



*fall* 2018

**OTHER PRESS**

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Judith Gurewich  
Publisher



**OTHER PRESS**

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(P): professional discount code applies

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# TABLE OF CONTENTS: FALL 2018

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## FRONTLIST

THE PARTING GIFT Evan Fallenberg .....	2–3
SOMETHING GREAT AND BEAUTIFUL Enrico Pellegrini .....	4–5
THE ORDER OF THE DAY Éric Vuillard .....	6–7
ANOTHER LIFE Theodor Kallifatides .....	8–9
CHRONIQUES Kamel Daoud .....	10–11
THE LONG PATH TO WISDOM Jan-Philipp Sendker .....	12–13
BRAINSTORM Suzanne O'Sullivan, MD .....	14–15
PRAGUE SPRING Simon Mawer .....	16–17
LITTLE DANCER AGED FOURTEEN Camille Laurens .....	18–19
WANDERER Sarah Léon .....	20–21
DIDEROT AND THE ART OF THINKING FREELY Andrew S. Curran .....	22–23
HURRY DOWN SUNSHINE Michael Greenberg .....	24–25
A VERY ENGLISH SCANDAL John Preston .....	26
WHAT YOU DID NOT TELL Mark Mazower .....	27
QUICKSAND Malin Persson Giolito .....	28
IS IT ALL IN YOUR HEAD? Suzanne O'Sullivan, MD .....	29
EASTERNIZATION Gideon Rachman .....	30

## BACKLIST

RECENT HIGHLIGHTS .....	31
INTERNATIONAL PUBLISHERS.....	32

FEATURED ON THE COVER.....	32
----------------------------	----

RIGHTS GUIDE .....	Inside back cover
--------------------	-------------------

DISTRIBUTION.....	Inside back cover
-------------------	-------------------





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**Evan Fallenberg** is an author and translator of films, plays, and books, including Meir Shalev's *A Pigeon and a Boy*, winner of the 2007 National Jewish Book Award for fiction. He is the recipient of the American Library Association Barbara Gittings Stonewall Book Award for Literature, the Edmund White Award for Debut Fiction, and other awards in the United States and Israel. In addition to writing and translating, he teaches literary translation and fiction at Bar-Ilan University in Tel Aviv and is faculty co-director of Vermont College of Fine Arts International MFA in Creative Writing & Literary Translation. He is a graduate of Georgetown University and serves as an advisor to the Sami Rohr Prize for Jewish Literature. He lives in Acre, Israel, where he owns a boutique hotel and arts residency center.

FROM *THE PARTING GIFT*

My friends handed over the baskets, and he weighed and punched in numbers until eventually he came up with a grand total that could have been a completely bogus number but I suspected was not. He dumped everything into plastic bags with the same logo as his T-shirt and handed them over.

Maya and Danny and Ariella took out their wallets and paid in cash.

"This is a really great place," Maya said to Uzi. "We read about you in *Haaretz*."

He nodded. He may have smiled but it was hard to tell under the sandy beard and mustache that covered the lower half of his face.

I stood watching all of them. My friends from Tel Aviv, this man, the Spice Guy. Uzi. I said nothing. I did not move. I wasn't even thinking, though I believe now that the powerful smell from his body may have been trapped in my nostrils and affecting my brain. Maya and Ariella and Danny pocketed their change; Danny lifted two of the bags, Maya and Ariella one each of the others. They said goodbye, thanked Uzi, started heading for the front of the coop. Uzi was busy with the cash register.

He'd pressed a button and the day's transactions were scrolling forth.

"Yoo hoo," Maya called back to me from the vegetable section. "What d'you forget?"

I stood there, immobile. "I'm staying," I called back.

Ariella and Danny stopped at the entrance. Uzi looked up from the register, as if noticing me for the first time. I looked him straight in the eye and said it again, softer this time, to him only. "I'm staying."

Evan Fallenberg

# THE PARTING GIFT

An erotic tale of jealousy, obsession, and revenge suffused with the rich flavors and intoxicating scents of Israel's Mediterranean coast.

An unnamed narrator writes a letter to an old college friend, Adam, with whom he has been staying since his abrupt return to the States from Israel. Now that the narrator is moving on to a new location, he finally reveals the events that led him to Adam's door, set in motion by a chance encounter with Uzi, a spice merchant whose wares had developed a cult following.

From his first meeting with Uzi, the narrator is overwhelmed by an animal attraction that will lead him to derail his life, withdraw from friends, and extend his stay in a small town north of Tel Aviv. As he becomes increasingly entangled in Uzi's life—and by extension the lives of Uzi's ex-wife and children—his passion turns sinister, ultimately threatening all around him.

Written in a circuitous style that keeps you guessing until the end, *The Parting Gift* is a page-turner and a shrewd exploration of the roles men assume, or are forced to assume, as lovers, as fathers, as Israelis, as Palestinians.

## PRAISE FOR *THE PARTING GIFT*:

*"An unabashed tale that does not pull punches and looks at love's underside only to find in the brute sex between two men the binding stuff that makes us all selfless and selfish. We may dream of loyalty in us and in others but find treachery everywhere, more in us perhaps than in others. For there may be no truth in life, and love is wicked, stubborn, always scared, never kind. Yet there is a twist at the end that is worth every page of this breathless story that should only be read in one sitting. It hits hard and never lets up. Terse, brusque, etched on one's inner thigh with an old serrated knife."*

—ANDRÉ ACIMAN, author of *Call Me by Your Name*



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(robert@sl.com)

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- Targeted outreach to literary, LGBTQ, history, Arab, and Jewish interest media and consumers
- Author appearances by request
- National advertising campaign
- Major marketing campaign including social media, reading group, and library promotions



© Margherita Pellegrini

**Enrico Pellegrini** was born in Turin, Italy, in 1971. While studying law, he made his literary debut at the age of nineteen with the novel *Cuor di Panna*, and his second novel, *La Negligenza*, won the prestigious Premio Selezione Campiello. His third novel, *Something Great and Beautiful*, first written in English, was recently published in Italy to wide critical acclaim under the title *Ai nostri desideri*.

FROM ***SOMETHING GREAT AND BEAUTIFUL***

I hid under the pillow the small bottle of Drakkar Noir cologne I had purchased at the duty free in New Delhi upon my return from India. I didn't inherit any genius or inspiration from the old man, but it's good, the Drakkar. He was on to something. I had tried to inhale it the way the Maestro did, but had sprayed too much in my room.

"What the hell are you doing with your life?" my mother asked.

"I don't know," I said.

"I don't know, I don't know, . . . you used to have a lot more to say."

