devoted daughter, until an act of violence sends her on a different path forever.

*Crooked Hallelujah* tells the stories of Justine—a mixed-blood Cherokee woman—and her daughter, Reney, as they move from Eastern Oklahoma’s Indian Country in the hopes of starting a new, more stable life in Texas amid the oil bust of the 1980s. However, life in Texas isn’t easy, and Reney feels unmoored from her family in Indian Country. Against the vivid backdrop of the Red River, we see their struggle to survive in a world—of unreliable men and near-Biblical natural forces, like wildfires and tornados—intent on stripping away their connections to one another and their very ideas of home.

In lush and empathic prose, Kelli Jo Ford depicts what this family of proud, stubborn, Cherokee women sacrifice for those they love, amid larger forces of history, religion, class, and culture. This is a big-hearted and ambitious tale of the powerful bonds between mothers and daughters by an exquisite and rare new talent.

**MARKETING**

Ford’s fiction has appeared in the *Paris Review*, *Virginia Quarterly Review*, the *Missouri Review*, and the anthology *Forty Stories: New Writing from Harper Perennial*, among others

galleys/e-galleys available

national author tour

national review coverage
debut fiction feature and profiles

women’s magazine and blog coverage

library marketing including mid-winter ALA

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*More information [here](http://kellijoford.com)*)

**JULY**

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**Crooked Hallelujah**

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As a girl, Justine had pored over the pictures from Lula’s time at Chilocco Indian School, trying to see her mother in the stone-cold fox who stared out from the old photographs. Lula’s clothes hung loosely, even more faded than the other girls’ in the pictures, but something about her gaze—framed by short black curls, of all things—made it seem as if she were the only one in the photo. If Marilyn Monroe had come of age in an Indian boarding school and had fierce brown eyes instead of scared blue ones, that would have been young Lula. Justine kept the old pictures in a box hidden in the top of the closet where she kept her Rolling Stones and a mood ring, other forbidden things. She hadn’t thought of the pictures in ages, but she did now as she watched her mom in prayer.

Lula whispered amen, caught Justine staring at her. “Granny’s out gathering wild onions with Aunt Celia,” Justine said quickly.

“Late in the year for it,” Lula said. She unrolled her nylon stockings and wiggled her toes in the air. In the way of Cherokee women, Lula could still make you feel that she held down the Earth around her one moment and then seem almost like a girl the next. “Did you do your homework?” “I swept and did the rugs too.” “My Teeny,” Lula said, calling her the nickname that had stuck when Justine’s middle sister, Josie, hadn’t been able to say her name. Together they pushed the swing back and let it fall forward.

KELLI JO FORD is a citizen of the Cherokee Nation of Oklahoma. She is the recipient of numerous awards and fellowships, including the Paris Review’s Plimpton Prize, the Everett Southwest Literary Award, the Katharine Bakeless Nason Award at Bread Loaf, a National Artist Fellowship by the Native Arts & Cultures Foundation, and a Dobie Paisano Fellowship. Her fiction has appeared in the Paris Review, Virginia Quarterly Review, the Missouri Review, and the anthology Forty Stories: New Writing from Harper Perennial, among other places. She currently lives in Richmond, Virginia.

PRAISE FOR CROOKED Hallelujah

“Startling close-ups of the sticky relationship between mothers and daughters, between body and nature, between childhood certainties and adult skepticism. Kelli Jo Ford’s writing is heartfelt and brimming with talent. This is a stunning, awe-inspiring debut.”—Leila Aboulela

“Kelli Jo Ford’s Crooked Hallelujah masterfully evokes loss and displacement, steeped in Native American culture, rife with compassion and deep understanding. Kelli Jo Ford is a powerful new Native American writer who writes beautifully with stunning prose! She is brilliant, and I can’t wait for people to read her amazing book.”—Brandon Hobson

“Crooked Hallelujah is an intricate, soulful look at four generations of Cherokee women pushed (in Philip Larkin’s phrase) to the side of their own lives. At turns gripping and moving, Kelli Jo Ford’s characters and the Oklahoma and Texas landscape take center stage in a truly modern drama. Ford sidesteps the easy tropes of spirituality and connection to nature and has created a modern masterpiece peopled with complex, fully-realized characters. A huge achievement.”—David Treuer
“Animals don’t exist in order to teach us things, but that is what they have always done, and most of what they teach us is what we think we know about ourselves.”

Helen Macdonald’s bestselling debut *H Is for Hawk*, the astonishing story of her relationship with goshawk Mabel, was published to global critical acclaim and announced Macdonald as one of this century’s most important and insightful nature writers. *H Is for Hawk* won the Samuel Johnson Prize for Nonfiction and the Costa Book Award, and was a finalist for the National Book Critics Circle Award and the Kirkus Prize for Nonfiction, launching poet and falconer Macdonald as one of our preeminent nature essayist, with a regular column in the *New York Times Magazine*.

In *Vesper Flights* Macdonald brings together a collection of her best loved pieces on the human relationship to the natural world, along with incredible new essays on topics and stories ranging from nostalgia and science fiction to the true account of a refugee’s flight to the UK; to watching total eclipses of the sun, stalking cattle in rural Wales, migraines, and the magnificent strangeness of birds’ nests. Moving from her personal experiences to wider meditations on love and loss, and how we build the world around us, *Vesper Flights* is an arresting collection of generous, lyrical pieces guaranteed to transport their reader to places they’ve never before been.

“Macdonald is a poet, her language rich and taut.”—Chicago Tribune
Totality — that point of a solar eclipse when the sun is entirely covered by the moon — is incomprehensible. Your mind can’t grasp any of it: not the dark, nor the sunset clouds on the horizon, nor the stars; just that extraordinary wrongness, up there, that pulls the eyes toward it. I stared up at the hole in the sky and then at the figures around me, and became gripped by the conviction that my life was over; that I was kneeling in the underworld in the company of all the shades of the dead. It was bitterly cold. A loose wind blew through the darkness. But then came third contact. From the lower edge of the blank, black disk of the dead sun burst a perfect point of brilliance. It leapt and burned, unthinkably fierce and bright, something absurdly like a word. I’m not a person of faith, but even so, the sun’s reappearance as the moon drew away seemed like the first line of Genesis retold. Is it all set to rights, now? I thought. Is all remade? From a bay tree, struck into existence a moment ago, a songbird, a white-spectacled bulbul, called a greeting to the new dawn.
A suspenseful family drama of marriage, infidelity and power that is part revenge tale, part fairytale, *The Harpy* is the anticipated second novel from award-winning author of *The End We Start From*, Megan Hunter

The Harpy

*A Novel*

Megan Hunter

“Hunter writes with delicacy and precision; her imagery is pearlescent in places.”

—Guardian

Lucy and Jake live in a house by a field where the sun burns like a ball of fire. Lucy has set her career aside in order to devote her life to the children, to their finely tuned routine, and to the house itself, which comforts her like an old, sly friend. But then a man calls one afternoon with a shattering message: his wife has been having an affair with Lucy’s husband, Jake.

The revelation marks a turning point: Lucy and Jake decide to stay together, but make a special arrangement designed to even the score and save their marriage—she will hurt him three times.

As the couple submits to a delicate game of crime and punishment, Lucy herself begins to change, surrendering to a transformation of both mind and body from which there is no return.

_Told in dazzling, musical prose, *The Harpy* is a dark, staggering fairy tale, at once mythical and otherworldly and fiercely contemporary. It is a novel of love, marriage and its failures, of power, control and revenge, of metamorphosis and renewal._

“Hunter has a poet’s understanding of how to make each word count.”

—Tracy Chevalier

“Megan Hunter’s prose is beautiful and insightful.”—Elle (UK)
Excerpt

It is the last time. He lies down, a warm night, his T-shirt pulled up, his head turned away. It is the kind of evening that used to make me want to fly through the sky, the kind that makes you believe it will never get dark.

Neighbours are having barbeques: the smell of the meat—sweet and homely—moves across his face. Downstairs our children are in their beds, dreaming through the hours, their doors closed, the late light blocked by their curtains.

We have agreed on a small nick, his upper thigh, a place that will be behind jeans, under shirts. A place of thick flesh, solid bone, almost no hair. A smooth place, waiting.

Jake is not squeamish: he is like a man expecting a tattoo. His hair is getting long, curling over the nape of his neck. His eyes are closed: not screwed shut, just closed, like a skillful child pretending to be asleep.

* 

I confronted him once, late at night, in my pyjamas, leaning against the fridge.

Do you want to sleep with her? I asked him. I think it's best if we're just really clear about this.

He laughed. I wish you'd meet her, he said. She's—he paused, the silence standing in for her unattractiveness, her advanced age, her sour breath.

She's married, he said, finally. He looked at me, almost kindly. We didn't touch.

* 

I lift the razor and a fairy tale drop of blood escapes from under the silver. The colours are the brightest I have ever seen: stark and cartoon like, white skin and sea blue shirt and dark red, rolling and seeking. He doesn't make a sound.

