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Judith Gurewich, Publisher



OTHER PRESS

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CQ: carton quantity

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Catherine Hédie © Éditions Gallimard

Philippe Djian is the award-winning author of more than twenty novels, including the best seller *37°2 le matin*, published in English as *Betty Blue*. *Elle* is the fifth of his novels to be adapted for the screen. Published in French under its original title "*Oh...*", this best-selling novel received the 2012 Prix Interallié.

Michael Katims is a Brooklyn-born screenwriter and translator. He worked with Roman Polanski to bring Yasmina Reza's play to the big screen in *Carnage*, and with Jacques Perrin on the U.S. version of the documentary *Oceans*. His subtitling credits include Dany Boon's blockbuster *Bienvenue chez les Ch'tis* (*Welcome to the Sticks*) and Raymond Depardon's *Les Habitants*.

FROM **ELLE**

I go out on the veranda, to enjoy the dusk. I'm surrounded by neighbors, lights shining in the windows of their houses. Our small street is generously lit, our gardens and yards have practically no shade. But I don't go out too far, I keep my guard up. [...]

Hardly four days have gone by. I light a cigarette. Now I can better see how things happened. I went to open the door, in the back of the house, when I heard Marty meowing. I was wondering why that idiot cat didn't just go around to the front. I imagine the man had picked him up in his hand, in order to get me outside. And that's exactly what happened. I put my book down and went outside.

On the other hand, I have no memory of the purely sexual part of the assault. I was the object of such tension—a tension that was in actual fact the sum of all the tensions I had endured up until that moment, in trying to escape the pack of howling beasts my father had unleashed—I must have had a mental disconnect, recording nothing of the actual act. So I can't say a thing about it. I can't know how my body reacted. And I can't know what to do with this rage and this fury that is suffocating me.

Philippe Djian

ELLE

This psychological thriller recounts thirty days in the life of its heroine, Michèle—powerfully portrayed by Isabelle Huppert in Paul Verhoeven’s award-winning film—where memory, sex, and death collide on every page.

A few weeks before Christmas, Michèle picks herself up from her living room floor. She has been raped. She has almost no recollection of her attacker but she senses his presence—he is never far away—and this uncanny feeling triggers a whirlwind of events and memories. She begins to fear she is losing her grip on a life already complicated by a demanding job, an ex-husband with a new girlfriend, a jealous lover, and a son trapped in a relationship with his girlfriend pregnant by another man.

Hardened by the consequences of her father’s violent past, Michèle—nearing fifty, fiercely independent and unsentimental—refuses to be reduced to a victim. When her rapist begins taunting her with messages, she takes measures to protect herself—until she discovers his identity.

Through the biting sarcasm and unflinchingly realist voice of its heroine, *Elle* paints a striking portrait of one woman’s experience that challenges our notions of masculinity and femininity, weakness and strength.

PRAISE FOR *ELLE*:

“Djian has the ability to show, without judging, the mechanics of both heart and soul.”

— *L’EXPRESS*

“Incisive, corrosive, sexy, as sad as it is funny, and incontestably exhilarating.”

— *VOGUE (FRANCE)*

“An intoxicating novel.”

— *LIRE*

“Be aware, this is a novel that breaks and enters into forbidden lands.”

— *PARIS MATCH*

PAPERBACK ORIGINAL



MAY 2017 | on sale 5/23/2017

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FICTION

Rights: World English

Agent: Anne-Solange Noble, Éditions Gallimard

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- National review and feature publicity campaign including print, radio, and online
- Targeted outreach to literary, women’s fiction, psychological thriller, and translation interest media



© Mikael Eriksson / M Industries

Jenny Rogneby was born in Ethiopia, but was given away for adoption when she was one year old. She grew up in northern Sweden, studied criminology at Stockholm University, and became an investigator in the Stockholm City Police Department. Her work inspired her to create the character of Leona and write this best-selling crime novel, the first in the Leona series. Before her career in law enforcement, Rogneby was a singer and member of the pop group Cosmo4.

FROM *LEONA: THE DIE IS CAST*

No one had noticed her yet. Slowly and silently she crept along the narrow entrance mat toward the middle of the bank.

Her steps were determined.

Her gaze glassy.

She no longer felt the sores and dried blood on her naked, slender body. Only her heart distracted her. She could hear every beat. 1-2...3-4-5...6...The beats were too fast and uneven to count. She hugged the teddy bear against her chest as hard as she could. The pounding felt softer then.

The fluorescents were harsh and bright compared to the subdued bluish-gray light outside. She squinted. Just a few more steps.

Right...left...right...

She stopped in the middle of the lobby. Without moving her head she looked around the room, taking in the high counters, the computers, the people in suits. She stood still for a brief moment before she slowly and quietly bent down to set the tape recorder on the marble floor. She lightly pressed the play button and straightened up.

A gruff male voice echoed throughout the bank: "My name is Olivia and I'm seven years old. Now listen carefully and do exactly as I say..."

Jenny Rogneby

LEONA: THE DIE IS CAST

This best-selling Scandinavian thriller follows its troubled heroine as she investigates a high-profile robbery for Stockholm's Violent Crimes Division.

Naked and bloody, a seven-year-old girl walks into a bank in central Stockholm in broad daylight and gets away with millions. Leona Lindberg of Stockholm's Violent Crimes Division agrees to work on the case. With a long, distinguished history on the police force, she seems the perfect choice. But Leona is grappling with difficult issues of her own—a gambling addiction, a strained marriage—that could jeopardize the investigation. As she struggles to keep the volatile pieces of her life under control, the line between right and wrong becomes increasingly unclear, and even irrelevant.

This is a hardboiled crime novel, filled with unexpected twists and turns, featuring an unusual heroine. *Leona* makes for gripping reading while challenging feminine norms and questioning what is behind the choices we make.

PRAISE FOR *LEONA: THE DIE IS CAST*:

"A sensational novel...surprising."

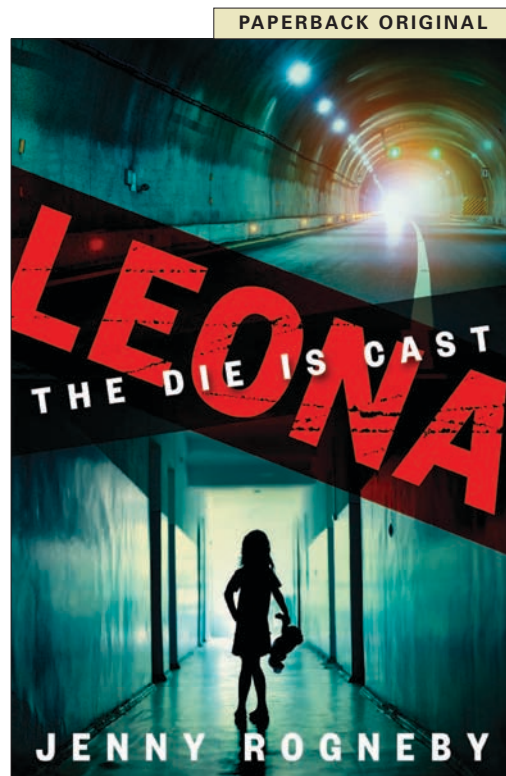
— **GALA** (FRANCE)

"There are stumbling steps into gray-black darkness. There are new robberies to commit. There are complications that are not just there to bewilder, but that really tickle and make the body itch. Yes, we are pulled into the kind of tension that makes it hard to stop reading, not just because it is thrilling (which it is), but because it in passing says something, mainly about Leona: the plain becomes slippery and I hold on tighter and tighter to the pages."

— **HELSINGBORG'S DAGBLAD**

"The novel is a breath of fresh air and it has several unexpected twists, which makes it impossible to put down."

— **THECRIMEHOUSE**



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FICTION

Rights: World English excluding Australia and New Zealand

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(markus@rhaliterary.com)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to crime, thriller, translation, and Scandinavian interest media
- Author appearances by request
- Major print and online advertising campaign
- Book club promotion



© Pietro Freati-Vidtroni

Sarah Bakewell was a bookseller and a curator of early printed books at the Wellcome Library before publishing her highly acclaimed biographies *The Smart*, *The English Dane*, and the best-selling *How to Live: A Life of Montaigne*, which won the National Book Critics Circle Award for Biography. In addition to writing, she now teaches in the Masters of Studies in Creative Writing at Kellogg College, University of Oxford. She lives in London.

PRAISE FOR *AT THE EXISTENTIALIST CAFÉ*:

A *New York Times* Best Seller

Named one of the *New York Times Book Review*'s 10 Best Books of 2016

"Bakewell is a wonderful explicator and a highly opinionated one...A splendid book on a newly fresh school of thought."

— JANET MASLIN, *NEW YORK TIMES* 2016 CRITICS' PICKS

"Bakewell celebrates real thinking wherever she finds it."

— MICHAEL WOOD, *BOOKFORUM*

"A vivid and warmly engaging intellectual history." — *LOS ANGELES TIMES*

"Both breezy and brainy."

— *WASHINGTON POST*

"Fascinating and well written...Bakewell has made weighty, complex philosophical ideas feel exhilarating—for that she should be praised, and read."

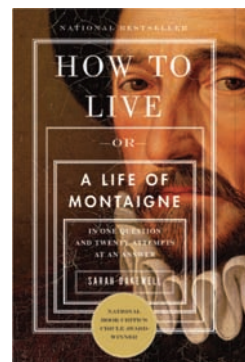
— *SAN FRANCISCO CHRONICLE*

"When first reading the existentialists, Bakewell recalls that she was less attracted to their individual biographies than their theories; now, she writes, she's changed her mind: 'Ideas are interesting, but people are vastly more so.' Much to the great fortune of her readers, this book is richly populated with both."

— *BOSTON GLOBE*

"A work of deep intelligence and sympathy...And it's a page-turner. I was so sorry to finish the last chapter that I almost—almost—ran over to the Strand to see what they had by Merleau-Ponty."

— LORIN STEIN, *PARIS REVIEW DAILY*



How to Live
PB* | \$16.95/NCR
978-1-59051-483-2

Sarah Bakewell

AT THE EXISTENTIALIST CAFÉ

FREEDOM, BEING, AND APRICOT COCKTAILS

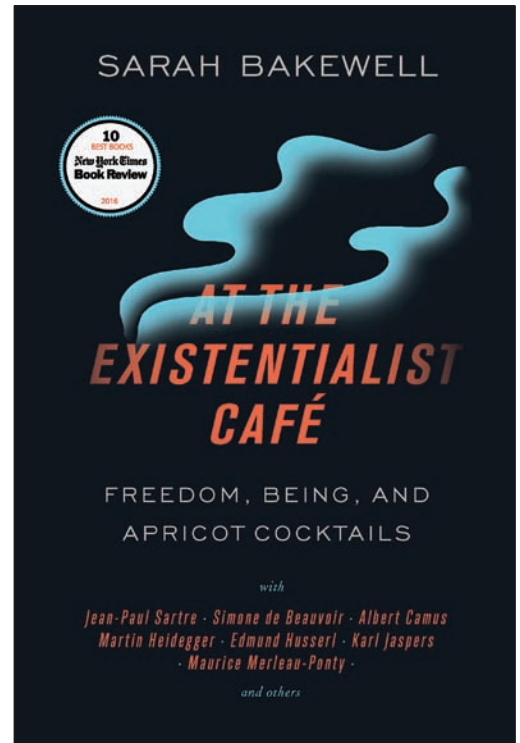
with Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, Martin Heidegger, Maurice Merleau-Ponty, and Others

Named one of the 10 Best Books of 2016 by the *New York Times* Book Review, a spirited account of a major intellectual movement of the twentieth century and the revolutionary thinkers who came to shape it, by the best-selling author of *How to Live*

Paris, 1933: three contemporaries meet over apricot cocktails at the Bec-de-Gaz bar on the rue Montparnasse. They are the young Jean-Paul Sartre, Simone de Beauvoir, and longtime friend Raymond Aron, a fellow philosopher who raves to them about a new conceptual framework from Berlin called Phenomenology. "You see," he says, "if you are a phenomenologist you can talk about this cocktail and make philosophy out of it!"