That may have been true. I'd lived in New York until I was ten years old. My father, the artist, wanted to explore the New York art scene. When he lost his inspiration, we moved back to Italy and I enrolled in high school in Turin. On my nineteenth birthday, I woke up in a hospital, after a three-week drug-induced coma. I couldn't remember anything except that a minute ago—a split second ago, it seemed—I'd been driving and that my girlfriend, my sweetheart, my love, Marinella, was beside me. Her body, her breath, her smiles and kisses and fingertips. I had seventeen fractures in my face, a hole in one lung, and my tongue was sliced through.

"Are you going to look for a job today?" she asked.

"Noblemen don't work."

"Today, everybody works, you idiot boy!"

My mother says that I strive to do absolutely nothing. But it's not true that I'm lazy. Whenever I conceive an idea, a voice inside me that is more heart and gut than brain says immediately: Rosso, please. You can't even steer a car.

Enrico Pellegrini

# SOMETHING GREAT AND BEAUTIFUL

A NOVEL OF LOVE, WALL STREET, AND FOCACCIA

**Sympathetic, good-for-nothing Rosso Fiorentino leaves the beautiful Italian Riviera to follow the woman he loves to America, and soon finds himself the hero of a darkly funny tale when his improbable business plan becomes the rage on Wall Street.**

Rosso Fiorentino, a charming loser who dreams of becoming a writer, falls in love with Chloé, a brilliant young woman with a troubled past. They meet in India, where famous Italian novelist the Maestro has decided to spend his last days. They cross paths again in Portofino, and Rosso, following the Maestro's injunction to finally do something worthwhile with his life, enlists the help of his friends, a baker and a street peddler, to follow Chloé to America and sell focaccia on the streets of New York. While Rosso struggles to make a living with odd jobs, Chloé, now armed with a law degree, gets hired by a top Wall Street firm.

Rosso is eventually able to achieve his dream, opening a little bakery in Queens, followed by a second on Broadway. The business is an instant success. The banks start throwing money at him, and overnight the company undergoes the largest IPO in U.S. history. At least until the bubble bursts and all plays out in a New York courtroom.

This modern fairy tale about ambition, hubris, love, and redemption exposes the absurdity of the 2008 global meltdown, and foreshadows the future, all with scintillating wit.

## PRAISE FOR *SOMETHING GREAT AND BEAUTIFUL*:

*"A dazzling story in which sex and finance are interwoven. I couldn't stop reading it."*

—LADY ANTONIA FRASER, author of *Marie Antoinette*

*"Crystalline, delightful, surprising, and above all exuberant prose ... If Aristophanes were alive today, he would write just like Pellegrini."*

—CLANCY MARTIN, author of *How to Sell, Love and Lies*, and *Bad Sex*

*"The true wolves of Wall Street from someone who knows them well."*

—VANITY FAIR (ITALY)

PAPERBACK ORIGINAL



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FICTION

Rights: World

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



© Medania Avanzato

**Éric Vuillard** is a writer and filmmaker born in Lyon in 1968 who has written nine award-winning titles, including *Conquistadors* (winner of the 2010 Prix Ignatius J. Reilly), and *La bataille d'Occident* and *Congo* (both of which received the 2012 Prix Franz-Hessel and the 2013 Prix Valéry-Larbaud). He won the 2017 Prix Goncourt, France's most prestigious literary prize, for *L'Ordre du Jour*. His most recent book, *Sorrow of the Earth*, was his first published in English; *The Order of the Day* is his second. He lives in Rennes, France.

**Mark Polizzotti** has translated more than fifty books from French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, and Raymond Roussel. Chevalier of the Ordre des Arts et des Lettres and the recipient of a 2016 American Academy of Arts & Letters Award for Literature, he is the author of eleven books. He directs the publications program at the Metropolitan Museum of Art in New York.

FROM **THE ORDER OF THE DAY**

For now, Hitler calls him “Mister Schuschnigg,” while Schuschnigg continues to call him “Chancellor.” Hitler has shut him down, and Schuschnigg, trying to make his case, has stressed his German-friendly policies. And now here the German chancellor is insulting Austria, even screaming that its entire contribution to German history is a big fat goose egg. And the tolerant, magnanimous Schuschnigg, instead of turning on his heels and ending the conversation then and there, furiously racks his brains, like a good pupil, for an example of Austria’s famous contributions to history. At top speed, in no order whatsoever, he rummages through the pockets of the centuries. But his head is empty, the world is empty, Austria is empty. And the Führer’s eyes stubbornly bore into him. So what does he finally come up with, in his desperate haste? Beethoven. He comes up with good old Ludwig, the irascible deaf composer, the republican, the hopeless hermit. It’s Beethoven he drags out of the woodwork, swarthy Beethoven, the drunkard’s son; he’s the one that Kurt von Schuschnigg, the Austrian chancellor, the fearful little racist aristocrat, pulls from the pocket of History and dangles in Hitler’s face like a white flag. Poor Schuschnigg. He tries to brandish a composer against raving delirium; he tries to brandish the Ninth Symphony against the threat of military aggression; he tries to brandish the three little notes of the *Appassionata* to prove that Austria did, too, play a role in history.

“Beethoven,” Hitler retorts with an unexpected jab, “is not Austrian, he’s German.” And it’s true. Schuschnigg hadn’t even considered this. Beethoven is German, no two ways about it. Born in Bonn. And no matter how you slice it, even if you quietly try to stretch the truth a bit, even were you to ruffle through all the annals, Bonn has never been an Austrian city, never ever.



# THE ORDER OF THE DAY

**Winner of the 2017 Prix Goncourt, this behind-the-scenes account of the manipulation, hubris, and greed that together led to Nazi Germany's annexation of Austria brilliantly dismantles the myth of an effortless victory and offers a dire warning for our current political crisis.**

February 20, 1933, an unremarkable day during a harsh Berlin winter: A meeting of twenty-four German captains of industry and senior Nazi officials is being held in secret in the plush lounge of the Reichstag. They are there to extract funds for the accession to power of the National Socialist Party and its Chancellor. This opening scene sets a tone of consent that will lead to the worst possible repercussions.

March 12, 1938, the annexation of Austria is on the agenda: A grotesque day intended to make history—the newsreels capture a motorized army on the move, a terrible, inexorable power. But behind Goebbels's splendid propaganda, an ersatz Blitzkrieg unfolds, the Panzers breaking down en masse on the roads into Austria. The true behind-the-scenes account of the *Anschluss*—a patchwork of minor flourishes of strength and fine words, fevered telephone calls, and vulgar threats—all reveal a starkly different picture. It is not strength of character or the determination of a people that wins the day, but rather a combination of intimidation and bluff.

With this vivid, compelling history, Éric Vuillard warns against the peril of willfully blind acquiescence, and offers a reminder that, ultimately, the worst is not inescapable.