PRAISE FOR THE END WE START FROM

"Spare, stylish . . . wonderfully earthy."—Vogue

"Elegiac . . . a perfect portrait of rebirth the final testament that time, and life, do go on, despite our best efforts."—Elle Magazine

"Extraordinary . . . expansive and moving."—Vogue.com

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

"Poetic and succinct . . . lovely, intimate, and foreboding."—Foreword Reviews

"A short, haunting story about the end of days, sparse, beautiful and heroic."—Observer

"Engrossing, compelling and finally hopeful."—Financial Times

MEGAN HUNTER’S first novel, The End We Start From, was published in 2017 in the UK, US, and Canada, and has been translated into eight languages. It was shortlisted for Novel of the Year at the Books Are My Bag Awards, longlisted for the Aspen Words Prize, was a Barnes and Noble Discover Awards finalist, and won the Foreword Reviews Editors’ Choice Award. Her poetry, short fiction, and nonfiction have appeared in the White Review, the TLS, Literary Hub, BOMB Magazine and elsewhere.
“[A] Bracing, empowering study.”
—PUBLISHERS WEEKLY
(978-0-8021-4785-1 • $26 • USC • eISBN: 978-0-8021-4786-8)

“Captivating, potent, incisive, and wise.”
—MADELINE MILLER, AUTHOR OF CIRCE
(978-0-8021-4853-7 • $27 • USC • eISBN: 978-0-8021-4855-1)

“One of the great journalists of our time has placed his discerning eye on the steaming cauldron of our shared racial history.”
—JAMES MCBRIDE, AUTHOR OF THE GOOD LORD BIRD
(978-0-8021-2838-6 • $28 • USC • eISBN: 978-0-8021-4648-9)

“One of the most exquisite and subtle detective series ever.”
—WASHINGTON POST
(978-0-8021-4867-4 • $27 • USCox • eISBN: 978-0-8021-4869-8)

“The emotional truth embodied here will crack you open.”
—KIRKUS REVIEWS (STARRED REVIEW)
(978-0-8021-4804-9 • $27 • USC • eISBN: 978-0-8021-4805-6)

“This wonderfully indulgent, pleasurable compilation of culinary meditations will thrill food lovers.”
—PUBLISHERS WEEKLY
(978-0-8021-4823-0 • $25 • USC • eISBN: 978-0-8021-4823-0)
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(978-0-8021-4822-3 • $25 • USC • eISBN: 978-0-8021-4823-0)
Winner of the 2019 Prix Médicis étranger, the extraordinary new novel from Nordic Council Literature Prize-winning Auður Ava Ólafsdóttir tells the story of Hekla, a brilliant young woman named after a volcano who longs to make it as a writer in 1960s Iceland.

**Miss Iceland**

*A Novel*

Auður Ava Ólafsdóttir

“Ólafsdóttir’s specialty is the small journeys we take to save ourselves and the ones we care for. She is the heart’s finest map-maker.” —Sjón

Hekla always knew she wanted to be a writer. In a nation of poets, where each household proudly displays leatherbound volumes of the Sagas, and there are more writers per capita than anywhere else in the world, there is only one problem: she is a woman.

After packing her few belongings, including James Joyce’s *Ulysses* and a Remington typewriter, Hekla heads for Reykjavik with a manuscript buried in her bags. She moves in with her friend Jon, a gay man who longs to work in the theatre, but can only find dangerous, backbreaking work on fishing trawlers. Hekla’s opportunities are equally limited: marriage and babies, or her day job as a waitress, in which harassment from customers is part of the daily grind. The two friends both feel completely out of place in a small and conservative world.

And yet that world is changing: JFK is shot and hemlines are rising. In Iceland another volcano erupts and Hekla meets a poet who brings to light harsh realities about her art. Hekla realizes she must escape to find freedom abroad, whatever the cost.

*Miss Iceland* is a novel of extraordinary poise and masterful acuity from one of our most celebrated Icelandic writers.
Excerpt

I'm ready with my case when David Jón John Johnsson comes to collect me. He doesn't want to come in or to accept a cup of coffee because he says he's still feeling the waves of seasickness in his gut, but he puts down his duffel bag to greet us. He first embraces me and grabs me tight, holding me for a long moment without saying a word, I inhale the faint smell of slime from his hair. He has slipped a jacket over his salt crystallised wool sweater. Then he embraces Ísey. Then he peeps into the pram with the sleeping child parked by the house wall.

"I came as soon as I stepped ashore, he says.

He is pale but his hair has grown longer since I saw him in the spring.

He is even more beautiful than before.

He slips his duffle bag over his shoulder and wants to carry my case.

I hold my typewriter.

A cold jet stream shoots down Snorrabraut, the grey sea can be faintly glimpsed at the end of the street and, beyond that, Mt. Esja veiled in the mist that hovers over the strait. We follow the gravel pathway across the Hljómskálagardur park, passing the statue of Jónas Hallgrímsson in crumpled trousers. There the sailor pauses a moment, puts down his duffle bag and the case and gives me another quick hug. In front of the poet. Then we continue.

He tells me that before he went to sea he'd worked at the whaling station.

"We worked on shifts night and day, carving meat, sawing bone and boiling. I was the only one who didn't go sunbathing with the guys. When they realised I was different I was afraid they'd shove me into a try pot.

Still, there was another guy like me.

I knew it as soon as I saw him.

He knew it too.

One evening when we had a break we went off on a walk together.

Nothing happened. After that he avoided me.

He runs a hand through his tuft of hair. It's shaking.

AURUR AVA ÖLAFSÓTTIR is an Icelandic prize-winning novelist, playwright, and a poet. She is the author of six novels including The Greenhouse and Butterflies in November, a collection of poetry and four plays that have been performed at the National Theatre of Iceland and at the Reykjavik City Theatre. She also writes the lyrics for the Icelandic performance pop band Milkywhale. Her last novel, Hotel Silence, won the Nordic Council Literature Prize and the Icelandic Literary Prize. Her forthcoming novel Miss Iceland won the Icelandic Booksellers' Prize. Auður Ava lives in Reykjavik.
THE MYSTERIOUS PRESS
Ex-black-ops-specialist-turned-strip-club-bouncer Joe Brody has a new qualification to add to his resume: an alliance of New York City’s mob bosses has deemed him its “sheriff.”

Still reeling from a particularly difficult operation, and having plummeted back into the drug and alcohol addiction that got him kicked out of the military, Joe has just managed to detox when the mob bosses phone: they need Joe to help swindle a group of opioid dealers. But these are no typical drug-ferrying gangsters. Little Maria, the head of the Dominican mob, has discovered that her new heroin suppliers belong to an al Qaeda splinter group, and that they’re planning to use their drug funds to back their terrorist agenda. At stake is not only the mob coalition’s business, but the state of the world.

For readers who like a liberal dose of humor mixed with gritty crime, _The Hard Stuff_ is a brilliant, action-packed thriller from a fresh virtuoso of the crime caper genre.

“Highly entertaining . . . Gordon has a knack for twisty story lines, nonstop action, and over-the-top sequences.”—Publishers Weekly

**The Hard Stuff**

_A Joe the Bouncer Thriller_

David Gordon
A twisting, thrilling suspense novel about a woman with dissociative identity disorder borne of unspeakable childhood trauma who must face her abuser’s release from prison

All of Us
A Novel of Suspense
A. F. Carter

MARKETING
A. F. Carter is the pseudonym for a New York Times-bestselling author of over twenty books
galleys/e-galleys available
national review coverage
targeted outreach to mystery/thriller media
library marketing including mid-winter ALA
mystery and thriller advertising campaign including CrimeReads, Mystery Scene, and The Strand
also available as a HighBridge audiobook

All of Us is a riveting thriller with six compelling protagonists—who all share one body. Though legally she is Carolyn Grand, in practice she is Martha, a homemaker who cooks and cleans for her “family;” Victoria, a put-together people person; Serena, a free spirit; Kirk, a heterosexual man; Eleni, a promiscuous risk-taker; and Tina, a manifestation of what is left of Carolyn after years of childhood sexual abuse.

As they jockey for control of their body, all the personalities also work together to avoid being committed to a psychiatric facility. But Carolyn’s tenuous normal is shattered when Hank Grand, the man who abused her and leased her out to pedophiles, is released from prison. Soon he begins stalking her, bringing back painful memories for all of the personalities.

When Hank is murdered in a seedy hotel room, Carolyn is immediately a prime suspect. But the man has other shady dealings, and the burden of proof weighs heavy on the police—especially when, propelled by demons of his own, one of the detectives assigned to the case finds his way into Carolyn’s very solitary life.

The police and the reader are left wondering: are any of Carolyn’s personalities capable of murder? A deeply suspenseful novel, with a unique cast of characters.

“All of Us is a compellingly written account of several fiercely warring personalities . . . all of them in the same body. Taut. Unusual. Wholly absorbing. The most intriguing and deftly imagined mystery I have read in years.” —Thomas H. Cook, Edgar-winning author of The Chatham School Affair and Sandrine’s Case

“Who done it? A tough question to answer when several protagonists live inside one body. In All of Us, A. F. Carter spins a riveting, must read tale of suspense, murder, and retribution.” —Reed Farrel Coleman, New York Times bestselling author of Robert B. Parker’s The Bitterest Pill

A. F. CARTER lives and works in New York City.
I take a second to adjust my game face—I should say we, because there are others watching—before I open the door and step into Dr. Halberstam’s office. It’s four days since we were discharged from a locked psych ward at Kings County Hospital and our appearance is a condition of our discharge. Do it or else.

I find our therapist standing behind his desk, his expression as composed as my own. He says, “Good morning, Ms. Grand, please have a seat.”

I accept the chair he offers, though I would have preferred another. The back of this chair is tilted. I can’t sit up straight unless I perch on the edge. Nor can I walk out of his office, which I and my sisters and my brother would most like to do. I’m stuck here, forced into a posture, if not seductive, at least vulnerable. For the present, Dr. Laurence Halberstam owns us. I know it, and he knows it.

I watch him sit behind his desk, his chair back far more upright than mine. I watch him shuffle through the case file on his desk, our case file: thick, substantial, the history of our lives as told by the many therapists and psychologists and psychiatrists who’ve dissected us over the past twenty years.

“Well, Ms. Grand—”

I stop him with a small shake of my head. “There’s no Ms. Grand, Doctor, and there hasn’t been for many years. There’s only us.” I can afford to be open here because I’m not telling him anything he doesn’t already know. “I want to be frank,” I claim, “right from the beginning.”
In the newest Wolfe family adventure from James Carlos Blake, Rudy and Frank Wolfe are engaging in routine miscellaneous business—some legitimate and some less so—for their family when they stumble upon a stash of high-quality pornographic films in a raid. The plot thickens when their Aunt Catalina, the family matriarch aged 115, recognizes her long-lost sister in one of the young performers. Catalina tasks the boys with tracking the girl down, however improbable a familial connection may be.

This proves to be no simple task. Soon, Rudy and Frank find themselves moving away from the world of porn and toward the upper echelons of the Sinaloa drug cartel, where the mysterious woman has become a particular favorite of the head narco. For their aunt, the woman, and themselves, Frank and Rudy must find a way to extract her from the cartel. A tropical storm threatens their plan but their wide-spread and steadfast family stands ready to assist them every deadly mile of the way.