It was this simple phrase that would ignite a movement, inspiring Sartre to integrate Phenomenology into his own French, humanistic sensibility, thereby creating an entirely new philosophical approach inspired by themes of radical freedom, authentic being, and political activism. This movement would sweep through the jazz clubs and cafés of the Left Bank before making its way across the world as Existentialism.

At the Existentialist Café is the epic account of passionate encounters—fights, love affairs, mentorships, rebellions, and long partnerships—and a vital investigation into what the Existentialists have to offer us today, at a moment when we are once again confronting the major questions of freedom, global responsibility, and human authenticity in a fractious and technology-driven world.



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Paperback | 6 x 9" | 448 pages

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NONFICTION

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Agent: Zoë Waldie, Rogers, Coleridge & White

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- National review and feature campaign including print, radio, and online coverage
- Review outreach to philosophy, history, and literary interest media
- Author appearances by request



Mihail Sebastian was born in Romania in 1907 as Iosef Hector. He worked as a lawyer and writer until anti-Semitic legislation forced him to abandon his public career. Having survived the war and the Holocaust, he was killed in a road accident in early 1945 as he was crossing the street to teach his first class. His long-lost diary, *Journal 1935–1944: The Fascist Years*, was published to great acclaim in the late 1990s.

Philip Ó Ceallaigh is a short-story writer as well as a translator. In 2006 he won the Rooney Prize for Irish Literature. His two short-story collections, *Notes from a Turkish Whorehouse* and *The Pleasant Light of Day*, were short-listed for the Frank O'Connor International Short Story Award. He lives in Bucharest.

FROM **FOR TWO THOUSAND YEARS**

I believe I've only ever been afraid of signs and symbols, never of people or things. My childhood was poisoned by the third poplar in the yard of the Church of St. Peter, a tall, mysterious tree, its shadow on summer nights falling through the window, over my bed—that black band slashing across my bedcovers—a terrifying presence I could not understand and did not try to.

And yet, I walked bareheaded through the deserted streets of the city when it was occupied by Germans: a white trail in the sky marking the passage of planes, bombs falling all about, even close by, the short dry thumps echoing across the open country.

And yet, with cold, childlike curiosity I calmly observed cartloads of frozen Turks passing by the gates in December, and not even before those pyramids of bodies stacked like logs in a woodpile did the presence of death make me tremble.

And yet, I crossed the Danube in a damaged boat, taking in water, to Lipovan villages, just rolling up my sleeves when it seemed the rotten bottom could no longer hold out. And God knows what a bad swimmer I am.

No, I don't think I've ever been fearful, even though the Greeks from the big garden, who pelted us with stones when they caught us there, shouted "Cowardly Jew!" at me daily from the moment they knew me. I grew up with that shout, spat at me from behind.

I know, though, what horror is. Horror, yes. Little nothings which nobody else noticed loomed before me menacingly and froze me with terror.

Mihail Sebastian

FOR TWO THOUSAND YEARS

Available in English for the first time, Mihail Sebastian's classic 1934 novel delves into the mind of a Jewish student in Romania during the fraught years preceding World War II.

This literary masterpiece revives the ideological debates of the inter-war period through the journal of a Romanian Jewish student caught between anti-Semitism and Zionism. Although he endures persistent threats just to attend lectures, he feels disconnected from his Jewish peers and questions whether their activism is worth the cost. Spending his days walking the streets and his nights drinking and conversing with revolutionaries, zealots, and libertines, he remains isolated, even from the women he loves. From Bucharest to Paris, he strives to make peace with himself in an increasingly hostile world.

For Two Thousand Years echoes Mihail Sebastian's struggles as the rise of fascism ended his career and turned his friends and colleagues against him. Born of the violence of relentless anti-Semitism, his searching, self-derisive work captures a defining moment in history and lights the way for generations to come—a prescient, heart-wrenching chronicle of resilience and despair, resistance and acceptance.

PRAISE FOR *FOR TWO THOUSAND YEARS*:

"For Two Thousand Years wonderfully captures the sense of prewar Romania in all its sophistication, its beauty, and its horror... I love Sebastian's courage, his lightness, and his wit."

— JOHN BANVILLE, author of *The Sea*

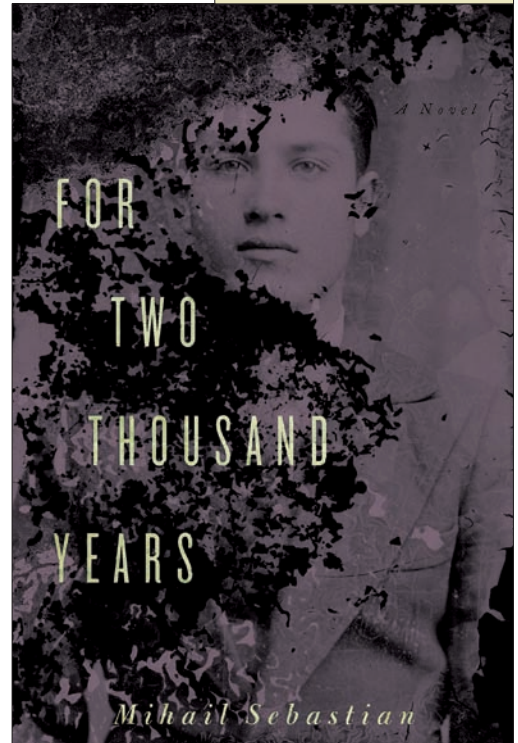
"Mordant, meditative, knotty, provocative... More than a fascinating historical document, it is a coherent and persuasive novel... Philip Ó Ceallaigh's translation is highly convincing and sweeps us along with its protagonist's emotional shifts."

— FINANCIAL TIMES

"Eerily prophetic... a brilliant translation of a most unusual novel."

— IRISH TIMES

PAPERBACK ORIGINAL



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FICTION

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(clong@penguinrandomhouse.co.uk)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to history, Jewish, and literary interest media



© Claudia Below

Peter Stamm is the author of the novels *Agnes*, *All Days Are Night*, *Seven Years*, *On a Day Like This*, and *Unformed Landscape*, and the short-story collections *We're Flying* and *In Strange Gardens and Other Stories*. His prize-winning books have been translated into more than thirty languages. For his entire body of work and his accomplishments in fiction, he was short-listed for the Man Booker International Prize in 2013, and in 2014 he won the prestigious Friedrich Hölderlin Prize. He lives in Switzerland.

Michael Hofmann has translated the work of Gottfried Benn, Hans Fallada, Franz Kafka, Joseph Roth, and many others. In 2012 he was awarded the Thornton Wilder Prize for Translation by the American Academy of Arts and Letters. His *Selected Poems* was published in 2009, and *Where Have You Been? Selected Essays* in 2014. He lives in Florida and London.

FROM **TO THE BACK OF BEYOND**

The light came on in Astrid and Thomas's bedroom, through the shutters it cast a pattern of stripes on the lawn, which had already lost all color with the onset of darkness. Astrid went into the bathroom, then out to the corridor again, to fetch the sponge bag out of the suitcase. She looked herself in the mirror with that blank expression with which she sometimes looked at Thomas. He used to ask her what she was thinking about, but she would invariably reply, Oh, nothing, and over the years he had begun to believe her and stopped asking.

Thomas folded up the newspaper and laid it on the garden seat. He picked up his glass, thinking he would finish it, then hesitated, rolled the wine around a few times, and set it down next to Astrid's empty glass, without having touched a drop. It was less a thought than a vision: the empty bench at dawn, the newspaper on it, sodden with dew, and their two glasses, the half-full one containing a few drowned fruit flies. The morning sun was shining through the glasses, leaving a reddish stain on the pale gray wood. Then the children emerged from the house and joined the straggle of other children on their way to school or kindergarten. A little later, Thomas left for work. He said hello to the old woman whose name he had once known but had now forgotten. He saw her out with her dog almost every morning; in spite of her age she had a vigorous walk, and a loud, confident voice when she said hello back to him, as though everything was fine and always would be. By the time he got home at lunchtime, the newspapers and the wineglasses would have been whisked away.

Peter Stamm

TO THE BACK OF BEYOND

Man Booker International Prize nominee Peter Stamm's sixth novel explores what it means to be in the middle of nowhere, in mind and in body.

Happily married with two children and a comfortable home in a Swiss town, Thomas and Astrid enjoy a glass of wine in their garden on a night like any other. Called back to the house by their son's cries, Astrid goes inside, expecting her husband to join her in a bit. But Thomas gets up and, after a brief moment of hesitation, opens the gate, walks out, and leaves.

No longer bound by the ties of everyday life—family, friends, and work—Thomas begins a meandering trek through the countryside, at the mercy of the Alpine winter. Back home, Astrid wonders where he's gone, when he'll come back, and whether he's still alive.

Following Thomas and Astrid on their separate paths, *To the Back of Beyond* is ultimately a meditation on the limits of freedom and the need to be wanted.

PRAISE FOR **AGNES**:

"A kind of parable...simple and haunting."

— **NEW YORK REVIEW OF BOOKS**

"Agnes is a moody, unsettled, and elusive little fable—and it's always interesting."

— **WALL STREET JOURNAL**

"A provocative and mesmerizing book."

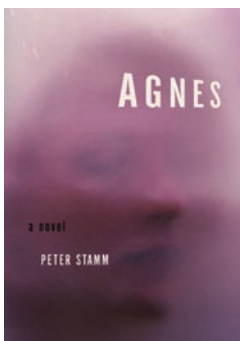
— **PUBLISHERS WEEKLY**

"An urgent and unsettling read."

— **LIBRARY JOURNAL**

"This short novel should appeal to readers enchanted by [Stamm's] elliptical style...an extended meditation on the interrelationship between life and fiction."

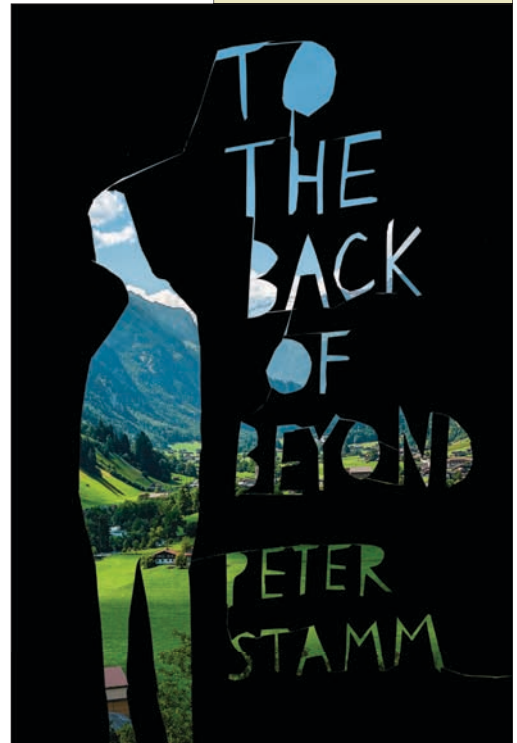
— **KIRKUS REVIEWS**



Agnes

HC | \$18.95/\$24.95C
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PAPERBACK ORIGINAL



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(marc.koralnik@liepmanagency.com)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to literary and translation interest media
- Author appearances by request



© Mori Kikayon

Eshkol Nevo is the author of five novels, all best sellers in Israel. Three have been published in English: *Neuland* (2014), which was included in *The Independent's* list of Books of the Year in Translation; *World Cup Wishes* (2010); and *Homesick* (2008), a finalist for the prestigious Independent Foreign Fiction Prize. In 2008 Nevo was awarded membership in the Israel Cultural Excellence Foundation. He is the owner and co-manager of the largest private creative writing school in Israel and is mentor to many up-and-coming Israeli writers.