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## PRAISE FOR *THE ORDER OF THE DAY*:

*"A powerful story you read in one go, with astonishment and dread."*

— LA PRESSE

*"A brief and striking narrative in line with the previous works of the author, eagerly describing history behind the scenes."*

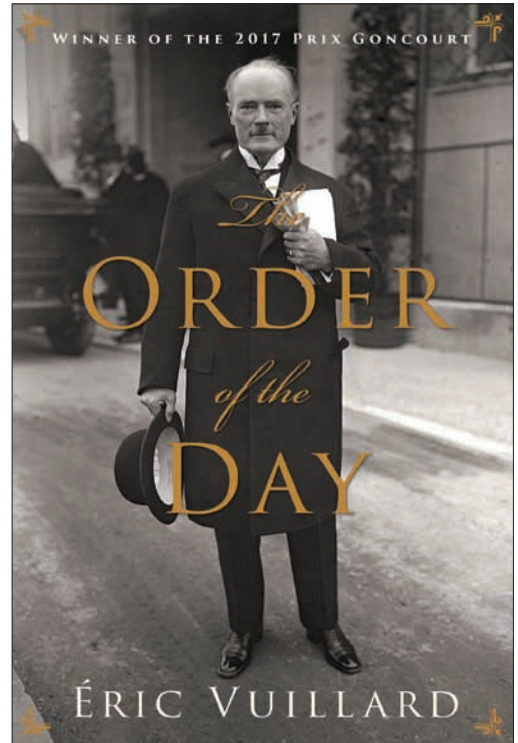
— L'EXPRESS

*"Éric Vuillard's presentation is clear, biting, implacable."*

— TÉLÉRAMA

*"Snatched from oblivion, these scenes spring to life in our minds like a jack-in-the-box...[They] challenge established perspectives and refresh the collective conscience."*

— LE FIGARO LITTÉRAIRE



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NONFICTION

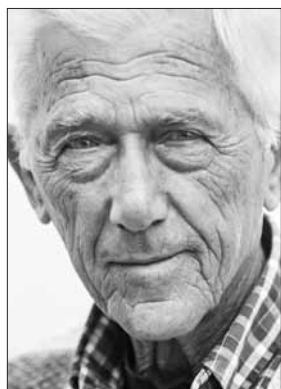
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- Targeted outreach to literary, Jewish, WWII, and translation interest media
- Author appearances by request
- National advertising campaign
- Library and academic marketing

FROM **ANOTHER LIFE**



© Florence Montmarie

**Theodor Kallifatides** has published more than forty works of fiction, nonfiction, and poetry that have been translated around the world. Born in Greece in 1938, Kallifatides immigrated in 1964 to Sweden, where he began his literary career. As a translator, he has brought August Strindberg and Ingmar Bergman to Greek readers, and Giannis Ritsos and Mikis Theodorakis to Swedish ones. He has received numerous awards for his work in both Greece and Sweden. He lives in Sweden.

**Marlaine Delargy** is best known for her translations of the work of Henning Mankell, John Ajvide Lindqvist, and Kristina Ohlsson. She is also the translator of Therese Bohman's *Eventide* and *Drowned* (Other Press). She serves on the editorial board of the *Swedish Book Review*. She lives in Shropshire, England.

Very few people are fortunate enough to attract attention because they have stopped writing. I was under no illusions. But I was terrified of the emptiness that would take over my life. A series of days and nights as indistinguishable from one another as the long walkways in the apartment blocks built as part of the Million Program.

And yet I couldn't write. Why? It wasn't illness, it wasn't personal problems or the social climate or anything else. The spring from which my writing came lay within me. If this spring dried up, there was something wrong with me. I couldn't blame anything else, even if I wasn't completely in tune with contemporary society. I could write an essay or a discussion book about that kind of thing, but I didn't want to.

Sailors talk about a following wind. That's what writing is like. You are carried along, the narrative chooses its own pathways, anything can happen from one sentence to the next.

I yearned for that feeling. It wouldn't come.

Two months passed. I traveled to my studio every day. Once I got there I did nothing but listen to music and talk on the phone. Mostly I played chess with my computer, which I had named Karl Otto after the man who has been my publisher for more than forty years, my constant opponent. Occasionally I beat the computer and my happiness knew no bounds, at which point I would go and stand in front of the mirror to check if you could actually see that I was losing my mind.

Theodor Kallifatides

# ANOTHER LIFE

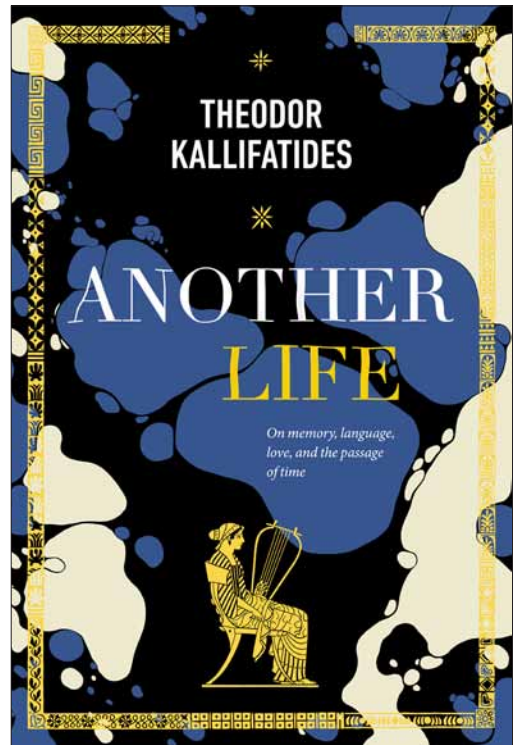
ON MEMORY, LANGUAGE, LOVE, AND THE PASSAGE OF TIME

**An insightful literary memoir from a Greek immigrant who has become one of Sweden's most highly respected writers.**

"Nobody should write after the age of seventy-five," a friend had said. At seventy-seven, struggling with the weight of writer's block, Theodor Kallifatides makes the difficult decision to sell the Stockholm studio where he diligently worked for decades and retire. Unable to write, yet unable to not write, he travels to his native Greece in the hope of rediscovering his lost fluidity of language.

In this slim memoir, Kallifatides explores the interplay of meaningful living and meaningful work, and the old question of how to reconcile oneself to aging. But he also comments on worrying trends in contemporary Europe: religious intolerance and prejudice against immigrants, housing crises and gentrification, and the battered state of his beloved Greece.

Kallifatides offers an eloquent, thought-provoking meditation on the writing life, and an author's place in a changing world.