Ever daring and innovative, and assisted by the family’s ready resources, the Wolfe brothers must run the highest risks in order to achieve the mission assigned them by the Grande Dame.

“James Carlos Blake has long been one of my favorites, but his Wolfe family saga may be his best work to date.”

—Ace Atkins

“You must read James Carlos Blake’s books . . . every page, every paragraph, every book is a gem.”

—Bookreporter
Excerpt

It’s what we do, we Wolfes, we smuggle. Mostly into and out of Mexico, now and then Cuba or Central America. Been doing it for over a hundred years, ever since we settled in Brownsville, Texas, which is on the Rio Grande, about twenty-five miles upriver from the Gulf. We began by smuggling booze from Mexico into the States, then started running guns down there before the outbreak of the Revolution. During Prohibition we ran more booze than ever until repeal killed that golden goose. Over the generations we’ve expanded into high-tech military gear and today carry everything from infrared and thermal-imaging optical instruments to portable radar units to a wide range of explosive-device components. The only things we don’t smuggle are drugs and wetbacks. The drug biz is inarguably a money river, but it attracts too many crazies. Smuggling is chancy enough without having to transact with such impulsive personalities. Besides, except for alcohol, we take a dim view of drugs. Ruminous stuff. As for dealing in wetbacks, the process entails too many stages and too many agents and too many people overall for too little reward. We like to keep every operation as uncomplicated as we can and restrict its number of participants to the fewest necessary. We do smuggle people every so often but usually carry only one or two individuals and never more than three, and what they all have in common is that they’re running from mortal danger and can afford to buy a sure escape from it.

JAMES CARLOS BLAKE is the author of thirteen previous novels, including The Ways of Wolfe, The House of Wolfe, The Rules of Wolfe, which was shortlisted for the CWA Goldsboro Gold Dagger Award and named one of Booklist’s Best 101 Crime Novels of the Past Decade, and Country of the Bad Wolfes. He is a member of the Texas Institute of Letters and a recipient of the Los Angeles Times Book Prize for In the Rogue Blood. He was born in Mexico, raised in Texas, and now lives in Florida.

PRAISE FOR JAMES CARLOS BLAKE


“A writer with as many fine and wonderful skills as those possessed by James Carlos Blake should be well-known and embraced.”—Daniel Woodrell, on The House of Wolfe

“Suspenseful . . . Readers who enjoy action, adventure and lethal weaponry will relish every moment.”—Washington Post, on The Rules of Wolfe


“A hard-edged, fast-moving thriller that will hold your attention hostage—good luck getting away.”—Booklist (starred review), on The House of Wolfe

Also available:
The Ways of Wolfe
(978-0-8021-2871-3 • $16 • USCO)
The House of Wolfe
(978-0-8021-2474-6 • $14 • USCO)
The Rules of Wolfe
(978-0-8021-2130-1 • $14 • USCO)
“Knight’s writing is, indeed, gorgeous. The influence of the best of southern novels comes through in his work; those dripping details of place that somehow capture the leaf-filtered light, the organic decay, the heavy weight of unsaid words and unsaid past.” —Christian Science Monitor

At Briarwood School for Girls

A Novel

Michael Knight

MARKETING

paperback review coverage
also available as a Recorded Books audiobook

Also available:
Eveningland (978-0-8021-2764-8 • $16 • W)
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MICHAEL KNIGHT is the author of the novels The Typist and Divining Rod, the short-story collections Dogfight and Other Stories, Eveningland, and Goodnight, Nobody; and the novella The Holiday Season. He teaches creative writing at the University of Tennessee and lives in Knoxville with his family.

“With evocative language and a true sense of place, Southerner Michael Knight combines a coming-of-age tale, a ghost story and a meditation on history in his engrossing latest novel . . . Featuring clever plot twists, the colorful At Briarwood School for Girls takes the reader on a memorable ride.”—Minneapolis Star Tribune

“An inventve coming of age tale.” —Southern Living

“I love Michael Knight’s ability to turn a phrase and tell us about everything we need to know about a character in one sharp sentence.” —Book Riot

“It’s 1994 and Lenore Littlefield is a junior at Briarwood School for Girls. She plays basketball. She hates her roommate. History is her favorite subject. She has told no one that she’s pregnant. Everything, in other words, is under control. Meanwhile, Disney has announced plans to build a new theme park just up the road, a “Technicolor simulacrum of American History.” If successful, the development will forever change Prince William County, VA, and have unforeseeable consequences for the school. Following a cast of memorable characters as they reckon with questions about fate, history, and the possibility of happiness, At Briarwood School for Girls is a stunning and inventive novel from a master storyteller.

“Michael Knight effortlessly weaves a world of real history and wavering reality, creating a magic entirely his own.” —Deep South Magazine


“Sharp, skillful . . . a stunning novel with a hint of the supernatural that’s sure to delight readers.” —Publishers Weekly

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The widely acclaimed account of the Bishop Gerardi murder case, now reissued with a new epilogue to coincide with the HBO documentary film produced by George Clooney

The Art of Political Murder

Who Killed the Bishop?

Francisco Goldman

Updated and reissued with a new epilogue

"A searing indictment of a corrosive brand of politics that has overwhelmed a nation."
—San Francisco Chronicle

Known in Guatemala as "The Crime of the Century," the Bishop Gerardi murder case, with its unexpectedly outlandish scenarios and sensational developments, confounded observers and generated extraordinary controversy. When it was first published, *The Art of Political Murder* exposed a cover-up of the crime and helped change Guatemala's destiny as it emerged from decades of civil war. In the years since, major players in the case have been imprisoned, including the president of Guatemala, and one of the key suspects was murdered while in prison, along with thirteen others. Now reissued with a new epilogue to account for these recent events and their far-reaching repercussions, this is an unmissable new edition of this "extremely important book" (Salman Rushdie).

"Goldman gives us the anatomy of a crime while opening a window to a misunderstood neighboring country that is flirting with anarchy. More, he offers an overdue indictment of brutal war criminals who were not just behind the killing, but also contributed to a generation of atrocities . . . Goldman’s intricate and insightful reporting of the crime and the trial recalls that of Gabriel García Márquez in News of a Kidnapping."
—New York Times

"Both a horrifying exposé and a triumphant tale of justice."
—Washington Post

FRANCISCO GOLDMAN is the author of *The Long Night of White Chickens*, winner of the American Academy’s Sue Kaufman Prize for First Fiction; *The Ordinary Seaman*, a finalist for the International IMPAC Dublin Literary Award; *The Interior Circuit: A Mexico City Chronicle*, named a Best Book of the Year by the *LA Times*; and *Say Her Name*, winner of the 2011 Prix Femina étranger. He is a regular contributor to the *New Yorker* and a member of the American Academy of Arts and Sciences.

MARKETING
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“With the arrival of Donna Leon’s twentieth Commissario Guido Brunetti Mystery, the Venetian police commissioner seems almost as much an institution as the city’s venerable buildings.”
—Wall Street Journal

Drawing Conclusions
A Commissario Guido Brunetti Mystery
Donna Leon

MARKETING
Originally published by Grove Atlantic in 2011, Drawing Conclusions has sold more than 30,000 copies in the United States
Leon’s books have sold more than 2 million copies in North America
also available as a Blackstone audiobook

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

“The compelling characters and complex plot in Leon’s Drawing Conclusions place it among her best. The atmosphere of the city, along with Leon’s sharp insights and powerful narrative, validate her often-recognized status as a master of literary crime fiction.” —Minneapolis Star Tribune

Late one night, Guido Brunetti is called away from dinner to investigate the death of a widow in her modest apartment. Though there are some signs of a struggle, the medical examiner rules that she died of a heart attack. It seems there is nothing for Brunetti to investigate, but he can’t shake the feeling that something or someone may have triggered her heart attack, that perhaps the woman was threatened. Conversations with the woman’s son, her upstairs neighbor, and the nun in charge of the old age home where she volunteered do little to satisfy Brunetti’s nagging concern. And with the help of Inspector Vianello and the ever-resourceful Signorina Elettra, he intends to get to the truth.

“Donna Leon’s twentieth Venetian mystery epitomizes what we treasure most about this series: a feeling for the life of a sublimely beautiful city and a sensitivity to the forces that are reshaping it. Not to mention the pleasure of being in Brunetti’s company when this shrewd but scrupulously honest man is having a crisis of ethics at the flower market or trying to pry information from a hostile nun.” —Marilyn Stasio, New York Times Book Review

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Residence: Zurich, Switzerland
“Magee skillfully exposes a collusive web of businesspeople who restructured health care to deliver profit in the billions. With an eye toward justice, Code Blue traces eight decades of wrongdoing. This is public service at its best!”
—Mike Moore, former Attorney General of Mississippi, and lead attorney, Tobacco Master Settlement Agreement

Code Blue
Inside America’s Medical Industrial Complex
Mike Magee, MD

“Show[s] readers that the present dysfunction in U.S. health care is not an aberration, but a persistent feature of a system ruled by self-interested institutions. . . . The material on Big Pharma is where the book cuts deepest . . . [Magee] describes a world in which needed drugs are not produced because profits don’t justify it, but huge research-driven pharma companies cry foul when their work benefits the public cheaply after patents expire.”
—Minneapolis Star Tribune

With a riveting, character-driven narrative, Code Blue draws back the curtain on the giant medical industry that consumes one out of every five American dollars while offering poorer results than any other developed country in the world. Mike Magee, MD, who worked for years inside the Medical Industrial Complex administering a hospital and then as a senior executive at the giant pharmaceutical company Pfizer, has spent the last decade deconstructing the complex, often shocking rise of, and connectivity between the pillars of our health system—Big Pharma, insurance companies, hospitals, the American Medical Association, and anyone affiliated with them. Making clear for the first time the mechanisms, greed, and collusion by which our medical system was built over the last eight decades—and arguing persuasively and urgently for the necessity of a single-payer, multi-plan insurance arena of the kind enjoyed by every other major developed nation—Magee gives us invaluable perspective and inspiration by which we can, indeed, reshape the future.