Sondra Silverston has translated the work of Israeli fiction writers such as Etgar Keret, Savyon Liebrecht, and Aharon Megged. Her translation of Amos Oz's *Between Friends* won the National Jewish Book Award for fiction in 2013. Born in the United States, she has lived in Israel since 1970.

FROM **THREE FLOORS UP**

Maybe the difference is that in Hebron, I was responsible only for myself. And here I was responsible for my little girl. I knew I screwed up. It was so clear that I screwed up that Ayelet didn't even waste time accusing me. The minute I got out of the car, she filled me in on the situation: the entire building was out searching, and there was also a police car on the way. They were combing our neighborhood. And the adjacent neighborhood too. I said, "I'll kill him if he did something to her, I'll just kill him." Ayelet said, "We still don't know what happened, maybe they just got lost." But I saw in her eyes that she was also thinking about the kisses and the *Hoppe, hoppe, Reiter*. I asked if anyone was searching the citrus groves, and Ayelet said no, they hadn't thought that far ahead. So I said, "I'll go there and take my gun."

"Why a gun?" she said.

"If he touched a hair on her head, that's the end of him."

When Ofri was in kindergarten, there was a kid there who harassed her. Saar Ashkenazi. She'd come home every day with stories. Saar Ashkenazi said this to her, Saar Ashkenazi did that to her. Ayelet spoke to the teacher, who said she hadn't noticed anything special and that at that age, they still can't always tell the difference between reality and imagination.

THREE FLOORS UP

Set in a Tel Aviv apartment building, this best-selling Israeli novel examines a society in crisis, through the turmoils, secrets, unreliable confessions, and problematic decisions of the building's residents.

On the first floor, Arnon, a tormented retired officer who fought in the First Intifada, confesses to an army friend how his obsession with his daughter's safety led him to lose control and put his marriage in peril. Above Arnon lives Hani, known as "the widow." Her husband travels the world for work while she stays at home with their two children, increasingly isolated and unstable. When her brother-in-law suddenly appears at their door begging her to hide him from loan sharks and the police, she agrees, in spite of the risk to her family, if only to bring some emotional excitement into her life. On the top floor lives a former judge, Devora. Retired and eager to start a new life, Devora joins a social movement, tries to reconnect with her estranged son, and falls in love with a man who isn't what he seems.

A skilled storyteller, Eshkol Nevo vividly depicts the grinding effects of social and political ills played out in the psyche of these flawed, compelling characters, often in unexpected and explosive ways.

PRAISE FOR ESHKOL NEVO:

"[Neuland is] a fascinating novel, a combination of utopia and dystopia—but above all, it is a moving story about one family, about love and loss and loneliness."

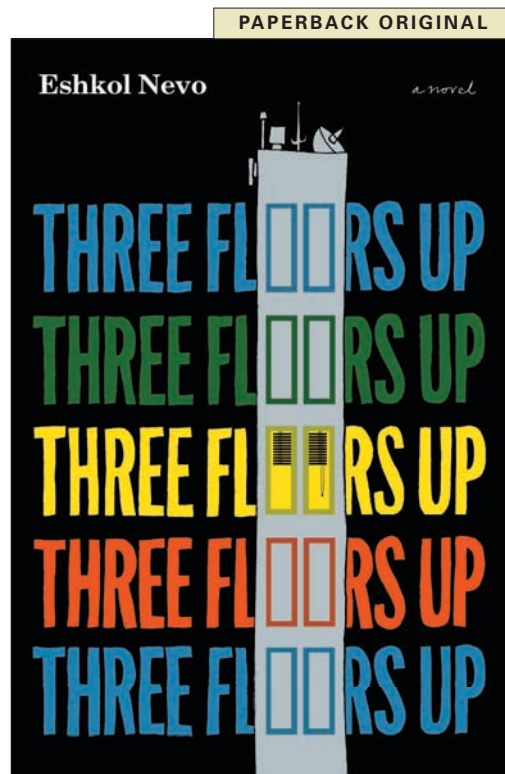
—AMOS OZ

"Eshkol Nevo is a brilliant literary chemist who succeeds in extracting from daily life's most mundane events, the deepest crystallized essence of the contemporary Israeli psyche."

—ETGAR KERET

"Eshkol Nevo writes beautifully, funnily, and wisely about men and women...Friendship, envy, love, misery, endurance—he captures the lot."

—RODDY DOYLE



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FICTION

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Agent: Markus Hoffmann, Regal Hoffmann & Associates
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- National review and feature campaign including print, radio, and online coverage
- Review outreach to literary, Jewish, and translation interest media
- Author appearances by request

FROM **ORIANA FALLACI**



© Francesco Caraldo

Cristina De Stefano is a journalist and writer. She lives and works in Paris as a literary scout for several publishing houses throughout the world. Her books *Americane avventurose* (2007) and *Belinda e il mostro: Vita segreta di Cristina Campo* (2002) have been translated into French, German, Spanish, and Polish.

Marina Harss is a freelance writer and translator based in New York. Her translations include Alberto Moravia's *Two Friends* and *Conjugal Love*, Dino Buzzati's *Poem Strip*, and Pier Paolo Pasolini's *Stories from the City of God*.

In Vietnam, Oriana had emerged as a political correspondent; this led into a period of interviews with the most powerful men of the world. She uses the same techniques that she has perfected since her first visit to Hollywood. These are the “Fallaci Interviews,” which will be studied in journalism schools thereafter. It has taken years to get to this point. “At first they didn’t allow me to write about politics because I was too young and because I was a woman, but in the end I imposed my will.”

Now that she has become a famous journalist she is able to invent a new way of talking about politics—irreverent, direct, and personal. “I kept arguing that ‘we need to talk about politics in a different way.’ People don’t read political articles because they’re boring. Politics isn’t boring; it’s entertaining, even funny. So why write about it in a boring way?”

L’Europeo considers her its star reporter. She covers the Indo-Pakistani war and the Maoist uprising in Hong Kong. Then she travels to the Middle East to cover the Israeli–Palestinian conflict and to South America to write about guerrilla groups fighting against various dictatorships. She quickly becomes famous for her courage and her combative spirit. A colleague remembers, “During the war between India and Pakistan, while we were following the Sikh troops and the Gurkhas, she took a different route. She got on a rickety boat and sailed up the Brahmaputra and arrived in Dhaka at the moment the dictator’s troops were killing their prisoners and burying them in common graves. Some were still alive. She made such a fuss that it was a miracle they didn’t shoot her.”

Cristina De Stefano

ORIANA FALLACI

THE JOURNALIST, THE AGITATOR, THE LEGEND

A landmark biography of the famous Italian journalist, an inspiring and controversial woman who defied the codes of reportage, and established the “La Fallaci” style of interview.

Oriana Fallaci is known for her uncompromising vision. To retrace Fallaci's life is to retrace the course of history from World War II to 9/11.

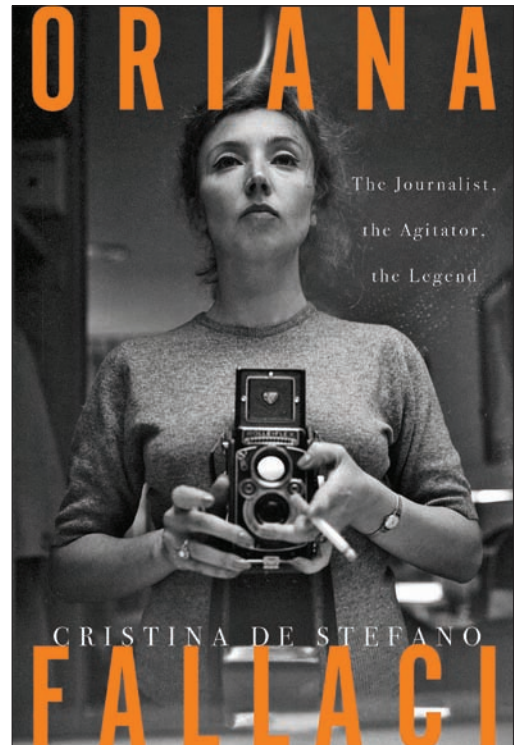
As a child, Fallaci enlisted in the Italian Resistance alongside her father. Her hatred of fascism and authoritarian regimes remained strong throughout her life. Covering the entertainment industry early in her career, she created an original, abrasive interview style, focusing on her subject's emotions, contradictions, and facial expressions more than their words. When she grew bored with movie stars and directors, she turned her attention to the international political figures of the time: Khomeini, Gaddafi, Indira Gandhi, and Kissinger, always placing herself at the front and center of the story. Also a war reporter working wherever there was conflict, she would provoke her own controversies, leaving epic collateral damage in her wake.

With unprecedented access to personal records, Cristina De Stefano brings to life this remarkable woman whose groundbreaking work and torrid love affairs are not easily forgotten. *Oriana Fallaci* allows a new generation to know her story and witness the passionate, unstinting journalism so urgently needed in these times of upheaval and uncertainty.

PRAISE FOR **ORIANA FALLACI**:

“In Oriana Fallaci you will find everything that you expect to read... and also many unpublished discoveries... There is no doubt, however, that the romantic, tragic, and absolute... Oriana Fallaci is the true revelation of Cristina De Stefano.” — **IL GIORNALE**

“Here is the book that those who loved Oriana Fallaci awaited... the first and only authorized biography of an icon of journalism, told starting from the private, with sensitivity, intelligence, and precision by Cristina De Stefano.” — **MARIE CLAIRE (ITALY)**



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Mark Mazower is a historian and writer, specializing in modern Greece, twentieth-century Europe, and international history. His books include *Salonica City of Ghosts: Christians, Muslims and Jews, 1430–1950*, winner of the Duff Cooper Prize; *Hitler's Empire: Nazi Rule in Occupied Europe*, winner of the 2008 Los Angeles Times Book Prize for History; and *Governing the World: The History of an Idea*. He is currently the Ira D. Wallach Professor of History at Columbia University, and his articles and reviews on history and current affairs appear regularly in the *Financial Times*, *The Guardian*, *London Review of Books*, *The Nation*, and *New Republic*.

FROM *WHAT YOU DID NOT TELL*

A leading anarchist called Rudolf Rocker once wrote in his recollections of the political exiles he had known in turn-of-the-century London that they were taciturn men, disinclined to talk much, and Max was of that kind: his wife, Frouma, called him *zhivotik*—“little stomach”—because words stayed down there and rarely made their way up into his mouth. He had no difficulty with languages—he spoke four fluently, and his English was impeccable, with no trace of an accent. But Max had learned to say no more than was necessary in any of them.

He belonged to the same generation as Vladimir Lenin, Menshevik leader Julius Martov, and the future Soviet foreign minister Maxim Litvinov, and his path had almost certainly intersected with theirs because when he had entered business in the years before the First World War, working for a Russian shipping firm in the city of Vilna, he had simultaneously been involved in running an underground socialist movement. Its full name was the *Algemeyner Yidisher Arbeter Bund in Lite, Poyln un Rusland*—the General Jewish Workers Union in Lithuania, Poland and Russia—but it was known simply as the Bund. Today it has been almost entirely forgotten: its language, Yiddish, barely survives, and the people who supported it—the Jewish working classes of the Russian Pale of Settlement—were mostly wiped out in the war. Yet in its time the Bund played an absolutely critical role in the birth of leftwing party politics in the tsarist empire. Leading a double life as a merchant's bookkeeper and revolutionary agitator, Max had learned early on the value of those habits of caution, silence, and mistrust that were necessary for survival. He never forgot them—or the loyalties he grew up with. To the end of his life Max was not just a man of the Left: he was a Bundist.