## PRAISE FOR *ANOTHER LIFE*:

*"Down to the smallest comma, it's a pleasure to read Another Life."*

— *SVENSKA DAGBLADET*

*"Wonderful...The strongest pages of Theodor Kallifatides's writing—the delicate, finely philosophical—characterize his new work Another Life, a thin book with deep insights."*

— *ARBETARBLADET*

*"Kallifatides's relationship to the words and the story resembles a fifty-year love affair."*

— *SVERIGES RADIO*

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NONFICTION

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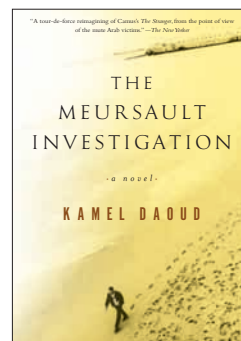
FROM **CHRONIQUES**



**Kamel Daoud** is an Algerian journalist based in Oran, where he writes for *Le Quotidien d'Oran*—the third largest French-language Algerian newspaper. He contributes a weekly column to *Le Point*, is a regular contributor to the op-ed pages of the *New York Times*, and his articles have appeared in *Libération*, *Le Monde*, *Courrier International*, and are regularly reprinted around the world. A finalist for the Prix Goncourt, *The Meursault Investigation* (Other Press) won the Prix François Mauriac and the Prix des cinq continents de la Francophonie.

**Elisabeth Zerofsky** is a writer as well as a translator. Her work has appeared in *The New Yorker*, *n + 1*, *New Republic*, and *Harper's*. She is a graduate of Brown University and was a Fulbright fellow in Paris from 2008 to 2009.

The sounds of New York are celebrated by residents. “If I don’t hear the ambulances and the police sirens, I feel uneasy,” said M. last night at the wheel of his enormous car, beneath the violent lights of Times Square. It can be funny listening to Algerians in exile talk about their foreign cities: their sangfroid ties to the place, by accident, or through a slow-developing love. There’s a time-honored tradition of comparing the lost country with one found at the end of a road. Disappointments and ambitions track the time like a clock. The most intellectually amusing point is this “third way of exile” in a land that, for us, is far away. Explanation: the Algerians in New York are conscious of at least one thing—having escaped the geography of French Algeria and Algerian France. Here, there’s no history weighing on them except their own. You encounter new souls. New possibilities. It has its own particularities. A few brilliant successes, and they make the pilgrimage each year back to the source, these clever Algerians who want to give something to their country but aren’t welcomed, and are instead ignored. It’s the bitter narrative of brilliant exiles in America; there is also the narrative of those who don’t know if staying is dying and if exile is betrayal. The youth of the present generation ask the question with anxiety. There is, additionally, the narrative of those who chose decisively, live well, have children and new names. There are those who stayed by accident, discovered America inadvertently like Christopher Columbus. And then the epic narrative without an end of those who can’t forgive the homeland for wanting to finish them off, those who don’t forgive Algeria for what it is or what it did to them.



**The Meursault Investigation**  
PB | \$14.95/\$19.50C  
978-1-59051-751-2



Kamel Daoud

# CHRONIQUES

SELECTED COLUMNS, 2010–2016

**This engaging collection of essays showcases the extraordinary passion, insight, and range of Kamel Daoud, bestselling author of *The Meursault Investigation*.**

Kamel Daoud has been a journalist for more than twenty years, writing the most-read column in Algeria, in *Le Quotidien d'Oran*, while also collaborating on various online media and contributing to publications such as the *New York Times*. During the 2010–2016 period, he put his name to almost two thousand texts—first intended for the Algerian public, then read more and more throughout the world as his reputation grew.

Whether he is criticizing political Islam or the decline of the Algerian regime, embracing the hope kindled by Arab revolutions or defending women's rights, Daoud does so in his own inimitable style: at once poetic and provocative, he captures his devoted followers with fresh, counterintuitive arguments about the nature of humanity, religion, and liberty.

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## PRAISE FOR *THE MEURSAULT INVESTIGATION*:

*"[A] rich and inventive new novel...so convincing and so satisfying that we no longer think of the original story as the truth, but rather come to question it."*

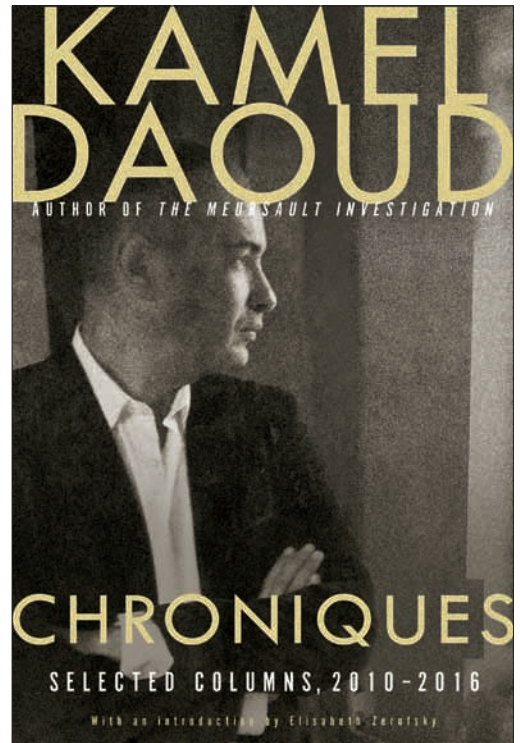
— NEW YORK TIMES BOOK REVIEW

*"[A] mesmerizing first novel...The Meursault Investigation has an inescapable topical resonance, given the role played by political Islam in Algeria in recent times...an absorbing, independent story and a shrewd critique of a country trapped in history's time warp."*

— WALL STREET JOURNAL

*"Daoud's remarkable debut novel isn't simply a postcolonial reimagining but an allegory of his own country and time... [The Meursault Investigation] has the magnetism of its forebear, but its themes of voicelessness and vengeance feel utterly present-day."*

— VOGUE



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(nathalie.alliel@actes-sud.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, translation, and social justice interest media
- Author appearances by request
- Library and academic marketing



© Sigrid Rothe

**Jan-Philipp Sendker** was born in Hamburg in 1960. He was the American correspondent for *Stern* from 1990 to 1995, and its Asian correspondent from 1995 to 1999. In 2000 he published *Cracks in the Wall*, a nonfiction book about China. His first novel, *The Art of Hearing Heartbeats* (Other Press), is an international bestseller, and the sequel, *A Well-Tempered Heart* (Other Press), appeared in 2013. His third novel in the Art of Hearing Heartbeats trilogy is set to be published in 2019. He lives in Berlin with his family.

FROM **THE LONG PATH TO WISDOM**

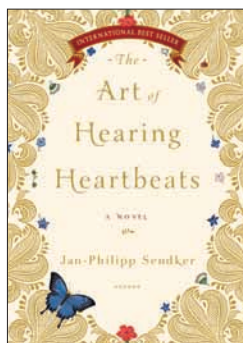
During my first visit to Yangon, a young man drove me through the city in a vehicle that was barely roadworthy, with a steering wheel on the right in a country that drives on the right, a circumstance that made passing difficult, even life-threatening. He told me that many years ago the traffic direction had been switched from left to right overnight on the advice of an astrologer. I did not get the impression that he found this at all shocking.