“Utilizing a character-drawn structure to lend narrative flow to the book, Magee has penned a provocative and riveting read.”
—The Day

“A searing and persuasive exposé of the American health care system.”
—Kirkus Reviews (starred review)

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$18.00 (Canada: $23.99)
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Residence: West Hartford, Connecticut
“A sweeping diagnosis of the nation’s political ills . . . Stitched together with assurances that room for redemption still exists.”
—New York Times Book Review

The Land of Flickering Lights
Restoring America in an Age of Broken Politics
Michael Bennet

MARKETING
A New York Times Book Review Editors’ Choice
An Amazon Best Book of the Month (History)
As a candidate for president in 2020, Bennet has appeared on ABC and MSNBC and been featured in the Atlantic and USA Today
tie-in with author appearances
also available as a HighBridge audiobook

Michael Bennet has represented Colorado in the United States Senate since 2009 and is a candidate for President in 2020. Recognized as a pragmatic and independent thinker, he has built a reputation for taking on Washington dysfunction to address our greatest challenges including education, climate change, immigration, health care, and national security. When not in Washington he lives in Denver with his wife and three daughters.

“Smart and substantive.”—Daily Beast

The Land of Flickering Lights is a unique contribution to American political writing at this or any other time. Senator Michael Bennet lifts a veil on the inner workings of Congress to reveal, in his words, “through a series of actual stories—about the people, the politics, the motives, the money, the hypocrisy, the stakes, the outcome—the pathological culture of the capitol and the consequences for us all.”

Bennet unfolds the dramatic backstory behind five episodes crucial to the well-being of all Americans. Each of them exemplifies the hyper-partisan politics that have upended our democracy: the highly politicized nominations and appointments of judges at all levels; the recent tax cut that massively increased our debt and financial inequality; the dangerous shredding of the Iran nuclear deal; the corruption and inaction caused by money in politics; and the ugly sabotage by a minority of the “Gang of Eight’s” bi-partisan plan to reform our immigration policies.

With frankness and refreshing candor, and in elegant prose, Bennet pulls the machinations behind these episodes into full public view. Arguing that each of us has a duty to act as a founder, he inspires Americans of all political persuasions to demand that the “winners” of our political battles be all the American people, not one party or the other.

“A strident critique of our current rancorous, ineffective government that has betrayed the Founders’ visions and is ‘desperately out of sync’ with the nation’s needs . . . A forceful argument that patriotism, hard work, and belief in the common good can revive a prosperous and powerful democracy.”
—Kirkus Reviews

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“As an account of this mighty and vitally significant clash of armies on many battlefields Normandy ’44 stands as richly impressive, hard to surpass.”
—William Boyd, Times Literary Supplement

Normandy ’44
_D-Day and the Epic 77-Day Battle for France_
James Holland

“Detail and scope are the twin strengths of Normandy ’44… Holland effectively balances human drama with the science of war as the Allies knew it.”
—Wall Street Journal

_D-Day, June 6, 1944, and the seventy-six days of bitter fighting in Normandy that followed the Allied landing, have become the defining episode of World War II in the west. Yet as familiar as it is, as James Holland makes clear in his definitive history, many parts of the OVERLORD campaign, as it was known, are still shrouded in myth and assumed knowledge. Drawing freshly on widespread archives and on the testimonies of eyewitnesses, Holland relates the extraordinary planning that made Allied victory in France possible. The brutal landings on the five beaches and subsequent battles across the plains and through the lanes and hedgerows of Normandy—a campaign that, in terms of daily casualties, was worse than any in World War I—come vividly to life in conferences where the strategic decisions of Eisenhower, Rommel, Montgomery, and other commanders were made, and through the memories of paratrooper Lieutenant Dick Winters of Easy Company, British corporal and tanker Reg Spittles, Thunderbolt pilot Archie Maltbie, German ordnance officer Hans Heinze, French resistance leader Robert Leblanc, and many others. A stirring narrative by a pre-eminent historian, Normandy ’44 offers important new perspective on one of history’s most dramatic military engagements and is an invaluable addition to the literature of war.

“A superb account of the invasions that deserves immense praise… To convey the human drama of Normandy requires great knowledge and sensitivity. Holland has both in spades.”
—Times (UK)

“Excellent and engrossing.”—Publishers Weekly (starred review)
“James Holland’s The War in the West is set fair to become one of the truly great multivolume histories of the Second World War.”

“This is narrative history as intimate, intricate tapestry . . . Mr. Holland’s success is built in part on an engaging writing style and in part on a genuinely fresh approach to events that have been so often—and apparently definitively—recounted . . . Exceptional . . . Epic.”
—Wall Street Journal, on The Rise of Germany
“Murphy artfully connects multiple narratives to produce a sprawling tale of love, family, duty, war, and displacement. It is above all a stinging indictment of the ill-fated war in Iraq and the heavy tolls it continues to exact on its people.” —Khaled Hosseini, author of *The Kite Runner*

**Correspondents**

*A Novel*

Tim Murphy

“[An] emotionally resonant, time-hopping page turner . . . Explores immigration, the effects of U.S. intervention, and the long arc of war.” —Huffington Post

Epic in scope, by turns suspenseful and heartbreaking, and speaking sharply to America’s current moment, *Correspondents* is a whirlwind story about displacement, violence, and resilience. The bright and driven daughter of a Boston-area Irish-Arab family, Rita Khoury grows up in an unconventional yet close-knit family, bonding over summers at the beach, wedding line-dances, and a shared obsession with the Red Sox. After studying Arabic at Harvard, she is first posted as a journalist in cosmopolitan Beirut, but when she is reassigned to cover the invasion of Baghdad in 2003, she finds herself unprepared for the warzone. Her lifeline is interpreter Nabil al-Jumaili, an equally restless young man whose dreams have been restricted by life in a deteriorating dictatorship, not to mention his own seemingly impossible desires. As the war tears Iraq apart, personal betrayal and the horrors of conflict force Rita and Nabil out of the country and into twisting, uncertain fates.

“A human epic, one you won’t soon forget.”

—Elliot Ackerman, author of Waiting for Eden

“Fresh, affecting . . . A surprisingly moving war novel alert to global violence and politics but thriving on the character level.”

—Kirkus Reviews (starred review)

“A multigenerational saga that insists upon the potential, even the necessity, of cross-cultural relationships while highlighting their challenges.”

—Booklist (starred review)
“In the Valleys of the Noble Beyond is not really about Sasquatch. It is about how we see what we want to see and don’t see what we’re not prepared to see . . . A quirky and oddly captivating tale.”
—Washington Post

In the Valleys of the Noble Beyond

In Search of the Sasquatch

John Zada

MARKETING
An Amazon Best Book of the Year
Television rights to the book have been optioned to Show of Force
also available as a Dreamscape audiobook

On the central and north coast of British Columbia, the Great Bear Rainforest is the largest intact temperate rainforest in the world, containing more organic matter than any other terrestrial ecosystem on the planet, from thousand-year-old western cedars to iconic white Spirit bears. Yet according to local residents, another giant is said to live in these woods. For centuries people have reported encounters with the Sasquatch—a species of hairy bipedal man-apes said to inhabit the deepest recesses of this pristine wilderness. Driven by his own childhood obsession with the creatures, John Zada decides to seek out the diverse inhabitants of this rugged and far-flung coast, where nearly everyone has a story to tell. With each story, Zada discovers that his search for the Sasquatch is a quest for something infinitely more complex, cutting across questions of human perception, scientific inquiry, indigenous traditions, the environment, and the power and desire of the human imagination to believe in—or reject—something largely unseen.

“Terrific nature writing with a furry twist.”—Orion

“Full of dramatic, tense chase scenes—the book is, quite literally, an adventure story.”—The Millions

“An adventure travel story in the tradition of Paul Theroux and, in parts, Jon Krakauer . . . Zada is a latter-day Henry David Thoreau or John Muir . . . Searching for an elusive ape, Zada has a knack for meeting unforgettable humans.”
—Globe and Mail

$17.00
5.5 x 8.25, 320 pp.
Social Science (SOC011000)
978-0-8021-4898-8
World rights: Grove Press
“Deep River is an engrossing and commanding historical epic about one immigrant family’s shifting fortunes . . . a feat of lavish storytelling.”
—Washington Post

Deep River
A Novel
Karl Marlantes

MARKETING
Shortlisted for the Pacific Northwest Book Award
An Amazon Best Book of the Year
Marlantes’s debut novel, Matterhorn, and his nonfiction account of combat, What It Is Like to Go to War, were both New York Times bestsellers and have sold over half a million copies combined across all formats
Deep River was an “Amazon Best Book of July 2019” and a New York Times Book Review “New and Noteworthy” pick
west coast tour
paperback review coverage
also available as a Blackstone audiobook

In the early 1900s, as Russia’s oppressive imperial rule takes its toll on Finland, the three Koski siblings—Ilmari, Matti, and their sister Aino—are forced to flee to the United States. Not far from the majestic Columbia River, the siblings settle among other Finns in a logging community in southern Washington, where the first harvesting of the colossal old-growth forests begets rapid development, and radical labor movements begin to catch fire. The brothers face the excitement and danger of pioneering this frontier wilderness while Aino devotes herself to organizing the industry’s first unions. As the Koski siblings strive to rebuild lives and families in an America in flux, they also hold fast to the traditions of a home left behind in this stunningly expansive narrative of human suffering, courage, and love.

Layered with fascinating historical detail, Deep River breathes deeply of the primeval forest and bears witness to the stump-ridden fields the loggers, and the first waves of modernity, leave behind. At its heart, this is an ambitious and timely exploration of the place of the individual, and of the immigrant, in an America still defining its own identity.