Mark Mazower

WHAT YOU DID NOT TELL

A RUSSIAN PAST AND THE JOURNEY HOME

A warm and intimate memoir by an acclaimed historian that explores the European struggles of the twentieth century through the lives, hopes, and dreams of a single family—his own.

Uncovering his family's remarkable and moving stories, Mark Mazower recounts the sacrifices and silences that marked a generation and their descendants. It was a family that fate drove into the siege of Stalingrad, the Vilna ghetto, occupied Paris, and even into the ranks of the *Wehrmacht*. His British father was the lucky one, the son of Russian Jewish emigrants who settled in London after escaping civil war and revolution. Max, the grandfather, had started out as a socialist and manned the barricades against tsarist troops, but never spoke of it. His wife, Frouma, came from a family ravaged by the Great Terror yet somehow making their way in Soviet society.

In the centenary of the Russian Revolution, *What You Did Not Tell* recounts a brand of socialism erased from memory: humanistic, impassioned, and broad-ranging in its sympathies. But it also explores the unexpected happiness that may await history's losers, the power of friendship, and the love of place that allowed Max and Frouma's son to call England home.

PRAISE FOR **GOVERNING THE WORLD:**

"A splendid account...highly compelling."

— WALL STREET JOURNAL

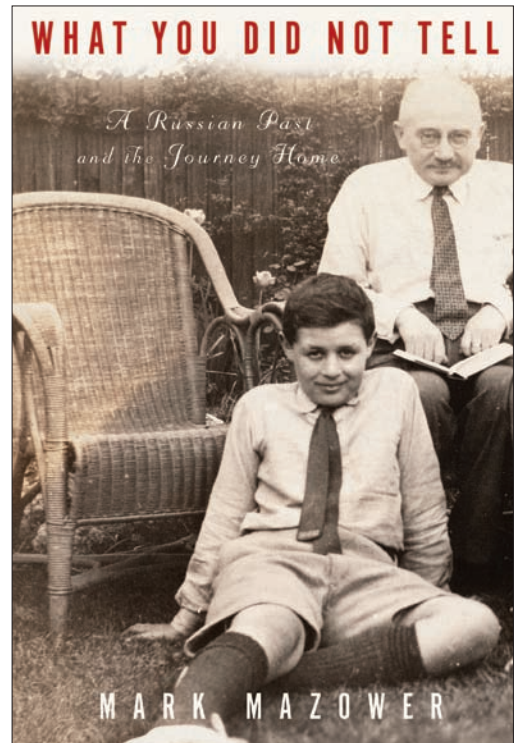
"Impressive...a significant contribution to historical scholarship... for giving us this lucid account, Mazower deserves our gratitude."

— PAUL KENNEDY, *FINANCIAL TIMES*

"Fascinating...A well-articulated, meticulously supported study."

— KIRKUS REVIEWS

"Mark Mazower has strengthened his claim to be the preeminent historian of a generation." — MISHA GLENNY, author of *Nemesis*



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Courtesy of Editions Michel Lafon

Edgar Feuchtwanger was born in Munich in 1924 and immigrated to England in 1939. He studied at Cambridge University and taught history at the University of Southampton until he retired in 1989. His major works include *From Weimar to Hitler*, *Disraeli*, and *Imperial Germany 1850–1918*. In 2003 he received the Order of Merit of the Federal Republic of Germany for promoting Anglo-German relations.

Bertil Scali is a French journalist and writer. He wrote and co-directed a TV documentary about Edgar Feuchtwanger's childhood in Munich, and is the author of *Villa Windsor*.

Adriana Hunter studied French and Drama at the University of London. She has translated more than fifty books including Camille Laurens's *Who You Think I Am* and Hervé Le Tellier's *Électrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She won the 2011 Scott Moncrieff Prize, and her work has been short-listed twice for the Independent Foreign Fiction Prize. She lives in Kent, England.

FROM **HITLER, MY NEIGHBOR**

A big black car draws up on the other side of the street, and they turn to look at it. A chauffeur in military uniform walks around the car and opens the passenger door. A man steps out, looks at Aunt Bobbie, then the duke, then up at me.

He has a little black moustache, just like Papa's.

Rosie makes me jump, slamming the window shut. She draws the curtains, undresses me, and puts me to bed for my rest. I hate rest time. I don't like the bars on my bed either.

Eyes closed, I can feel Rosie's gentle hand on my cheek. I fall asleep.

I dream that the man opposite turns into an ogre, he catches us and wants to eat us. He has big bushy hair and long pointed fingernails, like Struwwelpeter, the horrible boy in the book on my nightstand. With his hooked nails and bristly hedgehog hair, the ogre chases my family through the streets. My parents hold my hands but they run too quickly for me. I slip and fall behind, my mother comes back for me. The monster's catching up. Wicked Friedrich—the little boy who whips his maid, kills cats with stones, pulls the wings off flies, and throttles turtle doves—is in my dream too, throwing chairs like cannonballs.

Edgar Feuchtwanger with Bertil Scali

HITLER, MY NEIGHBOR

MEMORIES OF A JEWISH CHILDHOOD, 1929–1939

An eminent historian's account of the Nazi rise to power from his unique perspective, that of a Jewish boy in Munich, living with Adolf Hitler as his neighbor.

Edgar Feuchtwanger came from a prominent German Jewish family, the only son of a respected editor and the nephew of the writer Lion Feuchtwanger. He was a carefree five-year-old, pampered by his parents and his nanny, when Adolf Hitler, the leader of the Nazi Party, moved into the building across the street in Munich.

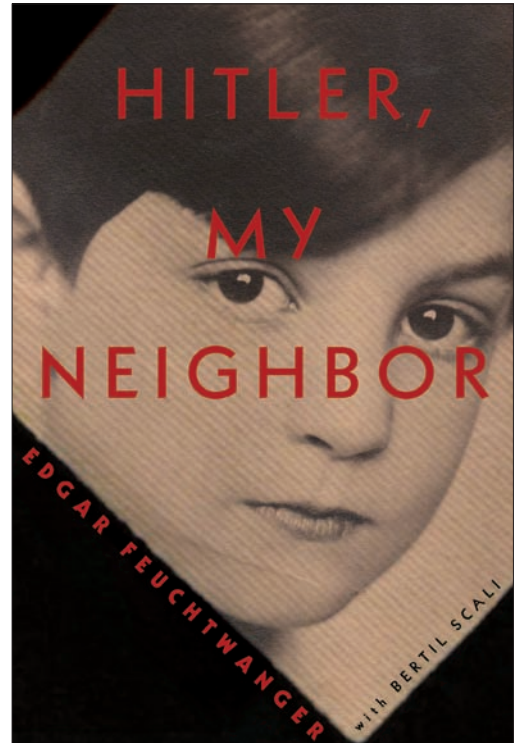
In 1933 his happy young life was shattered. Hitler had been named Chancellor. Edgar's parents, stripped of their rights as citizens, tried to protect him from increasingly degrading realities. In class, his teacher had him draw swastikas, and his schoolmates joined the Hitler Youth.

Watching events unfold from his window, Edgar bore witness to the Night of the Long Knives, the *Anschluss*, and *Kristallnacht*. Jews were arrested; his father was imprisoned at Dachau. In 1939 Edgar was sent on his own to England, where he would make a new life, a career, have a family, and try to forget the nightmare of his past—a past that came rushing back when he decided, at the age of eighty-eight, to tell the story of his buried childhood and his infamous neighbor.

PRAISE FOR *HITLER, MY NEIGHBOR*

"The narrative, presented in a rigorous and pleasant way... harmoniously blends the account of the everyday life of this wealthy, refined, and cultivated Jewish family...and that of political events as they unfolded under their windows."

—LE FIGARO



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© Filiz Ali

Sabahattin Ali was born in 1907 in the Ottoman town of Eğridere (now Ardino, in southern Bulgaria). A teacher, journalist, and poet, he owned and edited the popular satirical newspaper *Marko paşa*. A frequent target of government censorship, he was imprisoned twice for his writings and was killed on the Bulgarian border in 1948 as he attempted to flee Turkey. Today, Ali is an icon of social and political resistance among Turkish youth.

Maureen Freely is the principal translator of the Nobel Prize-winning Turkish novelist Orhan Pamuk. Born in the United States, she now lives in England.

Alexander Dawe is an American translator of French and Turkish. He lives in Istanbul.

FROM *MADONNA IN A FUR COAT*

Every afternoon, I would stroll in, pretending to stop to inspect each painting in the gallery, as my impatience grew. For all I wanted was to go straight to my Madonna. When at last I reached it, I would make as if I had noticed the painting for the first time. And there I would remain, until the doors of the gallery were about to close. I soon became a familiar figure to the guards and the handful of artists who visited the gallery as often as I did. They would greet me with wide smiles, and follow this strange art enthusiast with their eyes. In the end I gave up masking my intentions. I would walk straight to the Madonna in a Fur Coat, settling myself down on the bench across from it. I would stare and stare, until I could stare no longer, and had to cast my eyes down to the floor.

Inevitably, people noticed and were curious. And then one day my worst fear came true. Most of the artists who frequented the gallery were men with large foulards and long hair that tumbled down over their dark suits, but there was also a young woman who joined them from time to time. I thought she must be a painter too.

One day she came over to me. "It seems you are particularly fascinated by this painting," she said. "You come to look at it every day."

I looked up, to be undone by a knowing, mocking smile. To save myself, I looked down. But there, just ahead of me, were her pointed shoes, waiting for me to explain myself.

Sabahattin Ali

MADONNA IN A FUR COAT

Available in English for the first time, this best-selling Turkish classic of love and alienation in a changing world captures Berlin between the two world wars.

A shy young man leaves his home in rural Turkey to learn a trade and discover life in 1920s Berlin. There, amid the city's bustling streets, elegant museums, charged politics, and notorious cabarets, a chance meeting with a beautiful half-Jewish artist transforms him forever. Caught between his desire for freedom from tradition and his yearning to belong, he struggles to hold on to the new life he has found with the woman he loves.

Emotionally powerful, intensely atmospheric, and touchingly profound, *Madonna in a Fur Coat* is a novel about new beginnings, the relentless pull of family ties, and the unfathomable nature of the human soul. First published in 1943, this unforgettable tale, with its quiet yet insistent defiance of social norms, has been topping best-seller lists in Turkey since 2013.

PRAISE FOR *MADONNA IN A FUR COAT*:

"A poignant coming-of-age tale, drenched in disillusionment. The gap between hope and reality, art and ordinary life, has been explored in many other novels, but rarely with the unaffected simplicity of Madonna in a Fur Coat...The translation by Maureen Freely and Alexander Dawe is crisp, capturing Ali's directness and clarity of language."

— WILLIAM ARMSTRONG, *TIMES LITERARY SUPPLEMENT*

"Offsets inter-war Berlin's decadent dazzle with bouts of shade, murk, and melancholy...recreates a vanished era and dramatizes a doomed relationship, and does so with verve, depth, and poignancy. The result is a miniature masterpiece."