Stuck to his dashboard was a black-and-white photo of a young woman with an infant in her arms. Curious, I asked who it was. He smiled proudly and explained that it was his wife and baby daughter. She was four months old, but, alas, he saw far too little of her because he had to work so much. He had big debts.

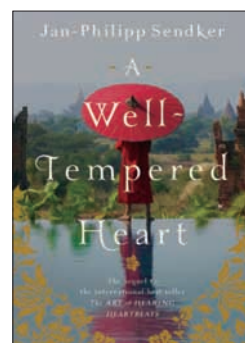
I was surprised that such a young man already had creditors and asked whether he had taken a loan to buy the car.

Not for that, he said, but for his daughter's birth. An astrologer had calculated the best day, even the best hour for the birth. Not wanting to leave anything to chance, they had elected to have a caesarian. And that was very, very expensive.

For me that was the beginning of a journey into an utterly unfamiliar world populated by spirits, ghosts, demons, and other mystical apparitions. A world full of cryptic rituals and magical numerology, where it is not uncommon for an astrologer, an exorcist, or a medium to have the final say.



**The Art of Hearing Heartbeats**  
PB | \$16.95/\$22.95C  
978-1-59051-463-4



**A Well-Tempered Heart**  
PB | \$15.95/\$17.95C  
978-1-59051-640-9

**Jan-Philipp Sendker** with Lorie Karnath and Jonathan Sendker

# THE LONG PATH TO WISDOM

TALES FROM BURMA

**From the author of the internationally bestselling *The Art of Hearing Heartbeats* comes this charming collection of folktales that offers a window into Burma's fascinating history and culture.**

Since 1995 Jan-Philipp Sendker has visited Myanmar (Burma) dozens of times, and while doing research for his novels *The Art of Hearing Heartbeats* and *A Well-Tempered Heart*, he encountered numerous folktales and fables. These moving stories speak to the rich mythology of the diverse peoples of Burma, the spirituality of humankind, and the profound social impact of Buddhist thought. Some are so strange he couldn't classify them or identify a familiar moral, while others reminded him of the fairy tales of his childhood, except that here monkeys, tigers, elephants, and crocodiles inhabited the fantastic lands instead of hedgehogs, donkeys, or geese. Their morals resemble those of the Brothers Grimm or Hans Christian Andersen, illustrating how all cultures draw on a universal wisdom to create their myths.

*The Long Path to Wisdom's* evocative stories run the gamut of human emotions, from the familiar to the shocking, and are sure to delight fans of *The Art of Hearing Heartbeats* as well as those newly discovering the magic of Sendker's incandescent writing.

## PRAISE FOR *THE ART OF HEARING HEARTBEATS*:

*"[A] love story set in Burma...imbued with Eastern spirituality and fairy-tale romanticism...Fans of Nicholas Sparks and/or Elizabeth Gilbert should eat this up."* —KIRKUS REVIEWS

*"An epic narrative that requires...a large box of tissues."*

—PUBLISHERS WEEKLY

*"Sweetly tragic."*

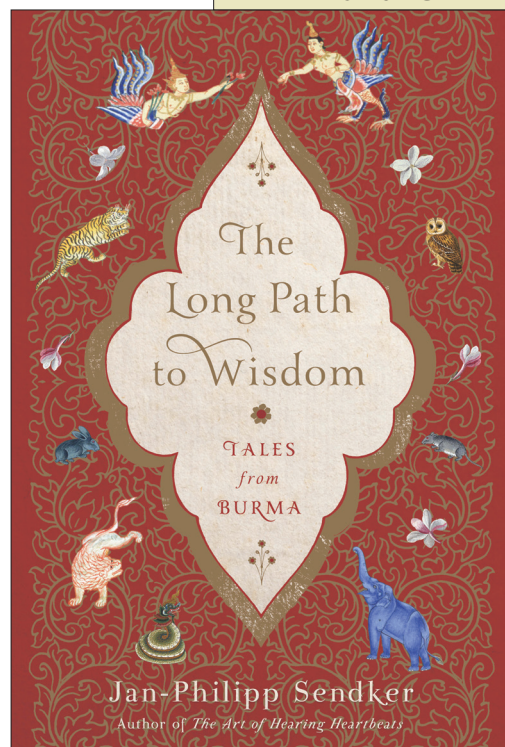
—LIBRARY JOURNAL

*"No matter what I even attempt to say, I can't possibly capture the absolute magic of this book. Like a spell, it haunts. Like love, it's going to endure."*

—CAROLINE LEAVITT,

*New York Times* bestselling author of *Pictures of You*

PAPERBACK ORIGINAL



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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, wellness, travel, and spirituality interest media
- Author appearances by request
- National advertising campaign
- Holiday catalogs



© Jonathan Greet

**Suzanne O'Sullivan, MD**, is the author of *Is It All in Your Head?* (Other Press), which won the 2016 Wellcome Book Prize. She has been a consultant in neurology since 2004, working first at the Royal London Hospital and currently as a consultant in clinical neurophysiology and neurology at the National Hospital for Neurology and Neurosurgery, as well as for a specialist unit based at the Epilepsy Society. She has developed expertise in working with patients with psychogenic disorders, alongside her work with those suffering from physical diseases such as epilepsy.

The picture was blurred but I thought I could see Wahid repeatedly swallowing. His eyes were wide open and they began to move. They tracked gradually to the side, very much as if he was watching something traveling slowly around the room. His eyes didn't stop roving until they were looking all the way to the left. Only the whites were clearly visible. Then his head followed in the direction that his eyes had taken, until his neck was stretched and his head had gone as far as it could. At the exact same time that his head moved, his left arm rose upward and outward until it was perpendicular to his side. His index finger pointed severely just as I had heard described. It did indeed look exactly as if he had seen something that nobody else could see.

"Well done videoing it from the very start," I said to Selma.

Most videos of strange attacks begin in the middle. It is hard for a witness to film them from their very first second.

"It was easy. He goes to bed and in the first two hours it happens. I just had to wait. I left the light on too," Selma told me.

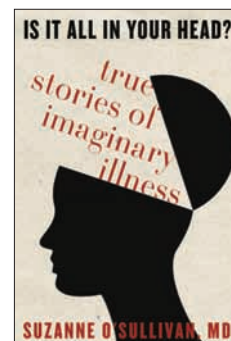
"You were awake for it?" I asked Wahid.

"Awake enough. I couldn't talk, but I knew Selma was filming me."

Wahid was still staring away from Selma and me as he spoke.

"Do you know what it is?" Selma asked.