“Mighty physical, social and economic forces operate the plot of this novel, buffeting its characters, raising them up, flinging them down, twisting their fates together. Deep River is a big American novel.”
—Wall Street Journal

“As a portrait of a complicated American era, and one family’s mighty struggle against it, the novel is both fascinating and fierce. And well worth the hours it asks of its reader.”
—San Francisco Chronicle

KARL MARLANTES grew up in a logging town on the Oregon coast, commercial fishing with his grandfather. He graduated from Yale University and was a Rhodes Scholar at Oxford University, before serving as a Marine in Vietnam. He is the bestselling author of Matterhorn and What It Is Like to Go to War.
“Marlantes poignantly depicts the intimacies of personal dramas that echo the twentieth century’s unprecedented political storms and yet in surprising ways reprise Finland’s oldest mythologies . . . An unforgettable novel.”
—Booklist (starred review)

“A riveting read in the classic western literature tradition of Wallace Stegner’s The Big Rock Candy Mountain, delivering the rich pleasures of an epic story well told . . . The realism of Deep River comes with a magical tinge.”
—Oregonian

“Deep River seems a work born from Willa Cather by way of Upton Sinclair. But this new book is its own animal, and it’s something of a masterpiece . . . In Deep River, [Aino] takes her place beside Antonia Shimerda as one of the great heroines of literature.”
—BookPage (starred review)

“Inspired by family history, Marlantes (Matterhorn) offers a sprawling, painstakingly realistic novel about Finnish immigrants in the Pacific Northwest during the first half of the 20th century . . . Marlantes’ epic is packed with intriguing detail about Finnish culture, Northwest landscapes, and 20th-century American history, making for a vivid immigrant family chronicle.”
—Publishers Weekly

“An admirable work, this monomyth is dense . . . with Marlantes’s gift for lyricism and evocative language.”
—Library Journal

Also Available:
Matterhorn
(978-0-8021-4531-4 · $17 · USCO)
What It Is Like To Go to War
(978-0-8021-4592-5 · $16 · USCO)
“Engaging . . . [A] capstone to a narrative of murder and malfeasance that has crossed into cultural infamy.” —Kirkus Reviews

Dead Wrong

The Continuing Story of City of Lies, Corruption and Cover-Up in the Notorious B.I.G. Murder Investigation

Randall Sullivan

“Engaging . . . [A] capstone to a narrative of murder and malfeasance that has crossed into cultural infamy.” —Kirkus Reviews

In September 1996, Tupac Shakur was murdered in a drive-by shooting in Las Vegas. In March 1997, the Notorious B.I.G. was similarly shot after an awards show in Los Angeles. Neither crime has ever been solved. Also in 1997, highly decorated LAPD detective Russell Poole uncovered evidence that certain officers in the department were moonlighting for Death Row Records—and, when he was placed on the task force assigned to the Notorious B.I.G.’s murder, that these men were linked to the murders.

Following on Randall Sullivan’s “jeremiad” (Los Angeles magazine) Labyrinth which documented these facts, Dead Wrong tells the story of the afterlife of the police investigation of Notorious B.I.G.’s murder and uncovers the conspiracy of silence that met his estate’s wrongful death suit against the City of Los Angeles. Back in 2001, an eyewitness identified the man who shot Biggie as Amir Muhammad, a college roommate of former LAPD officer and Death Row associate David Mack and the only man to visit him in prison. Poole’s investigation was repeatedly directed away from Mack and Muhammad, and the wrongful death lawsuit sought to make the city explain why—but instead, investigators encountered a disturbing pattern of selective investigation, hidden evidence, and possible witness tampering. Exclusive interviews with the FBI’s lead investigator of the Biggie murder demonstrate a conspiracy that went to the top, which implicates some of the most powerful men in law enforcement nationally. A gripping investigation into murder, police corruption, and the corridors of power in Los Angeles, Dead Wrong is full of shocking revelations about a mystery that continues to hold us twenty years on.
Praise for

RANDALL SULLIVAN

“Sullivan writes passionately and smartly about his subject.”  
—Publishers Weekly, on Dead Wrong

“Sullivan writes with open-minded balance, rendering the Oak Island story into a weirdly fascinating mystery.”  
—Booklist, on The Curse of Oak Island

“Compelling . . . No single source presents so complete or damning a record as Labyrinth.”  
—Entertainment Weekly, on Labyrinth

“Sullivan’s reportage is extraordinary, his narrative enthralling.”  
—Rolling Stone, on The Price of Experience

“Sullivan’s riveting tale is amazingly detailed and artfully presented . . . You can hardly turn the page fast enough . . . Contemporary history, brilliantly written.”  
—Playboy, on The Price of Experience

“[An] engrossing, damning tale . . . Exhaustively researched, the book methodically weaves a disturbing story of corruption, intimidation, and murder.”  
—Boston Globe, on Labyrinth

“Worthy of F. Scott Fitzgerald, Sullivan captures the essence of the world in which Hunt and the BBC operated.”  
—Chicago Tribune, on The Price of Experience

“A stunning mix of the personal and the historic, interviews and experiences, with Sullivan incredibly nimble at making the worlds overlap.”  
—Booklist (starred review), on The Miracle Detective
“With colorful behind-the-scenes stories and razor-sharp insights, Stengel provides the first insider report from the front lines of the disinformation wars waged by Russia and ISIS.” —Walter Isaacson

Information Wars
How We Lost the Global Battle Against Disinformation and What We Can Do About It
Richard Stengel

MARKETING
Information Wars was an Amazon Hot New Release
Featured on a variety of MSNBC shows including Morning Joe and The Last Word with Lawrence O’Donnell, as well as CNN’s Fareed Zakaria GPS
tie-in with author lecture schedule
national TV and radio coverage
also available as a Recorded Books audiobook

RICHARD STENGE was the Under Secretary of State for Public Diplomacy and Public Affairs from 2013 to 2016. Before working at the State Department, he was the editor of Time for seven years, from 2006-2013. From 1992 to 1994, he collaborated with Nelson Mandela on the South African leader’s autobiography Long Walk to Freedom. Stengel later wrote Mandela’s Way, a New York Times bestseller, on his experience working with Mandela.
He is the author of several other books, including January Sun, a book about life in a small South African town as well as You’re Too Kind: A Brief History of Flattery. He is an NBC/MSNBC analyst and lives in New York.

Richard Stengel, the former editor of Time, joined the Obama administration as Under Secretary of State for Public Diplomacy and Public Affairs in February, 2013. Within days, two events made world-wide headlines: ISIS executed American journalist James Foley in a video seen by millions and Russian special forces invaded Crimea, amid a blizzard of denials and false flags. These events proved to be the opening salvos in a new era of global information war.

Thrust onto the front lines, Stengel was tasked with responding to the relentless weaponizing of information and grievance by ISIS, Russia, China, and others. Then, in 2016, the wars Stengel was fighting abroad came home during the presidential election.

Rarely has an accomplished journalist been not only a close observer but also a principal participant in American foreign policy. Stengel takes you behind the scenes in the ritualized world of diplomacy and the result is a compulsively readable account of how this new kind of warfare works—and how difficult it is to fight.

“With the eye of a historian and the passion of a man in the arena, Richard Stengel has given us a compelling and illuminating memoir of his time at the highest levels in the fight against disinformation and for American values. Richly observed and thoughtfully rendered, Stengel’s book is essential reading.” —Jon Meacham

“Information Wars ought to be a wake-up call. The message is that open, democratic societies are in retreat. There’s only one force powerful enough to save the day (one too little mentioned these days), and that’s the readers and viewers who consume information.” —David Ignatius, Washington Post
“Information Wars is a gripping insider account of the U.S. government’s struggle to understand and fight back against a new generation of online threats from extremist messaging and Russian disinformation. As a celebrated journalist who moved into the front lines of this fight, Richard Stengel sheds new light on how bad actors leverage technology to undermine trust, and helps us better understand what must be done to protect our democracy.”

—MADELEINE K. ALBRIGHT

“As a Washington insider and former journalist, Stengel writes from a rare and illuminating double perspective...Stengel’s recounting of the events and individuals, including Putin and Trump, involved in the surge in and fight against propaganda and misinformation is jarring yet hopeful as he concludes with a blueprint for remedy and change.”

—BOOKLIST

“With great clarity, [Stengel] recounts the hurdles he encountered: bureaucratic procedures, acronyms and government-speak, endless vetting and turf battles, all of which slowed efforts to bring his print-oriented office into the era of social media . . . A revealing look at America’s difficult struggle to combat false, misleading narratives.”

—KIRKUS REVIEWS

“The book introduces ways to reduce the impact of disinformation and propaganda, including real-time disclosure of who’s paying for political ads and more transparent sourcing in news reporting. Readers interested in how disinformation fits into today’s foreign affairs landscape will want to give this a look.”

—PUBLISHERS WEEKLY
“[A] forceful, rolling and many-chambered new memoir . . . This is a major book that I suspect will come to be considered among the essential memoirs of this vexing decade.”

—Dwight Garner, New York Times

A finalist for the 2019 National Book Award for Nonfiction, rapturously received in hardcover and hailed by NPR’s Terry Gross as “one of the most talked about books [of] 2019,” The Yellow House is a book of great ambition that tells the story of a yellow shotgun house in New Orleans East. In 1961, Sarah M. Broom’s mother Ivory Mae bought the house, and built her world inside of it. It was the height of the Space Race and the neighborhood was home to a major NASA plant—the postwar optimism was boundless. Widowed, Ivory Mae remarried Sarah’s father Simon Broom; their combined family would eventually number twelve children. But after Simon died, six months after Sarah’s birth, the Yellow House would become Ivory Mae’s thirteenth and most unruly child. Sarah M. Broom’s The Yellow House tells a hundred years of her family and their relationship to home in a neglected area of one of America’s most mythologized cities. This is the story of a mother’s struggle against a house’s entropy, and that of a prodigal daughter who left home only to reckon with the pull that home exerts, even after the Yellow House was wiped off the map after Hurricane Katrina. The Yellow House expands the map of New Orleans to include the stories of its lesser known natives, guided deftly by one of its native daughters, to demonstrate how enduring drives of clan, pride, and familial love resist and defy erasure.

“Readers may hear echoes of James Baldwin in the relentlessness of her inquiry, and in the sinewy cadences of her sentences . . . Pared down to its studs, The Yellow House is a love story.”