— MALCOLM FORBES, *THE NATIONAL*

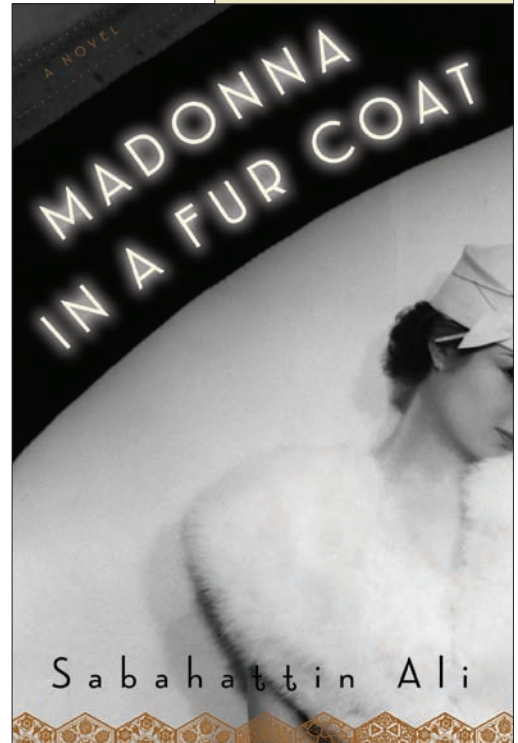
"A gorgeously melancholic romance...a cautionary tale certain to beguile."

— EILEEN BATTERSBY, *IRISH TIMES*

"Its prose sparkles with the friction between Eastern conservatism and Western decadence. This is above all a tale of young love and disenchantment, of missed opportunities and passion's elusive, flickering flame...a little reminiscent of Turgenev's First Love, with a hero every bit as gauche, and a twist every bit as bitter."

— TOBY LICHTIG, *FINANCIAL TIMES*

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© Eva Tedesjö

Elisabeth Åsbrink is a nonfiction writer and journalist. She has worked for Swedish National Television for fifteen years as a reporter and editor for news shows and cultural programs, often as an investigative journalist. Her first book, *Och i Wienerwald står träden kvar* [And in the Vienna Woods the Trees Remain], received worldwide attention for revealing new information about IKEA founder Ingvar Kamprad's ties to Nazism. It won several awards, including the August Prize for Best Swedish Non-Fiction Book of the Year (2011). Åsbrink made her debut as a playwright with *RÄLS* (TRACKS), based on the minutes taken at a meeting convened by Hermann Göring in 1938, and has since written four plays.

FROM **1947**

Time is not running quite to plan.

On January 1, 1947, *The Times* informs the people of Britain that they should no longer rely on their clocks or watches. To be quite certain that the time is what it purports to be, it is recommended that they tune in to the BBC, which will broadcast extra bulletins giving the real time. Electric clocks are affected by the frequent power cuts, but mechanical clocks also need overhauling. This may be due to the cold. Things may improve.

In the course of the war, nearly 50,000 tons of bombs fell on Great Britain. More than 4.5 million buildings are damaged. Some towns have been all but wiped out, such as the Scottish port whose air raids were given a name all their own—the Clydebank Blitz.

All across Europe there is similar damage. The Austrian town of Wiener Neustadt once had 4,000 buildings. Now only eighteen are intact. Half the houses in Budapest are uninhabitable. In France, a total of 460,000 buildings are in ruins. In the Soviet Union, 1,700 small towns and villages have been completely destroyed. In Germany, around 3.6 million dwellings have been bombed to bits—a fifth of the country's homes. Half the homes in Berlin are derelict. In Germany as a whole, more than eighteen million people are homeless. A further ten million are without homes in the Ukraine. All these people have to manage with limited access to water and sporadic access to electricity.

Human rights do not exist, and the concept of genocide is all but unknown. Those who survived have just begun to count their dead. Many travel home but cannot find it; others travel anywhere but to the place they came from.

1947

WHERE NOW BEGINS

An award-winning writer captures a year that defined the modern world, intertwining historical events around the globe with key moments from her personal history.

The year 1947 is a turning point in the twentieth century. The surrender and subsequent division of Germany defines the Cold War. The CIA is created, Israel is about to be born, Simone de Beauvoir finds the love of her life, George Orwell is writing his last book, and Christian Dior creates the hyperfeminine New Look as women are forced out of jobs and back into the home.

While all of this is happening, a ten-year-old Hungarian Jewish boy in a refugee camp for children of parents murdered by the Nazis must make the decision of a lifetime. What he chooses will determine his own fate and that of his daughter yet to be born, Elisabeth.

PRAISE FOR **1947**:

"Gripping, overwhelming, and completed with such stylistic and factual consistency that you almost lose your breath. It does not happen often, but occasionally: good journalistic craftsmanship rises and becomes great literature."

— SYDSVENSKA DAGBLADET

"Elisabeth Åsbrink has written a book about history that distinguishes itself from many other history books by its poetic beauty...1947 is as much an adept history book as it is a beautiful and well-written piece of fiction. Read it!"

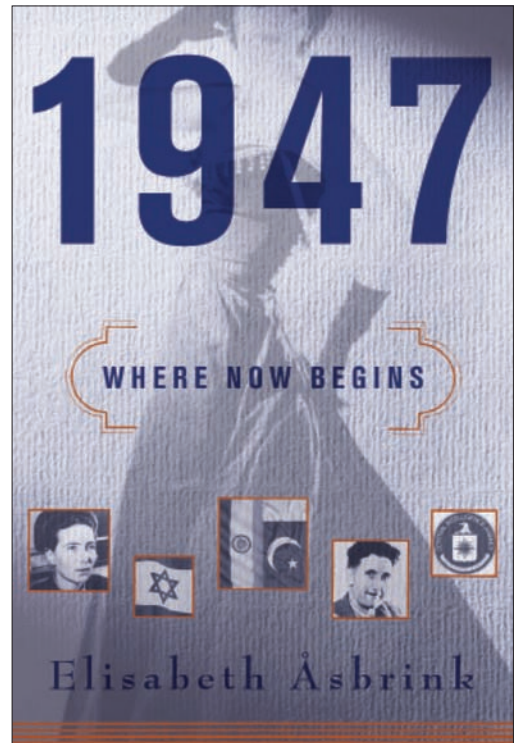
— SVENSKA DAGBLADET

"If you don't get your hands on this book you will miss out not only on a historically meaningful year, but also on a strong reading experience."

— JÖNKÖPINGS-POSTEN

"You get a piece of a life in your hands. There is something here that you seldom find in young Swedish prose...It is beautifully told. Dark, but beautiful."

— DAGENS NYHETER



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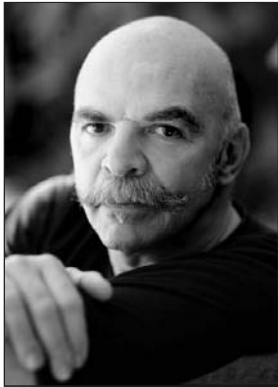
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© Alejandra López

Martín Caparrós, a prolific novelist, essayist, and travel writer, won the 2016 Tiziano Terzani International Literary Prize for the Italian edition of *Hunger*. The year before, he was awarded the Premio Internacional de Ensayo Caballero Bonald for the Spanish edition. In 2004 he received the Planeta Prize in Argentina for *Valfierno*, which has been published in more than a dozen languages. Caparrós has also worked as a journalist for print, radio, and television. He lives in his native Argentina.

FROM **HUNGER**

I think this book started here, in a town very close to here deep in Niger, a few years ago when I was sitting with Aisha on a straw mat in front of the door to her hut—midday sweat, dry earth, the shadow of a spindly tree, the shouts of scattered children—when she told me about the ball of millet she ate every day of her life, and I asked her if she really ate a ball of millet every day of her life, and we had our first cultural misunderstanding:

“Well, every day I can,” she said and lowered her eyes in shame, and I felt like such an ass. We kept talking about food and her lack thereof, and for the first time I, silly me, was face-to-face with the most extreme form of hunger, and after a few hours full of surprises, I asked her—for the first time, the question I would subsequently ask so often—what she would ask for if she could ask for anything, if a wizard told her he would grant her any wish. It took Aisha a while to respond to a question she’d never even dreamed of. Aisha was thirty or thirty-five years old; she had a concave nose, sad eyes, and a lilac-colored piece of fabric covering the rest of her.

“I would ask for a cow that would give lots of milk, so I could sell a little of the milk and buy what I need to make *puff-puffs* [beignets] to sell in the market, and then I’d be able to get by, more or less.”

“But the wizard could give you anything, anything you want.”

“Really, anything?”

“Yes, whatever you want.”

“Two cows?”

She said this in a whisper, then explained:

“With two, then I’d really never be hungry.”

It was so little, I thought at first.

And it was so much.

Martín Caparrós

HUNGER

THE MORTAL CRISIS OF OUR TIME

A masterpiece of literary reportage, *Hunger* offers a critical overview of the causes of mass starvation and the gross inadequacy of our response.

Each day 25,000 men, women, and children die of hunger or malnutrition. Never in the entire history of humanity has any epidemic or war taken such a toll. Yet there is no lack of food: our planet is groaning under the weight of its overproduction, and trade continues apace.

How can this paradox be investigated and presented without degenerating into a mere list of statistics? Martín Caparrós answers this question by telling the stories of the people he has encountered—from Niger to Bangladesh, from the Sudan to Madagascar, from the USA to Argentina, from India to Spain—making them come alive on the page. In the process, he gives us a staggering sense of what we have done wrong by trying to do right and by letting greed, carelessness, and lack of vision take over an issue that should have been solved long ago.

PRAISE FOR *HUNGER*:

"Astounding, useful, and extraordinarily well-informed."

— JEAN ZIEGLER

*"Martín Caparrós' *Hunger* is much more than an essay, much more than a novel...Caparrós uses literature to bring us into an inferno of reality. Of faraway reality on which one only gives one's distracted attention. Caparrós shows he is aware of this."*

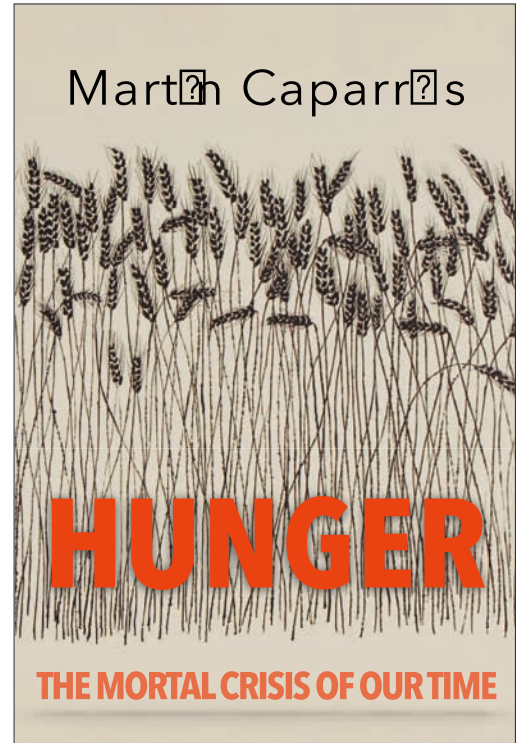
— ROBERTO SAVIANO

"Strange, singular, violent, necessary. Caparrós' writing has a memorable pulse."

— ANTONIO LUCAS, *EL MUNDO*

"It impresses, discomforts, and fascinates. It gives a hard blow to our too comfortable civilization."

— NÚRIA ESCUR, *LA VANGUARDIA*



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- Author appearances by request



© Evelyn Freck

Andrea C. Hoffmann is a political editor and Middle East expert for the news magazine *Focus* and has been traveling the region for more than fifteen years. She recently coauthored *The Girl Who Beat ISIS: Farida's Story* and *Raif Badawi, the Voice of Freedom* (Other Press, 2016). Hoffmann's reportages about Iran have been awarded numerous prizes.