I did know. Much medical diagnosis relies on recognizing a familiar story when you hear it. I had heard stories like Wahid's before. I had also seen videos like this before. Many of them.



**Is It All in Your Head?**  
PB | \$17.95/NCR  
978-1-59051-949-3



Suzanne O'Sullivan, MD

# BRAINSTORM

DETECTIVE STORIES FROM THE WORLD OF NEUROLOGY

**A leading neurologist recounts some of her most astonishing, challenging cases, which demonstrate how crucial the study of epilepsy has been to our understanding of the brain.**

*Brainstorm* follows the stories of people whose medical diagnoses are so strange even their doctor struggles to know how to solve them. A man who sees cartoon characters running across the room; a girl whose world suddenly seems completely distorted, as though she were Alice in Wonderland; another who transforms into a ragdoll whenever she even thinks about moving.

The brain is the most complex structure in the universe. Neurologists must puzzle out life-changing diagnoses from the tiniest of clues, the ultimate medical detective work. In this riveting book, Suzanne O'Sullivan takes you with her as she tracks the clues of her patients' symptoms. It's a journey that will open your eyes to the unfathomable intricacies of our brains and the infinite variety of human experience.

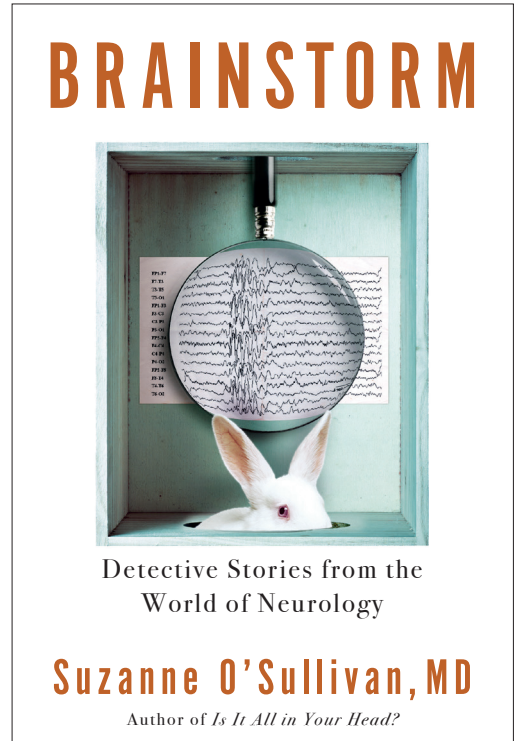
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## PRAISE FOR *IS IT ALL IN YOUR HEAD?*:

*"Each chapter of this book presents a case study, lending vivid life to patients with psychosomatic disorders...If empathy is bolstered by understanding, then this book will bring such sentiments to a rarely understood condition. It will engage readers' heads, but also quite possibly enter their hearts."* — **PUBLISHERS WEEKLY**

*"Doctors' tales of their patients' weirder afflictions have been popular since Oliver Sacks...Few of them, however, are as bizarre or unsettling as those described in this extraordinary and extraordinarily compassionate book."* — **SUNDAY TIMES**

*"Honest, fascinating, and necessary."* — **THE TIMES** (UK)



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\$27.95 / NCR

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NONFICTION

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(jkirby@penguinrandomhouse.co.uk)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to psychology, pop-psychology, and lifestyle interest media
- Author appearances by request
- Marketing campaign tied to National Epilepsy Awareness Month (November)



© Connie Bonello

**Simon Mawer** is the author of the *New York Times* bestselling novel *The Glass Room*, which was short-listed for the Man Booker Prize. His previous novels include *The Fall* (winner of the 2003 Boardman Tasker Prize), *The Gospel of Judas*, *Mendel's Dwarf* (long-listed for the Man Booker Prize), and *Trapeze*. *Tightrope*, his twelfth book and tenth novel, was published in 2015. English by birth, he has made Italy his home for more than thirty years.

If features betray character, then these suggested strength and a certain amused indifference. They hovered on the edge of beauty without doing anything so obvious as stepping over the borderline. Face not quite beautiful. Hair not quite blond. Features not quite sculptured. “Lenka Konečková,” she said, her eyes grasping Sam’s at the same time as her hand grasped his. “I saw you at meeting before.” Good English, which was rare. “I remember you.”

“I’m afraid I don’t—”

“You don’t see me. Of course not.”

“I can’t think why I didn’t.”

A wry smile. And that look. Sam knew it so well, a communication that moved at the speed of light, that was light, nothing more, crossing the gap between them and carrying with it a message that needed no deciphering. Something happened inside him, a swelling, a weakness, a fluttering running through his viscera as though something had come loose. He hadn’t expected this, really he hadn’t.

“Samuel Wareham. I’m from the British embassy.”

“They told me. You speak good Czech. A bit Russified but good.”

“Russian was my main language at university.”

A beguiling laugh. “Tainted, then.”

“I’m trying to purge it. Look...” Sam hesitated, wondering if he should do this. He thought of Stephanie somewhere in West Germany, chatting happily to Jenny—her old school chum—about life on the other side of the Iron Curtain, about Prague and her job, and, presumably, about Sam. Saying what? That they were sort of engaged. An understanding, really. Imagine being a dip’s wife! But the relationship wasn’t always easy...

He looked round, trying to work out if there was anyone else with particular claims on this girl—what was her name? Lenka?—but it seemed she was on her own. “Do you want to come for a drink when you’re finished here? So we can have a chat. In Czech.”

She shrugged. “And I can tell you how you go wrong? Sure.”

Simon Mawer

# PRAGUE SPRING

*New York Times* bestselling author of *The Glass Room* Simon Mawer returns to Czechoslovakia, this time during the turbulent 1960s, with a suspenseful story of sex, politics, and betrayal.

In the summer of 1968, the year of Prague Spring with a Cold War winter, Oxford students James Borthwick and Eleanor Pike set out to hitchhike across Europe, complicating a budding friendship that could be something more. Having reached southern Germany, they decide on a whim to visit Czechoslovakia, where Alexander Dubček's "socialism with a human face" is smiling on the world.

Meanwhile, Sam Wareham, First Secretary at the British embassy in Prague, observes developments in the country with a diplomat's cynicism and a young man's passion. In the company of Czech student Lenka Konečková, he finds a way into the world of Czechoslovak youth, with all its hopes and new ideas; now, nothing seems off-limits behind the Iron Curtain. But the great wheels of politics are grinding in the background; Soviet leader Leonid Brezhnev is making demands of Dubček, and the Red Army is massing on the borders.

This shrewd, engrossing, and sensual novel once again proves Simon Mawer is one of today's most talented writers of historical spy fiction.