—Lynell George, Los Angeles Times

The Yellow House
A Memoir
Sarah M. Broom
Praise for
THE YELLOW HOUSE

“A remarkable journey . . . Her tale is one of loss, love, and resilience.”
—ROBIN ROBERTS, Good Morning America

“The Yellow House may technically fall under ‘memoir’ at the bookstore, but the narrative reads far more like an American long poem—echoes of Jean Toomer, of Anne Carson, drawing on muses from Joan Didion to Lil Wayne—to chart a history of her family home in New Orleans East.”
—CLAIRE HOWORTH, Vanity Fair

“Sarah Broom’s sweeping memoir is epic in scope—a love letter to the family of 12 of which she is the ‘babiest,’ an intimate and uncompromising vision of the New Orleans that shaped her, an homage to deep roots and to blackness—all of this shot through with reverence, longing and abiding love.”
—AYANA MATHIS, author of The Twelve Tribes of Hattie

“Broom's memoir itself is a force that cracks open that little Yellow House and exposes the decades of life lived within: the meals; the fights over the two bathrooms; the dreams; the indestructible flying cockroaches; the parties and weddings and out-of-the-blue tragedies.”
—MAUREEN CORRIGAN, NPR's Fresh Air

“Stunning . . . [a] powerhouse narrative.”
—VERONICA CHAMBERS, Shondaland

“At once intimate and sprawling, . . and an urgent meditation on the American dream.”
—DAVID CANFIELD, Entertainment Weekly

“Calling Sarah M. Broom’s The Yellow House a memoir feels wrong. Somehow, Broom created a book that feels bigger, finer, more daring than the form itself.”
—KIESE LAYMON, author of Heavy

“A remarkable debut . . . a memory palace built to commemorate a place . . . Broom knits together her family history, the history of New Orleans East, and the history of her family’s house to tell a grand story of the fallacy behind the myth of New Orleans, the aftereffects of Katrina, and the transformation of a city into something not quite what its inhabitants have made.”—KAITLYN GREENIDGE, The Cut
Humane and heart-breaking, a passionate drama of love, family, and endurance

Leopoldstadt

A Play

Tom Stoppard

MARKETING

Leopoldstadt is opening in London on February 12, 2020, in a production directed by Patrick Marber

Stoppard’s first new play since The Hard Problem in 2015

From “Britain’s greatest living playwright” (Times [UK]), Tom Stoppard’s new play is an intimate drama with an epic sweep, relating the story of a family who made good. The play opens in 1900 in Vienna, the most vibrant city in Europe, where a tenth of the population were Jews who had been granted full civil rights by Emperor Franz Josef a generation earlier. As hundreds of thousands fled the Pale and the pogroms of the East to settle and find sanctuary in the crowded tenements of the old Jewish quarter, Leopoldstadt, the city hummed with artistic and intellectual excitement. Yet half a century later, when desolation and tragedy spread across the continent, the family rediscovers what it means to be Jewish in the first half of the twentieth century.

With Stoppard’s characteristic wit, as well as his deep pathos, Leopoldstadt is a major literary event.

“[Stoppard’s] most personal play yet.”—Times (UK)

“The news that Tom Stoppard has written a new drama ranks as top-end seismic activity.”—Telegraph

Also available:
Rosencrantz and Guildenstern Are Dead (978-0-8021-2621-4 • $16 • USO)
Arcadia (978-0-8021-2699-3 • $16 • USOx)
Indian Ink (978-0-8021-2745-7 • $16 • USOx)
The Real Thing (978-0-8021-2744-0 • $16 • USOx)
The Seagull (978-0-8021-2771-6 • $16 • USOx)
Travesties (978-0-8021-5089-9 • $16 • USOx)
Hapgood (978-0-8021-2834-8 • $16 • USOx)
Five European Plays (978-0-8021-2836-2 • $18 • USOx)
The Hard Problem (978-0-8021-2446-3 • $16 • USOx)

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

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Gettysburg
A Novel
Kevin Morris

“Morris’s entertaining second novel, following *All Joe Knight*, zeros in on a particular male fantasy, and acknowledges the importance of entertainment and honoring the past, both personal and historic.”—*Booklist*

“A showbiz satire from someone who knows what he writes... A comic romp.”
—*Variety*

From the critically acclaimed author of *All Joe Knight* and *White Man’s Problems*, *Gettysburg* is an engaging satire of Hollywood—the deal-making, the politics, the pitches—and the strange ways storytelling has evolved in American culture. As a young man, John Reynolds Stanhope fled his provincial hometown of Gettysburg, Pennsylvania for Los Angeles, lured by the promise of a life fueled by the excitement of show business. But after twenty years in Hollywood, Reynolds feels existentially unfulfilled. He resides in a beautiful mansion with his wife and daughter, and his business is booming, but Reynolds remains despondent as his attempts to pivot into producing his own movie projects fail again and again. Depressed and at a creative dead-end, Reynolds finds himself inexplicably drawn back to the historical setting of his youth: he has secretly signed up to participate in a weekend-long reenactment of the Battle of Gettysburg in the unlikely California town of Enchino, sixty miles east of Los Angeles. Just before his departure, an ex-Playmate—the very centerfold of Reynolds’s adolescent daydreams— pitches him her idea for a reality TV show. When Reynolds impulsively invites the former Playmate and her best friend, a former Miss Universe, to accompany him to the reenactment, his plans for a solitary weekend of self-discovery run amok.

“Though Reynolds’s plans for renewal end up wildly off the mark, he ultimately finds something of value. While delightedly skewering the privileged entertainment industry lifestyle, Morris uses Reynolds’s travails and the divisions of the Civil War period to make larger points about the current state of America.”
—*Library Journal*
“Ms. Isaacs is a witty author, but comedy gives way to terror as Corie’s inevitable confrontation with her dangerous quarry nears. All the foreshadowing and presaging pays off in spades, and the scenes that tie up loose ends are a pleasure to read.” —New York Times Book Review

Takes One to Know One

A Novel

Susan Isaacs

MARKETING

Isaacs is a New York Times bestselling author of more than a dozen books

paperback review coverage

also available as a Recorded Books audiobook

“[Isaacs] has us chasing Corie all over the map, charmed by this motormouth sleuth’s snappy wit and awed by her courage.” —New York Times Book Review

In this whip-smart mystery from New York Times bestselling author Susan Isaacs, a retired FBI agent turned Long Island housewife taps into her investigative past when she begins to suspect that her neighbor is harboring criminal secrets.

Having traded in her badge for suburban tranquility with the brilliant and handsome Judge Josh Geller and adopted his fourteen-year-old daughter, Corie fills her days scouting Arabic fiction for literary agencies and lunching every Wednesday with a group of fellow freelancers at a so-so French restaurant. Life is, as they say, fine.

One day at her weekly lunch group, Corie’s intuition nudges her: Pete Delaney, a drab package designer, is hiding something. Corie too hides her FBI past—maybe it takes one to know one. But does Pete really have a shady alternate life or is Corie giving in to sinister imaginings, desperate to add some flash to her humdrum suburban existence? The only way to find out is to dust off her FBI toolkit and take a deep dive into Pete’s affairs.

Always sparkling, smart, and wickedly witty, Susan Isaacs is at her formidable best in a novel that is both delightfully wry and filled with menace.

“Vibrant characters, snappy dialogue, and an arresting first-person narrative.”

—Publishers Weekly

© LINDA NUTTER

SUSAN ISAACS is the author of thirteen novels, including As Husbands Go, Long Time No See, Any Place I Hang My Hat and Compromising Positions. A recipient of the Writers for Writers Award and the John Steinbeck Award, Isaacs serves as chairman of the board of Poets & Writers and is a past president of Mystery Writers of America. Her fiction has been translated into thirty languages. She lives on Long Island with her husband.

susanisaacs.com
“What is it that makes Susan Isaacs’ books so delicious to read? She’s funny, for starters. And that humor combined with romance and old-fashioned murder mystery tickles every feel-good bone in our bodies. Her characters are whole and flawed and lovable, and you want only the best for them, even as you ardently wish to find them in danger—repeatedly—along the way.”—Newsday

“Corie’s combat skills and investigative prowess are still up to snuff, but her snarky commentary and hilarious interactions with her father are the real page-turners here.”—Booklist

“There are so many layers—and thrilling twists and turns—that you won’t want to put it down.”—In Touch

“As the suspense builds and builds, we can’t put the book down. As in all of Isaacs’ work, we truly like the protagonist and are happy to go along on this adventure with her step by step. Read this combination character study/action novel slowly. Get to know Corie . . . because Takes One to Know One is the beginning of a series. Rest assured that all of us will want to read more of Corie Geller’s excellent adventures.”—Bookreporter

“Isaacs’ writing is clever and funny, with laugh-out-loud moments and strong character development . . . Highly recommended for anyone who likes fast-paced storytelling, quirky and interesting characters, and a plot that keeps you guessing right along with the protagonist.”—New York Journal of Books
“Perhaps no one has better excavated our kinky underpinnings than Candace Bushnell . . . While Carrie was a bright-eyed anthropologist, Candace and her friends are survivalists; even beyond the City, it’s a jungle out there.” —Vogue

Is There Still Sex in the City?
A Novel
Candace Bushnell

MARKETING
A Best Book of the Summer at Us Weekly, Elle, Entertainment Weekly, Newsday, and PopSugar
national TV and radio coverage
paperback review coverage
also available as a Dreamscape audiobook

“Bushnell examines her own and her friends’ experiences with dry wit, delivering sharp social observations about the trials and piquant pleasures of looking for love at a certain age.” —People

“From Cosmos to rose, her current beverage of choice, Bushnell may drink pink. But she knows how to write dark.” —Associated Press

“While [Bushnell] doesn’t bring back Carrie, Miranda, Charlotte or Samantha, it feels a bit like we’re at brunch with middle-aged versions of those archetypes . . . Much like in the original SATC, Bushnell and her friends experience every romantic possibility so we don’t have to.” —Time

New York Times bestselling author and iconic Sex in the City creator Candace Bushnell returns with one of the most anticipated books of the year. Is There Still Sex in the City? is a smart, lively, satirical story of love in midlife from all angles—marriage and children, divorce and bereavement, as well as the very real pressures on women to maintain their youth and have it all. Following a brand new cohort of female friends, including Candace herself, this is an indispensable novel from one of our most important social commentators.

“Candace Bushnell is back doing what she knows best . . . and the result is pure magic. At turns wistful and sad, thoughtful and funny, Is There Still Sex In The City? is even better than the original.” —PopSugar

“Bittersweet, amusing and well observed . . . refreshing and compelling.” —Guardian (UK)

“Bushnell’s voice is as knowing and sharp as ever.” —Washington Post
PRAISE FOR

IS THERE STILL SEX IN THE CITY?