Patience Ibrahim lives with her daughter Gift in northern Nigeria.

FROM *A GIFT FROM DARKNESS*

They force me into the backseat of a trike, having stashed their loot in pickup trucks. My heart was beating like mad as we drove out of the village. Where were they taking me? Were they going to kill me? But then why would they be bothering to take me with them?

They stopped close to the Cameroon border at a place called Ashegashia. There they put me in a house where many other prisoners were also being held—men, women, and children. They'd all been captured by Boko Haram during raids and were completely petrified. The Islamists interrogated us: they wanted to know whether we were Christian or Muslim. I told them what I was. When they asked me to give my name, one of them looked at me with a funny expression on his face. "Are you Douda Aiga's daughter?" he asked. I said I was. That was the name of my father.

"That means you're my niece," he declared. And suddenly I knew who was standing in front of me: it was my uncle Amadou, my father's older brother.

"Please save me, Uncle!" I begged. "Tell them not to harm me."

He chose a Muslim name that I was to answer to from now on and gave me a veil.

"But Uncle," I said dejectedly, "you know I'm already married."

I wondered if I should tell him about my condition. But Uncle Amadou had already moved on to the next prisoner.

Patience Ibrahim and Andrea C. Hoffmann

A GIFT FROM DARKNESS

HOW I ESCAPED WITH MY DAUGHTER FROM BOKO HARAM

The inspirational story of a pregnant Nigerian woman and the horrors she endured to save her unborn child she when was kidnapped by Boko Haram.

When she was nineteen, Patience Ibrahim's first husband was murdered by Boko Haram. She fled to the safety of her village and remarried several months later. Having prayed for a child for years, Patience is overjoyed to discover she is pregnant. Soon after, Boko Haram soldiers are at her door. Brutally abducted and forced to convert to Islam, she lives in constant terror of what her kidnappers will do. She is alone in the world and fears her life is over.

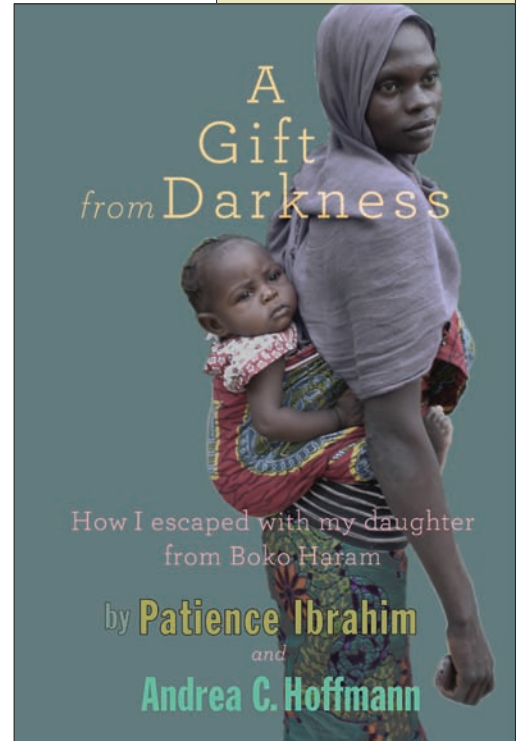
For two months, Patience hides her pregnancy while facing the brutalities of her captors. By the sheer force of her determination to protect her baby, she and her child are able to survive. Now she has entrusted journalist Andrea C. Hoffmann with her story, a powerful first-person account of Boko Haram's atrocities in Nigeria and Cameroon.

PRAISE FOR **RAIF BADAWI, THE VOICE OF FREEDOM:**

"Aided by Middle East reporter Hoffmann, [Ensaf] Haidar reveals not only the harsh treatment of her husband, sentenced to ten years in a Saudi Arabian prison and 1,000 lashes for the crime of apostasy, but also the severe limitations on the lives of women in Saudi Arabia...A sobering exposé of Saudi culture and a tribute to the courage and strength of both the author and her husband."

— KIRKUS REVIEWS

PAPERBACK ORIGINAL



JANUARY 2018 | on sale 1/23/2018

\$15.95 / NCR

Paperback Original | 6 x 9" | 288 pages

978-1-59051-849-6 | CQ 24

E-book 978-1-59051-850-2

NONFICTION

Rights: US

Agent: Barbara Zitwer, Zitwer Agency

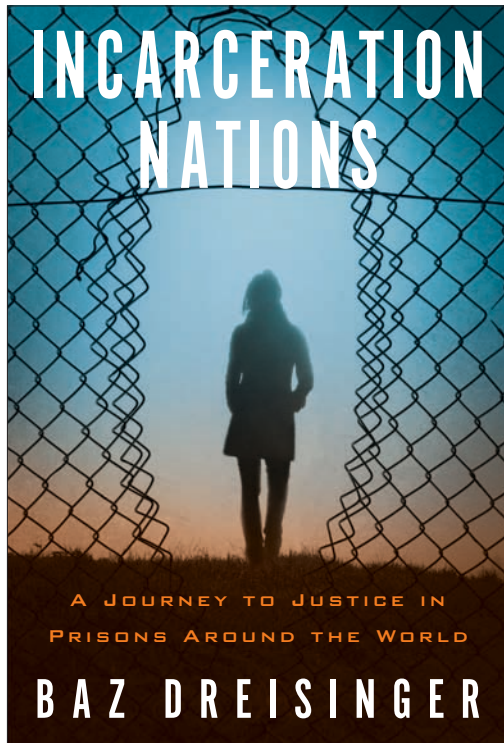
(zitwer@gmail.com)

- National review and feature publicity campaign including radio, print, and online coverage
- Review outreach to world news, religion, and women's interest media
- Author appearances by request

Baz Dreisinger

INCARCERATION NATIONS

A JOURNEY TO JUSTICE IN PRISONS AROUND THE WORLD



AUGUST 2017 | on sale 8/1/2017

\$16.95 / \$22.95C

Paperback | 5 ½ x 8 ¼" | 336 pages

978-1-59051-899-1 | CQ 24

E-book 978-1-59051-728-4

NONFICTION

Rights: World

Agent: Sarah Levitt, Zachary Shuster Harmsworth

(slevitt@zshliterary.com)

Baz Dreisinger is an Associate Professor in the English Department at John Jay College of Criminal Justice, City University of New York, and the founder and Academic Director of the Prison-to-College Pipeline program. She is also a reporter for the *New York Times*, *Los Angeles Times*, *Wall Street Journal*, and *NPR*, among others, and the author of *Near Black: White to Black Passing in American Culture* (2008). Dreisinger has received a Global Fulbright Scholarship to create a road map for replacing mass incarceration.

Named one of the *Washington Post*'s Notable Nonfiction Books of 2016, this crucial study goes behind bars in nine countries to investigate the current conditions in prisons worldwide.

Beginning in Africa and ending in Europe, *Incarceration Nations* is a first-person odyssey through the prison systems of the world. Professor, journalist, and founder of the Prison-to-College-Pipeline program, Dreisinger looks into the human stories of incarcerated men and women and those who imprison them, creating a jarring, poignant view of a world to which most are denied access, and a rethinking of one of America's most far-reaching global exports: the modern prison complex.

From serving as a restorative justice facilitator in a notorious South African prison and working with genocide survivors in Rwanda, to launching a creative writing class in an overcrowded Ugandan prison and coordinating a drama workshop for women prisoners in Thailand, Dreisinger examines the world behind bars with equal parts empathy and intellect. She journeys to Jamaica to visit a prison music program, to Singapore to learn about approaches to prisoner reentry, to Australia to grapple with the bottom line of private prisons, to a federal supermax in Brazil to confront the horrors of solitary confinement, and finally to the so-called model prisons of Norway. *Incarceration Nations* concludes with climactic lessons about the past, present, and future of justice.

PRAISE FOR *INCARCERATION NATIONS*:

"[Incarceration Nations] forces us to face the reality that American-style punishment has been chosen. It is not normal, natural, or inevitable...This is not a typical criminal justice reform book stocked with data, policy analyses, and prescriptions for change....The heart and soul of this book are the stories of the people [Dreisinger] encounters along the way."

— WASHINGTON POST

"[A]n eye-opening, damning indictment of the American prison system and the way its sins reverberate around the globe."

— KIRKUS REVIEWS

Peter Stamm

translated from the German by Michael Hofmann

ALL DAYS ARE NIGHT

Peter Stamm, short-listed for the Man Booker International Prize, breaks new ground in this haunting novel about survival, self-reliance, and art.

All Days Are Night is the story of Gillian, a successful and beautiful woman. Married and working a dream job in television as a presenter and cultural correspondent after years of drama school, Gillian has her life entirely under control, until the night a car crash irrevocably shatters her world. Her husband is killed and her once-beautiful face is disfigured. Forced to confront an existence without the face she's known for, she must put her life back together and somehow turn her tragedy into a story of new beginnings.

In spare and unadorned prose, Stamm examines beauty, pain, love, and reawakening—life in its rawest form—with honesty and empathy.

PRAISE FOR **ALL DAYS ARE NIGHT**:

"A complex, psychological tale...riveting...intensely moving."

— WALL STREET JOURNAL

"Stamm's careful, pared-down narrative, translated from German with great suppleness by Michael Hofmann, stops to notice all mirrors, all reflective surfaces or cameras, anything and anyone involved in visually representing the world. How can you see, Stamm's novel asks, when everyone is looking at you?"

— NEW YORK TIMES BOOK REVIEW

"A tour de force. Recuperates one of the biggest themes any novelist can tackle with austere, formal brilliance."

— FINANCIAL TIMES

"[An] engrossing story of recovery."

— THE NEW YORKER

"Quietly surprising."

— NEW YORK REVIEW OF BOOKS

"A postmodern riff on The Magic Mountain...a page-turner."

— THE ATLANTIC



SEPTEMBER 2017 | On sale 9/5/2017

\$14.95 / \$19.95C

Paperback | 5 ½ x 8 ¼" | 192 pages

978-1-59051-890-8 | CQ 24

978-1-59051-697-3

FICTION

Rights: US, Canada, and Open Market

Agent: Mark Koralnik, The Liepman Agency

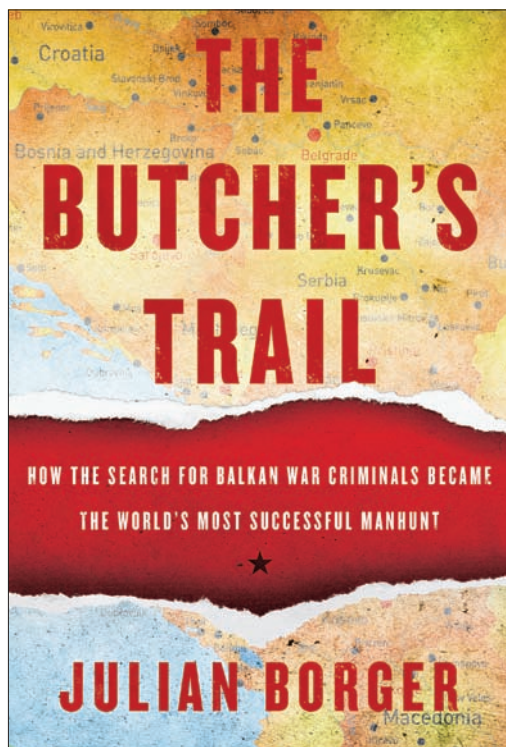
(marc.koralnik@liepmanagency.com)

Peter Stamm is the author of the novels *To the Back of Beyond*, *Seven Years*, *On a Day Like This*, *Unformed Landscape*, and *Agnes*, and the short-story collections *We're Flying* and *In Strange Gardens and Other Stories*. His prize-winning books have been translated into more than thirty languages. For his entire body of work and his accomplishments in fiction, he was short-listed for the Man Booker International Prize in 2013, and in 2014 he won the prestigious Friedrich Hölderlin Prize. He lives in Switzerland.