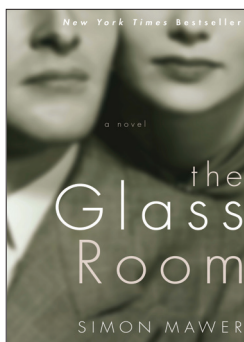
## PRAISE FOR *THE GLASS ROOM*:

*"The Glass Room works so effectively because Mawer embeds... provocative aesthetic and moral issues in a war-torn adventure story that's eerily erotic and tremendously exciting...[a] gorgeous novel."*

— *WASHINGTON POST*

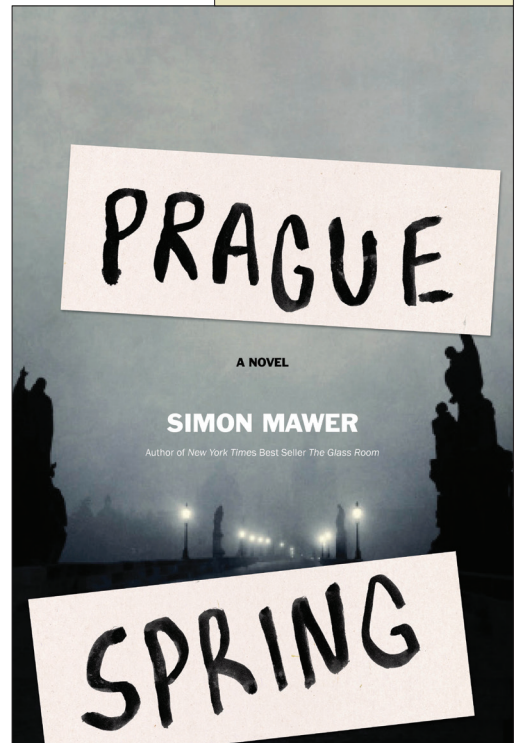
*"[A] thing of extraordinary beauty and symmetry...a novel of ideas, yet strongly propelled by plot and characterized by an almost dreamlike simplicity of telling."*

— *THE GUARDIAN*



**The Glass Room**  
PB | \$15.95/NCR  
978-1-59051-396-5

PAPERBACK ORIGINAL



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- Targeted outreach to political, history, and literary interest media
- Author appearances by request
- National advertising campaign
- Book club promotions
- Major social media and email marketing campaign



© Catherine Hédie

**Camille Laurens** is an award-winning French novelist and essayist. She received the Prix Femina, one of France's most prestigious literary prizes, in 2000 for *Dans ces bras-là*, which was published in the United States as *In His Arms* in 2004. Her second novel to appear in English, *Who You Think I Am* (Other Press, 2017), is the basis for a forthcoming film starring Juliette Binoche. Laurens lives in Paris.

**Willard Wood** is the winner of the 2002 Lewis Galantière Award for Literary Translation and a National Endowment for the Arts Fellowship in Translation. His recent translations include *Constellation* by Adrien Bosc and *The Goddess of Small Victories* by Yannick Grannec. He lives in Connecticut.

#### FROM *LITTLE DANCER AGED FOURTEEN*

Normally, wax is a stage in the process of making the final work, but the artist was choosing here to exhibit it as the end product. And it would be dressed in real clothes, like a doll. Wearing actual ballet slippers. What an oddity! All the same, this wasn't the official Salon but the exhibition mounted by the splinter group of the Indépendants, the so-called Impressionists, who had never been very academically minded, so it wasn't really all that surprising. Other than a portrait carved in wood and a small bronze by Paul Gauguin, *La Petite Parisienne*, Degas's *Little Dancer* was the only sculpture in the show. Finally, the public was getting a chance to see it! In the midst of canvases by Pissarro, Cassatt, Gauguin, the figure stood in a glass case, which further piqued curiosity. They pressed forward eagerly, approaching their faces, their monocles, to the transparent divider; they frowned, they backed away, what the devil, hesitated, and either fled or stood transfixed. Almost all who saw it, sensitive and cultured as they were, reacted with horror to the *Little Dancer*. This isn't art! some people said. What a monster! said others. An abortion! An ape! She would look better in a zoological museum, opined a countess. She has the depraved look of a criminal, said another. "How very ugly she is!" said a young dandy. "She'll do better as a rat at the Opera than as a pussy at the bordello!" One journalist wondered, "Does there *truly* exist an artist's model this horrid, this repulsive?" A woman essayist for the British review *Artist* described her as looking "half idiotic," "with her Aztec head and expression." "Can Art descend any lower?" she asked. Such depravity! Such ugliness! The work and the model were conjoined in a single tide of disapproval, a wave of hostility and hatred whose virulence surprises us today. "This barely pubescent little girl, a flower of the gutter," had made her entry into the history of artistic revolutions.



Camille Laurens

# LITTLE DANCER AGED FOURTEEN

THE TRUE STORY BEHIND DEGAS'S MASTERPIECE

**This absorbing, heartfelt work tells the story of the real dancer behind Degas's now-iconic sculpture, and the struggles of late nineteenth-century bohemian life in Paris.**

She is famous throughout the world, but how many know her name? You can admire her figure in Washington, Paris, London, New York, Dresden, or Copenhagen, but where is she buried? We know only her age, fourteen, and the grueling work she did, at an age when children today are in school. In the 1880s, she danced as a "little rat" at the Paris Opera, and what is often a dream for young girls now wasn't a dream for her. She was fired after several years of hard work, because of her repeated absences. She had been working other jobs, because the few pennies the Opera paid weren't enough to keep her family fed. She was a model, posing for painters or sculptors—among them Edgar Degas.

Drawing on historical material as well as her own love of ballet and personal experience of loss, Camille Laurens presents a compassionate portrait of Marie van Goethem and the world of the artists' models.

PRAISE FOR **LITTLE DANCER AGED FOURTEEN**:

*"[Laurens] is one hell of a writer. More than the facts, it's an era that she reconstructs, the harshness of which brings a lump to your throat."*

— **ELLE** (FRANCE)

*"This fascinating book is...a mirror in which we see our conception of art and of beauty."*

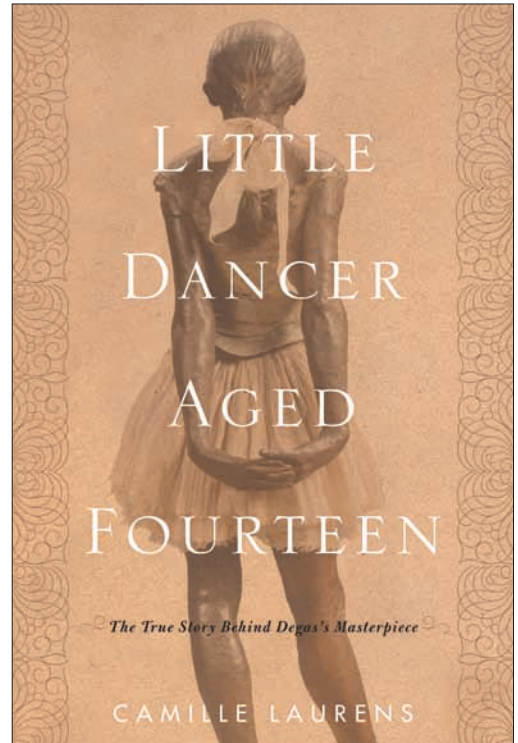
— **LE MAGAZINE LITTÉRAIRE**

*"Laurens [evokes], through the story of this model plucked from the gutter, a period in which art unsettled the hypocrisy of a society."*