“What comes after cosmos and toxic bachelors? Fueled by chilled rosé, Sex and the City scribe Candace Bushnell is masterfully decoding a new era of single life.”

—USA TODAY

“As with the show, there’s a lot to relish. Bushnell’s portrayals of the women in her circle somehow feel both forgiving and clinical, with an anthropologist’s matter-of-factness.”

—NEW YORKER

“Is there still sex in the city? Obviously. But you don’t want any dummy telling you about it. Candace Bushnell only. The original!”

—ELLE

“A dishy report on the friendships and sex lives of New Yorkers.”

—NEWSDAY

“Is There Still Sex in the City? delivers a new set of hilarious and heartbreaking truths to its audience—this time about divorce and dating after fifty in a Tinder-hindered world.”

—GREENWICH MAGAZINE

Also available:
Sex and the City (978-0-8021-2481-4 • $16 • USCOxE)
Four Blondes (978-0-8021-3825-5 • $14 • USCO)
“Winterson has stitched together that rarest of beasts: a novel that is both deeply thought-provoking and provocative yet also unabashedly entertaining.” —*New York Times Book Review*

**Frankissstein**
*A Love Story*

Jeanette Winterson

“A brainy, batty story—an unholy amalgamation of scholarship and comedy. [Winterson] manages to pay homage to Shelley’s insight and passion while demonstrating her own extraordinary creativity. With diabolical ingenuity, [Winterson’s] found a way to inject fresh questions about humanity’s future into the old veins of Frankenstein.” —*Washington Post*

Longlisted for the Booker Prize, the audacious new novel by Jeanette Winterson, *Frankissstein*, weaves together disparate lives into an exploration of transhumanism, artificial intelligence, and queer love.

Lake Geneva, 1816. Nineteen-year-old Mary Shelley is inspired to write a story about a scientist who creates a new life-form. In Brexit Britain, a young transgender doctor called Ry is falling in love with Victor Stein, a celebrated professor leading the public debate around AI and carrying out some experiments of his own in a vast underground network of tunnels. Meanwhile, Ron Lord, just divorced and living with his mom, is set to make his fortune launching a new generation of sex dolls for lonely men everywhere. Across the Atlantic, in Phoenix, Arizona, a cryogenics facility houses dozens of human bodies, medically and legally dead . . . but waiting to return to life.

What will happen when homo sapiens is no longer the smartest being on the planet? In fiercely intelligent prose, Jeanette Winterson shows us how much closer we are to that future than we realize. Funny and furious, bold and clear-sighted, *Frankissstein* is a love story about life itself.

“Devilishly scintillating and quite touching . . . buy and adore this astute, wildly inventive and totally unique book.” —*San Francisco Chronicle*
Praise for

"Frankissstein is intellectually bracing and sexually explicit; a historical literary romp and a futuristic thriller. It, like its characters, rejects the binary." — Los Angeles Times

“This novel is talky, smart, anarchic and quite sexy. You begin to linger on those three s’s when you speak the title aloud.” — New York Times

“A riotous reimagining with an energy and passion all of its own . . . While the story has a gripping momentum of its own, it also fizzes with ideas.” — Financial Times

“A book that seeks to shift our perspective on humanity and the purpose of being human in the most darkly entertaining way . . . gloriously well observed.” — Observer (UK)

“A hold-on-to-your-hat modern-day horror story about very modern-day neuroses and issues.” — BBC News

“Intelligent and inventive . . . very funny.” — The Times (UK)

“It’s easy to savor the writing—Brisk, romantic, sharp-humored.” — Wired

The Finance Curse
How Global Finance Is Making Us All Poorer
Nicholas Shaxson

MARKETING
Named a Best Book of the Year by Martin Wolf in the Financial Times
A documentary based on the book is in the early stages of production

"Excoriating . . . Shaxson argues the financial sector has become so big that its gravitational field has distorted everything around it. Instead of serving the economy, it now preys on it . . . A radical, urgent and important manifesto."
—Guardian

The Finance Curse is the explosive story of how finance got a stranglehold on society and reveals how we might release ourselves from its grasp. Financial journalist and world expert on tax havens Nicholas Shaxson takes us on a terrifying journey through the world economy, exposing tax havens, monopolists, megabanks, private equity firms, Eurobond traders, lobbyists, and a menagerie of scoundrels quietly financializing our entire society, hurting both business and individuals. Shaxson describes how finance re-engineered the global economic order in the last half-century, with the aim not of creating wealth but extracting it from the underlying economy. Under the twin gospels of “national competitiveness” and “shareholder value,” megabanks and financialized corporations have provoked a race to the bottom between states to provide the most subsidized environment for big business. They have encouraged a brain drain into finance and some have provided a safe haven for dirty money. From Ireland to Iowa, Shaxson shows the insidious effects of financialization on our politics and on communities who were promised paradise but got poverty wages instead.

“A sharp attack on global financiers who are destroying the livelihoods of the nonwealthy . . . A vivid demonstration of how corruption and greed have become the main organizing principles in the finance industry.”
—Kirkus Reviews

NICHOLAS SHAXSON
is the author of Treasure Islands: Uncovering the Damage of Offshore Banking and Tax Havens and Poisoned Wells: The Dirty Politics of African Oil. He is a journalist, campaigner, and world expert on both tax havens and financial centers, as well as the Resource Curse. His writing has appeared in Vanity Fair, Financial Times, the Economist, the Economist Intelligence Unit, and many others. He lives in Germany.

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The Old Success

A Richard Jury Mystery

Martha Grimes

Grimes has sold 10 million copies of her books in the U.S. alone and has been published in 17 countries. Her novels regularly hit the New York Times bestseller list. paperback review coverage also available as a Dreamscape audiobook

MARKETING

Grimes is the bestselling author of more than thirty books, twenty-four of them featuring Richard Jury. The recipient of the 2012 Mystery Writers of America's Grand Master Award, Grimes lives in Bethesda, Maryland.


When the body of a French tourist washes up in Hell Bay, a wild inlet off the Cornish coast, Brian Macalvie, divisional commander with the Devon-Cornwall police, is called in. Who could have killed this beautiful woman, the only visible foot-prints nearby belonging to the two little girls who found her?

While Macalvie examines the enigmatic scene in the Scilly Islands, inspector Richard Jury—twenty miles away on Land's End is at the Old Success pub, sharing a drink with the legendary former CID detective Tom Brownell, a man renowned for solving every case he undertook. Except one.

In the weeks following the mysterious slaying of the Parisian, two other murders occur: first, a man is shot dead on a Northamptonshire estate, then a holy duster is murdered at Exeter Cathedral. Macalvie and Jury decide to enlist the help of Brownell, who is convinced that the three, very different murders are connected. As the trio sets out to solve this puzzle, Jury and Macalvie must trust that Brownell is as good as he's reputed to be.

Written with Grimes's signature wit, sly plotting, and gloriously offbeat characters, The Old Success is prime fare from “one of the most fascinating mystery writers today” (Houston Chronicle).

Grimes shows what mastery is all about . . . she is like Dickens in linking human character to habitat.”

— Booklist

“Read any one [of her novels] and you’ll want to read them all.” — Chicago Tribune

marthagrimes.com
“Animalia is never what you expect it to be . . . Del Amo has Flaubert’s flair for performance . . . His prose leaps out at the reader, gleaming with perfection.”—*New York Times Book Review*

**Animalia**

*A Novel*

Jean-Baptiste Del Amo

Translated from the French by Frank Wynne

MARKETING

Named a Best Recent Book by the *Sunday Times* (UK)

Winner of the prestigious Prix du Livre Inter, among other major French literary awards

paperback review coverage

“Colorfully misanthropic . . . Del Amo concentrates on the brute physical aspects of life on the farm, describing with stomach-turning flamboyance the slimy, spurting realities of breeding, birthing, castration, and culling.”

—*Wall Street Journal*

A visceral, chilling tale of man and beast, *Animalia* is an extraordinary epic that retraces the history of a modest French peasant family over the twentieth century as they develop their small plot of land into an industrial pig farm. In the small village of Puy-Larroque in southwestern France in 1898, Éléonore is a child living with her father, a terminally ill pig farmer, and her God-fearing mother, who runs both farm and family with an iron hand. Éléonore passes her childhood with little heat and no running water. When World War I breaks out and the village empties of men, Éléonore gets a taste of the changes that will transform her world as the twentieth-century rolls on. As the reader moves into the second part of the novel, which takes place in the 1980s, Éléonore has herself aged into the role of matriarch, and the family is running a large industrial pig farm, where thousands of pigs churn daily through cycles of birth, growth, and death. Moments of sublime beauty and powerful emotion mix with the thoughtless brutality waged against animals that makes the old horrors of death and disease seem like simpler times.

“Compassionate, lyrical, angry, audacious, composed with a supercharged elocution.”

—*Financial Times*

“Likely to be hailed as a modern classic . . . A truly savage quality, all blood and stench and despair . . . *Animalia* is an important reminder that literature’s task is not necessarily to uplift, but to help us to attain a true understanding of our predicament.”

—*Guardian*
“For Kathy, the breakthrough was her first serial novel, *The Childlike Life of the Black Tarantula*... she lifts lines from old biographies of murderesses. She adopts their picaresque style and switches out *I* for *she*. And suddenly, she’s off, and she can say anything.” —Chris Kraus, *Paris Review*

**Portrait of an Eye**

*Three Novels*

Kathy Acker

With a new introduction by Kate Zambreno

“Scarified sensibility, subversive intellect, and predatory wit make her a writer like no other I know.” —New York Times Book Review

*The Childlike Life of the Black Tarantula*, Kathy Acker’s first novel and the opening of the three-novel collection *Portrait of an Eye*, was initially self-published as episodic handmade pamphlets that were mailed to influential writers and artists. In this “work which would make her name as an experimental stylist” (*New Republic*), Acker steps into the biography of a Mississippi murderess who falls in love with a famous lawyer, and mixes in fragments from porn, historical romance, pulp fiction, and the *Story of O*. Collected with her second novel, the dreamy odyssey through desire *I Dreamt I Was A nymphomaniac*, and her third, *The Adult Life of Toulouse Lautrec*, *Portrait of an Eye* is a dive into the frenzy of sexual desire, the search for identity, and the invention of a new literary language.