Julian Borger

THE BUTCHER'S TRAIL

HOW THE SEARCH FOR BALKAN WAR CRIMINALS BECAME THE WORLD'S MOST SUCCESSFUL MANHUNT



SEPTEMBER 2017 | on sale 9/19/2017

\$17.95 / \$23.95C

Paperback | 5 ½ x 8 ¼" | 432 pages

978-1-59051-898-4 | CQ 24

E-book 978-1-59051-606-5

NONFICTION

Rights: World

Agent: Sarah Chalfant, The Wylie Agency

(schalfant@wylieagency.co.uk)

Julian Borger is *The Guardian's* Diplomatic Editor. He covered the Bosnian War for the BBC and *The Guardian*, and returned to the Balkans to report on the Kosovo conflict in 1999. He has also served as *The Guardian's* Middle East correspondent and its Washington bureau chief. Borger was part of the *Guardian* team that won the 2014 Pulitzer Prize for public service journalism, for its coverage of the Snowden files on mass surveillance.

Now updated, the gripping story of how—and against what odds—the perpetrators of the Balkan genocide were subjected to the most successful manhunt in history.

Written with a thrilling narrative pull, *The Butcher's Trail* chronicles the pursuit and capture of the Balkan war criminals indicted by the International Criminal Tribunal for the former Yugoslavia (ICTY) in The Hague. Borger recounts how Ratko Mladić—now on trial in The Hague—and recently convicted Radovan Karadžić were finally tracked down, and describes the intrigue behind the arrest of Slobodan Milošević, the Yugoslav president who became the first head of state to stand before an international tribunal for crimes perpetrated in a time of war. Based on interviews with former special forces soldiers, intelligence officials, and investigators from a dozen countries—most speaking about their involvement for the first time—this book reconstructs a fourteen-year manhunt carried out almost entirely in secret.

Indicting the worst war criminals that Europe had known since the Nazi era, the ICTY ultimately accounted for all 161 suspects on its wanted list, a feat never before achieved in political and military history.

PRAISE FOR *THE BUTCHER'S TRAIL*:

"[A] vivid, page-turning account...A well-organized, deeply researched work that ably digests the Balkan war, the criminals, the criminal court, and its legacy."

— **KIRKUS REVIEWS** (starred review)

"Riveting and important...Borger makes clear The Hague tribunal's efforts to bring Karadžić and other war criminals to justice will have set the high water mark against which future efforts at justice will be measured."

— **TIME**

"Gripping."

— **THE INDEPENDENT**

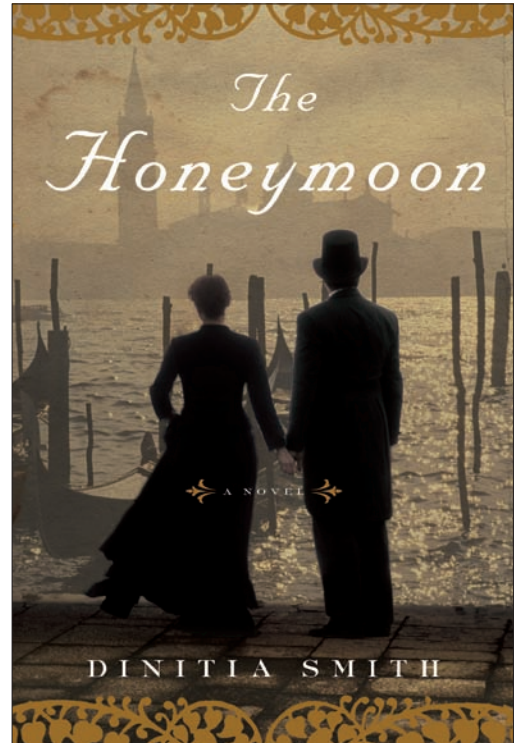
Dinitia Smith

THE HONEYMOON

Based on the life of George Eliot, famed author of *Middlemarch*, this captivating account of Eliot's passions and tribulations explores the nature of love in its many guises.

Dinitia Smith's spellbinding novel recounts George Eliot's honeymoon in Venice in June 1880 following her marriage to a handsome young man twenty years her junior. When she agreed to marry John Walter Cross, Eliot was recovering from the death of George Henry Lewes, her beloved companion of twenty-six years. Eliot was bereft: left at the age of sixty to contemplate profound questions about her physical decline, her fading appeal, and the prospect of loneliness.

In her youth, Mary Ann Evans—who would later be known as George Eliot—was a country girl, considered too plain to marry, so she educated herself in order to secure a livelihood. In an era when female novelists were objects of wonder, she became the most famous writer of her day—with a male nom de plume. *The Honeymoon* explores different kinds of love, and the possibilities of redemption and happiness even in an imperfect union. Smith integrates historical truth with her own rich rendition of Eliot's inner voice, crafting a page-turner that is as intelligent as it is gripping.



PRAISE FOR *THE HONEYMOON*:

"Smith's vivid exploration of the mind of author George Eliot, given name Marian Evans, and her late-in-life marriage to John Walter Cross raises the bar for historical fiction...Eliot fans will certainly inhale every page, but any historical-fiction readers will thoroughly relish Smith's tale of a remarkable woman and an unlikely Victorian love."

— **BOOKLIST** (starred review)

"A mesmerizing reimagination of George Eliot's accursed marriage."

— **VANITY FAIR**

"A deep dive into love's turbulent waters, and into the mysterious heart of a person we thought we knew best."

— **VOGUE**

NOVEMBER 2017 | On sale 11/14/2017

\$17.95 / \$23.95C

Paperback | 5 ½ x 8 ¼" | 432 pages

978-1-59051-888-5 | CQ 24

978-1-59051-779-6

FICTION

Rights: World

Agent: Joy Harris, The Joy Harris Literary Agency

(joy@joyharrisliterary.com)

Dinitia Smith is the author of four novels, including *The Illusionist*, which was a *New York Times* Notable Book of the Year. Her stories have appeared in numerous publications, and she has won a number of awards for her writing, including fellowships from the National Endowment for the Arts and the Ingram Merrill Foundation. Until recently, Smith was a cultural correspondent for the *New York Times* specializing in literature and the arts. She has taught at Columbia University, New York University, the Bread Loaf Writers Conference, and elsewhere.

Craig Larsen

THE SECOND WINTER



JANUARY 2018 | on sale 1/16/2018

\$17.95 / \$23.95C

Paperback | 5 ½ x 8 ¼" | 416 pages

978-1-59051-895-3 | CQ 24

E-book 978-1-59051-789-5

FICTION

Rights: World

Agent: Maria Whelan, Inkwell Management

(maria@inkwellmanagement.com)

Craig Larsen was born in 1963 and is a graduate of UC Berkeley and Columbia Law School. His first novel, *Mania*, was published in 2009. A single father, Larsen has lived in New York and Europe. He currently resides in northern California.

Set in Denmark in the darkest days of World War II, *The Second Winter* is a cinematic novel that, in its vivid portrayal of a family struggling to survive the German occupation, captures a savage moment in history and exposes the violence and want inherent in a father's love.

It is 1941. In occupied Denmark, an uneasy relationship between the Danish government and the Germans allows the country to function under the protection of Hitler's army, while Danish resistance fighters wage a bloody, covert battle against the Nazis. Fredrik Gregersen, a brutish, tormented caretaker of a small farm in Jutland laboring to keep his son and daughter fed, profits from helping Jewish fugitives cross the border into Sweden. Meanwhile, in Copenhagen, Polina, a young refugee from Krakow, finds herself impressed into prostitution by Germans and Danes alike. When Fredrik steals a precious necklace from a helpless family of Jews, his own family's fate becomes intertwined with Polina's, triggering a ripple effect that will take decades and the fall of the Berlin Wall to culminate.

PRAISE FOR *THE SECOND WINTER*:

"[A] richly narrated story that brings the horrors of the Holocaust and the merciless depravities that accompany war into vivid focus. There is a remarkable cinematic quality to the novel, from the barrenness of Jutland to what remains of the glitter of Copenhagen. An absolute page-turner and a discussion-group leader's dream."

— **BOOKLIST** (starred review)

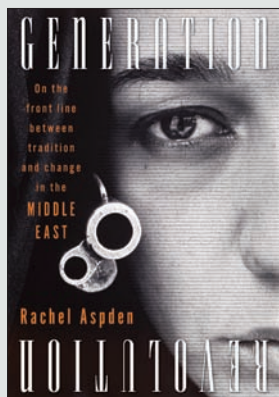
"Larsen creates a darkly sensual world in which evil impulses often triumph, but not always."

— **KIRKUS REVIEWS**

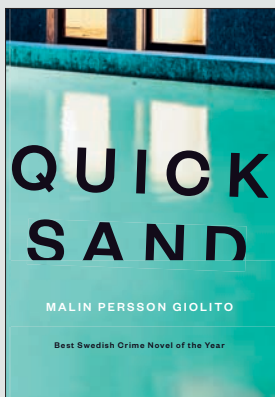
"[I]mpossible to put down even when you wish you could."

— **NEW YORK JOURNAL OF BOOKS**

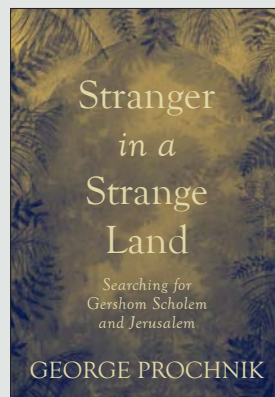
BACKLIST: RECENT HIGHLIGHTS



ASPDEN, RACHEL
Generation Revolution
978-1-59051-855-7 HC \$24.95/\$33.00C



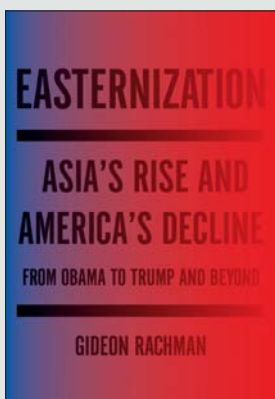
PERSSON GIOLITO, MALIN
Quicksand
978-1-59051-857-1 HC \$25.95/\$34.95C



PROCHNIK, GEORGE
Stranger in a Strange Land
978-1-59051-776-5 HC \$27.95/\$36.99C



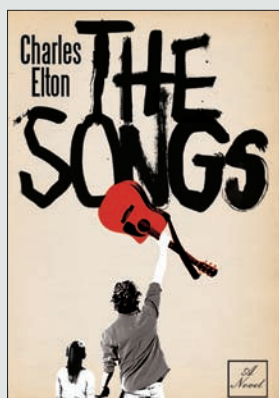
LAURENS, CAMILLE
Who You Think I Am
978-1-59051-832-8 PB \$14.95/\$19.50C



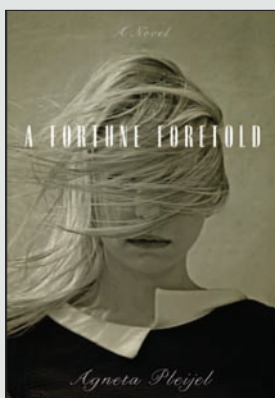
RACHMAN, GIDEON
Easternization
978-1-59051-851-9 HC \$25.95/\$33.95C



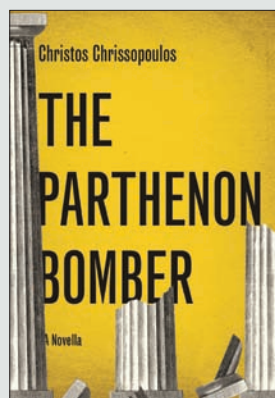
MIZUMURA, MINAE
Inheritance from Mother
978-1-59051-782-6 HC \$27.95/\$36.99C



ELTON, CHARLES
The Songs
978-1-59051-799-4 HC \$24.95/\$33.00C

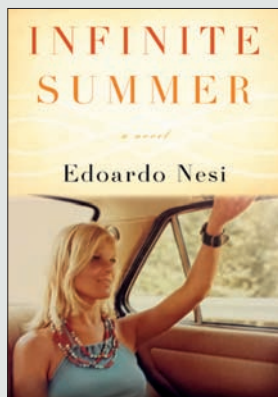


PLEIJEL, AGNETA
A Fortune Foretold
978-1-59051-830-4 PB \$14.95/\$19.50C

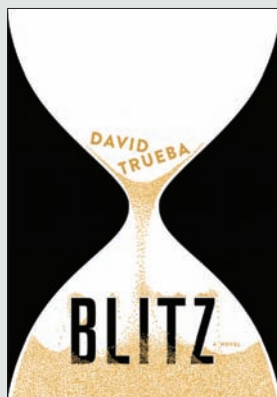


CHRISOPOULOS, CHRISTOS
The Parthenon Bomber
978-1-59051-836-6 HC \$17.95/\$23.99C

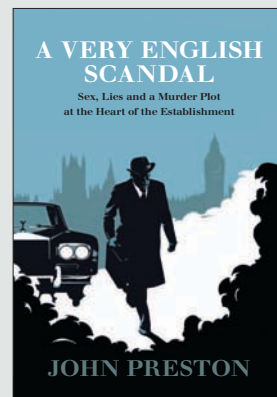
BACKLIST: RECENT HIGHLIGHTS



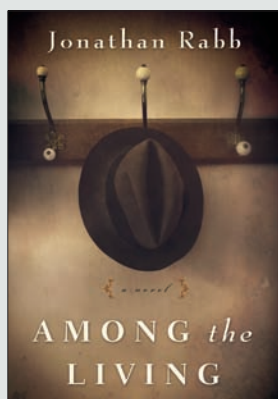
NESE, EDOARDO
Infinite Summer
978-1-59051-822-9 **HC** \$27.95/\$36.99C



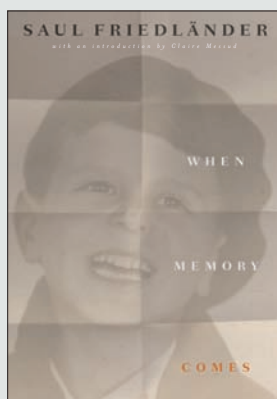
TRUEBA, DAVID
Blitz
978-1-59051-784-0 **PB** \$15.95/\$20.95C



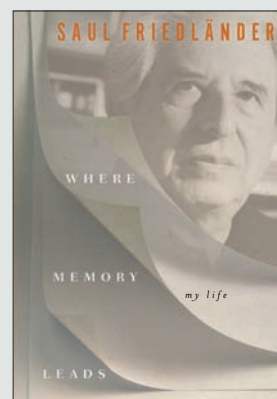
PRESTON, JOHN
A Very English Scandal
978-1-59051-814-4 **HC** \$27.95/NCR



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Minceat
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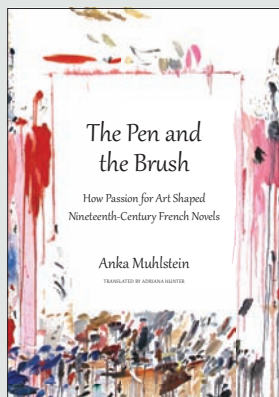


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Nicotine
978-1-59051-793-2 **HC** \$16.95/\$22.99C

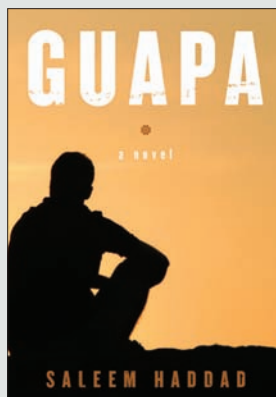


O'SULLIVAN, SUZANNE
Is It All in Your Head?
978-1-59051-795-6 **HC** \$26.95/NCR

BACKLIST: RECENT HIGHLIGHTS



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The Pen and the Brush
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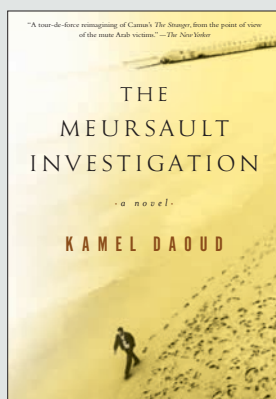
HADDAD, SALEEM
Guapa
978-1-59051-769-7 PB \$16.95/\$21.95C



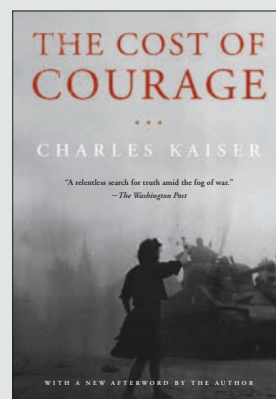
BOSC, ADRIEN
Constellation
978-1-59051-756-7 PB \$15.95/\$20.95C



MODIANO, PATRICK
Villa Triste
978-1-59051-767-3 PB \$13.95/\$17.95C



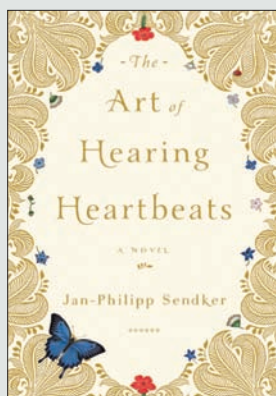
DAOUD, KAMEL
The Meursault Investigation
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KAISER, CHARLES
The Cost of Courage
978-1-59051-839-7 PB* \$15.95/\$20.95C



MAWER, SIMON
Tightrope
978-1-59051-723-9 PB \$15.95/NCR



SENDKER, JAN-PHILIPP
The Art of Hearing Heartbeats
978-1-59051-463-4 PB \$15.95/\$18.95C



SENDKER, JAN-PHILIPP
A Well-Tempered Heart
978-1-59051-640-9 PB \$15.95/\$17.95C

SABAHATTIN ALI

Madonna in a Fur Coat

(Proprietor: Meriç Güleç, ONK Agency, meric@onkagency.com)

ALBANIA: Shkupi

ARABIC: Dar Athar

BOSNIA: Btc Sahinpasic

CROATIA: Hena Com

FRANCE: Éditions du Rocher

GEORGIA: Ustari

GERMANY: Dörlemann

ITALY: Scritturepura

MONGOLIA: Monsudar Publishing

NETHERLANDS: Van Gennepe

POLAND: Rebis

RUSSIA: Ad Marginem

SPAIN: Salamandra

UK: Penguin

ELISABETH ÅSBRINK

1947

(Agent: Henrik Lindvall, Partners in Stories,

henrik@partnersinstories.se)

DENMARK: People's Press

FINLAND: Siltala

GERMANY: Arche

ITALY: Iperborea

NORWAY: Spartacus

SLOVAKIA: Absynt

SWEDEN: Natur & Kultur

UK ANZ: Scribe

SARAH BAKEWELL

At the Existentialist Café

(Agent: Zoë Waldie, Rodgers, Coleridge and White, UK, ZoeWaldie@rcwlitagency.com)

BRAZIL: Editora Schwarcz S.A./Companhia das Letras

CANADA: Random House

CHINA: United Sky (Beijing) New Media Co., Ltd.

FRANCE: Les éditions Albin Michel

GERMANY: Verlag C H Beck

GREECE: Alexandria Publications

ITALY: Fazi Editore

NETHERLANDS: Uitgeverij Ten Have bv

RUSSIA: AST

SPAIN: Planeta de Libros

SWEDEN: Albert Bonniers Förlag Ab

TAIWAN: Business Weekly Publications

UK: Chatto & Windus

JULIAN BORGER

The Butcher's Trail

(Proprietor: Other Press)

BOSNIA: BuyBook

MARTIN CAPARROS

Hunger

(Agent: Maria Lynch, Casanovas & Lynch, maria@casanovaslynch.com)

BRAZIL: Bertrand Brazil

CHINA: Shanghai99

CROATIA: Algoritam

DENMARK: Tiderne Skifter

FRANCE: Buchet Chastel

GERMANY: Suhrkamp

ITALY: Einaud

LATIN AMERICA: Planeta

NETHERLANDS: Wereldbibliotheek

NORWAY: Cappelen Damm

POLAND: Wydawnictwo Literackie

PORTUGAL: Temas e Debates

SPAIN: Anagrama

SWEDEN: Natur och Kultur

TAIWAN: China Times

UK: Faber and Faber

CRISTINA DE STEFANO

Oriana Fallaci

(Proprietor: RCS Libri, Anna Falavena,

Anna.Falavena@rcs.it)

ITALY: RCS Libri

PHILIPPE DJIAN

Elle

(Proprietor: Éditions Gallimard, Anne-Solange Nobel,

anne-solange.noble@gallimard.fr)

BULGARIA: Colibri

DENMARK: Arvids

GERMANY: Diogenes

ITALY: Voland

JAPAN: Hayakawa

SPAIN: Fulgencio Pimentel

TURKEY: Ayrıntı

BAZ DREISINGER

Incarceration Nations

(Proprietor: Other Press)

CHINESE COMPLEX: Business Weekly

CHINESE SIMPLIFIED: China Citic Press

JAPAN: Kinokuniya

EDGAR FEUCHTWANGER &

BERTIL SCALI

Hitler, My Neighbor

(Proprietor: Michel Lafon Publishing,

Roxana Zaharia Jamet, roxana@michel-lafon.com)

FRANCE: Michel Lafon Publishing

ANDREA C. HOFFMANN

A Gift from Darkness

(Agent: Barbara Zitwer, Zitwer Agency, zitwer@gmail.com)

GERMANY: DTV

ITALY: Centauria

NETHERLANDS: HarperCollins

PORTUGAL: Asa

UK: Little, Brown

CRAIG LARSEN

The Second Winter

(Proprietor: Other Press)

MARK MAZOWER

What You Did Not Tell

(Proprietor: Other Press)

ESHKOL NEVO

Three Floors Up

(Agent: Markus Hoffmann, Regal Hoffmann & Associates, markus@rhaliterary.com)

ISRAEL: Zmora Bitan

JENNY ROGNEBY

Leona: The Die Is Cast

(Agent: Markus Hoffmann, Regal Hoffmann & Associates, markus@rhaliterary.com)

AUSTRALIA/NEW ZEALAND: Five Mile Press

DENMARK: Politiken

FRANCE: Presses de la cité

GERMANY: Atrium

HUNGARY: Animus

NETHERLANDS: Prometheus

NORWAY: Gyldendal

POLAND: Marginesy

SWEDEN: Wahlström & Widstrand

MIHAIL SEBASTIAN

For Two Thousand Years

(Proprietor: Penguin UK)

UK: Penguin

DINITIA SMITH

The Honeymoon

(Proprietor: Other Press)

PETER STAMM

To the Back of Beyond

(Agent: Marc Koralnik at Liepman AG,

marc.koralnik@liepmanagency.com)

GERMANY: Fischer Verlag

UK: Granta

PETER STAMM

All Days Are Night

(Agent: Marc Koralnik, Liepman AG,

marc.koralnik@liepmanagency.com)

GERMANY: Fischer Verlag

UK: Granta

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FAX: +93 232 72 21
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