Now reissued with a new introduction by Kate Zambreno, revisiting the novels in *Portrait of an Eye* reminds us of all there is still to learn from Kathy Acker, whose work “remains radical and uncanny, entirely inimitable, a smash and grab on the history of literature” (*Guardian*).

“A countercultural hero who hybridized elements of punk, literary postmodernism, feminism, and critical theory in her public identity and in her literary works.” —New Republic

KATHY ACKER (1947-1997) was an influential postmodernist writer and performance artist, whose many books include *Blood and Guts in High School*; *Don Quixote*; *Literal Madness*; *Empire of the Senseless*; *In Memoriam to Identity*; *My Mother: Demonology, Pussy, King of the Pirates*; *Portrait of an Eye*; and *Rip-Off Red, Girl Detective.*

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</thead>
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</tr>
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<td>U.S., Canada</td>
</tr>
<tr>
<td>USOxE</td>
<td>U.S., Open Market, excluding Europe</td>
</tr>
<tr>
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<td>U.S., Open Market</td>
</tr>
<tr>
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<td>U.S., Canada, Open Market</td>
</tr>
<tr>
<td>WxC</td>
<td>World, excluding Canada</td>
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<td>WEOU</td>
<td>World, excluding Australia and New Zealand</td>
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<td>W</td>
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<tr>
<td>Book Title</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>All of Us by A. F. Carter</td>
<td>48</td>
</tr>
<tr>
<td>Animalia by Jean-Baptiste Del Amo</td>
<td>80</td>
</tr>
<tr>
<td>Art of Political Murder, The, by Francisco Goldman</td>
<td>54</td>
</tr>
<tr>
<td>At Briarwood School for Girls by Michael Knight</td>
<td>53</td>
</tr>
<tr>
<td>Benner, Michael, The Land of Flickering Lights</td>
<td>57</td>
</tr>
<tr>
<td>Billingham, Mark, Cry Baby.</td>
<td>21</td>
</tr>
<tr>
<td>Billingham, Mark, Their Little Secret</td>
<td>21</td>
</tr>
<tr>
<td>Black Cabinet, The, by Jill Watts</td>
<td>28</td>
</tr>
<tr>
<td>Blake, James Carlos, The Bones of Wolfe</td>
<td>50</td>
</tr>
<tr>
<td>Book of the Little Axe by Lauren Francis-Sharma</td>
<td>8</td>
</tr>
<tr>
<td>Bowden, Mark, The Case of the Vanishing Blonde</td>
<td>18</td>
</tr>
<tr>
<td>Braised Pork by An Yu</td>
<td>24</td>
</tr>
<tr>
<td>Broom, Sarah M., The Yellow House</td>
<td>68</td>
</tr>
<tr>
<td>Bushnell, Candace, Is There Still Sex in the City?</td>
<td>74</td>
</tr>
<tr>
<td>Carter, A. F., All of Us</td>
<td>48</td>
</tr>
<tr>
<td>Case of the Vanishing Blonde, The, by Mark Bowden</td>
<td>18</td>
</tr>
<tr>
<td>Clean Hands by Patrick Hoffman</td>
<td>12</td>
</tr>
<tr>
<td>Code Blue by Mike Magee, M.D.</td>
<td>56</td>
</tr>
<tr>
<td>Correspondents by Tim Murphy</td>
<td>60</td>
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<tr>
<td>Crooked Hallelujah by Kell Jo Ford</td>
<td>36</td>
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<tr>
<td>Dead Wrong by Randall Sullivan</td>
<td>64</td>
</tr>
<tr>
<td>Deep River by Karl Marlanter</td>
<td>62</td>
</tr>
<tr>
<td>Del Amo, Jean-Baptiste, Animalia</td>
<td>80</td>
</tr>
<tr>
<td>Dickson, Paul, The Rise of the G.I. Army, 1940-1941</td>
<td>14</td>
</tr>
<tr>
<td>Drawing Conclusions by Donna Leon</td>
<td>55</td>
</tr>
<tr>
<td>Evaristo, Bernardine, Girl, Woman, Other</td>
<td>8</td>
</tr>
<tr>
<td>Finance Curse, The, by Nicholas Shaxson</td>
<td>78</td>
</tr>
<tr>
<td>Ford, Kell Jo, Crooked Hallelujah</td>
<td>36</td>
</tr>
<tr>
<td>Francis-Sharma, Lauren, Book of the Little Axe</td>
<td>8</td>
</tr>
<tr>
<td>Frankiestein by Jeanette Winterson</td>
<td>76</td>
</tr>
<tr>
<td>Gardner, James, The Louvre</td>
<td>6</td>
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<tr>
<td>Gettysburg by Kevin Morris</td>
<td>71</td>
</tr>
<tr>
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<td>8</td>
</tr>
<tr>
<td>Goldman, Francisco, The Art of Political Murder</td>
<td>54</td>
</tr>
<tr>
<td>Gordon, David, The Hard Stuff</td>
<td>47</td>
</tr>
<tr>
<td>Grimes, Martha, The Old Success</td>
<td>79</td>
</tr>
<tr>
<td>Hard Stuff, The, by David Gordon</td>
<td>47</td>
</tr>
<tr>
<td>Harvey, Samantha, The Shapeless Unease</td>
<td>32</td>
</tr>
<tr>
<td>Hoffman, Patrick, Clean Hands</td>
<td>12</td>
</tr>
<tr>
<td>Holland, James, Normandy '44</td>
<td>58</td>
</tr>
<tr>
<td>House Privilege by Mike Lawson</td>
<td>16</td>
</tr>
<tr>
<td>How the West Stole Democracy from the Arabs by Elizabeth F. Thompson</td>
<td>2</td>
</tr>
<tr>
<td>Hunter, Megan, The Harpy</td>
<td>40</td>
</tr>
<tr>
<td>In the Valleys of the Noble Beyond by John Zada</td>
<td>61</td>
</tr>
<tr>
<td>Information Wars by Richard Stengel</td>
<td>66</td>
</tr>
<tr>
<td>Is There Still Sex in the City? by Candace Bushnell</td>
<td>74</td>
</tr>
<tr>
<td>Isaacs, Susan, Takes One to Know One</td>
<td>72</td>
</tr>
<tr>
<td>Knight, Michael, At Briarwood School for Girls</td>
<td>53</td>
</tr>
<tr>
<td>Land of Flickering Lights, The, by Michael Bennet</td>
<td>57</td>
</tr>
<tr>
<td>Last Hunt, The, by Deon Meyer</td>
<td>4</td>
</tr>
<tr>
<td>Lawton, Mike, House Privilege</td>
<td>16</td>
</tr>
<tr>
<td>LeFavour, Cree, Private Means</td>
<td>30</td>
</tr>
<tr>
<td>Leon, Donna, Drawing Conclusions</td>
<td>55</td>
</tr>
<tr>
<td>Leopoldstadt by Tom Stoppard</td>
<td>70</td>
</tr>
<tr>
<td>Lost Pianos of Siberia, The, by Sophy Roberts</td>
<td>34</td>
</tr>
<tr>
<td>Louvre, The, by James Gardner</td>
<td>6</td>
</tr>
<tr>
<td>Lyman, Monty, The Remarkable Life of the Skin</td>
<td>10</td>
</tr>
<tr>
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<td>38</td>
</tr>
<tr>
<td>Magee, Mike, Code Blue</td>
<td>56</td>
</tr>
<tr>
<td>Marlantes, Karl, Deep River</td>
<td>62</td>
</tr>
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</tr>
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</tr>
<tr>
<td>Morris, Kevin, Gettysburg</td>
<td>71</td>
</tr>
<tr>
<td>Murphy, Tim, Correspondents</td>
<td>60</td>
</tr>
<tr>
<td>Normandy '44 by James Holland</td>
<td>58</td>
</tr>
<tr>
<td>Olafsdottir, Auður Ava, Miss Iceland</td>
<td>44</td>
</tr>
<tr>
<td>Old Success, The, by Martha Grimes</td>
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</tr>
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<td>81</td>
</tr>
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</tr>
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</tr>
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<td>Ryan, Kay, Synthesizing Gravity</td>
<td>26</td>
</tr>
<tr>
<td>Shapeless Unease, The, by Samantha Harvey</td>
<td>32</td>
</tr>
<tr>
<td>Shaxson, Nicholas, The Finance Curse</td>
<td>78</td>
</tr>
<tr>
<td>Stengel, Richard, Information Wars</td>
<td>66</td>
</tr>
<tr>
<td>Stoppard, Tom, Leopoldstadt</td>
<td>70</td>
</tr>
<tr>
<td>Sullivan, Randall, Dead Wrong</td>
<td>64</td>
</tr>
<tr>
<td>Synthesizing Gravity by Kay Ryan</td>
<td>26</td>
</tr>
<tr>
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</tr>
<tr>
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<td>50</td>
</tr>
<tr>
<td>Harpy, The, by Megan Hunter</td>
<td>40</td>
</tr>
<tr>
<td>Their Little Secret by Mark Billingham</td>
<td>21</td>
</tr>
<tr>
<td>Thompson, Elizabeth F., How the West Stole Democracy from the Arabs</td>
<td>2</td>
</tr>
<tr>
<td>Vesper Flights by Helen Macdonald</td>
<td>38</td>
</tr>
<tr>
<td>Watts, Jill, The Black Cabinet</td>
<td>28</td>
</tr>
<tr>
<td>Winterson, Jeanette, Frankissstein</td>
<td>76</td>
</tr>
<tr>
<td>Woman in the Blue Cloak, The, by Deon Meyer</td>
<td>5</td>
</tr>
<tr>
<td>Yellow House, The, by Sarah M. Broom</td>
<td>68</td>
</tr>
<tr>
<td>Yu, An, Braised Pork</td>
<td>24</td>
</tr>
<tr>
<td>Zada, John, In the Valleys of the Noble Beyond</td>
<td>61</td>
</tr>
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