— **LE FIGARO**



**Who You Think I Am**  
PB | \$14.95/\$19.50C  
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(mvauterin@editions-stock.fr)

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- Targeted outreach to history, literary, and art interest media
- Author appearances by request
- National advertising campaign
- Library marketing



© Gérard Cambon-Éditions Héliose

**Sarah Léon** was born in 1995 and studied literature and musicology at the École normale supérieure in Paris. She won the 2012 Prix Clara for her novella, *Mon Alban*.

**John Cullen** is the translator of many books from Spanish, French, German, and Italian, including Philippe Claudel's *Brodeck*, Juli Zeh's *Decompression*, Chantal Thomas's *The Exchange of Princesses*, and Kamel Daoud's *The Meursault Investigation*. He lives in upstate New York.

FROM **WANDERER**

"You decided it was time for your *Winter Journey*, is that it?" Hermin asked jokingly.

Lenny smiled another small smile and said, "In a way..."

His silhouette stood out against the background of the snow-covered slope. Although his features were drawn by fatigue, his eyes shone. Almost laughing, he added, "Admit it, you weren't expecting this."

Which was putting it mildly. A teenager had left him; a man had returned.

"Well, you have taken me by surprise," said Hermin, who was nevertheless quite aware that the youngster had always been surprise incarnate, that the role he played was the unexpected guest, the stranger passing through: on this evening, he came as a vagabond seeking shelter for a night, and that was all.

As his only reply, Lenny shrugged his shoulders. Then, casting a quick glance around, he said, "I never thought you'd leave your garret and come and bury yourself here..."

"Solitude is composition's surest ally."

This was as good a reply as any; Hermin wasn't certain he believed it. "You must be tired," he went on, pulling his friend into the Great Room, which would have seemed quite shabby had the fire not enriched it with sooty and golden-brown reflections that danced in the darkness on the furniture huddled around the hearth. Instead of switching on the lamp, Hermin grabbed two bronze candlesticks to prolong the spell. A light gleamed in the young man's eyes.

"I remember picking those up from a junk dealer!"

"As you see, I still have them."

# WANDERER

**This exceptional debut novel explores the stifled, unspoken feelings of a music teacher and his former student, and the damage done by their years of silence.**

Hermin, a composer and instructor, leads a secluded life near the Bourbonnais Mountains in France, composing an homage to Schubert. On a bitter January night, this studious peace is broken when his former pupil, Lenny, a piano prodigy, mysteriously knocks at his door. The two men must confront the ghosts of their past, somewhere between musical harmony, erotic tension, and revelation.

*Wanderer*, echoing Schubert's recurring theme, is a novel of rare delicacy, a twilight adagio, a *Winterreise*, and a subtle ode to German Romanticism.

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## PRAISE FOR *WANDERER*:

*"The German word Wanderer means 'traveler.' This romantic figure of the vagabond infuses this delicate and poetic story, which favors harsh winter nights."*

— L'EXPRESS STYLES

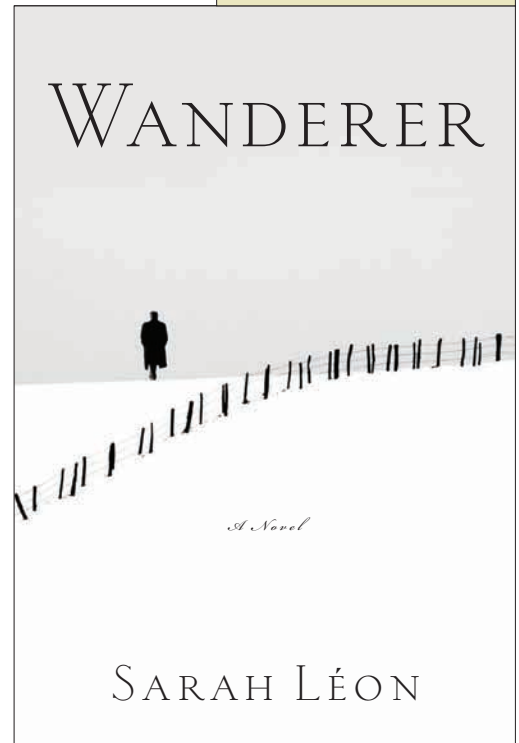
*"This is a first novel as visual as it is musical, which reads in one go and leaves behind another beautiful melody: that of a new talent blossoming."*

— LUXEMBURGER WORT

*"A story of reunion between musicians. A story of friendship between two men. A tribute to the great German Romanticism. All in a light, refined prose imbued with winter tones."*

— LA MONTAGNE

PAPERBACK ORIGINAL



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- Targeted outreach to translation, Francophile, and literary interest media
- Author appearances by request



© Olivia Drake

**Andrew S. Curran** is the William Armstrong Professor of the Humanities at Wesleyan University. His major publications include an edited volume, *Faces of Monstrosity in Eighteenth-Century Thought* in *Eighteenth-Century Life*, and two books: *Sublime Disorder: Physical Monstrosity in Diderot's Universe* and *The Anatomy of Blackness: Science and Slavery in an Age of Enlightenment*. Elected a Fellow in the history of medicine at the New York Academy of Medicine in 2010, Curran has also received fellowships from the National Endowment for the Humanities, the Mellon Foundation, and the John D. and Catherine T. MacArthur Foundation. He was the co-winner of the James L. Clifford Prize for the best article in eighteenth-century studies in 2011 and received a National Endowment for the Humanities Public Scholars award in 2016.

## FROM *DIDEROT AND THE ART OF THINKING FREELY*

Prison was the traumatic caesura in Diderot's life. Coming precisely thirty-five years after he was born and thirty-five years before he died, Vincennes became the dramatic pause that gave shape and meaning to both sides of his life. In the years prior to his arrest, Diderot had been a translator and relatively unknown author of clandestine works of heterodoxy; on the day that he walked out of prison, he had been branded one of the most dangerous evangelists of freethinking, skepticism, and atheism in the country.

During Diderot's three-month imprisonment, the Count d'Argenson and his brother the Marquis had looked on with amusement while this "insolent" philosophe had bowed and scraped before the authority of the State. In a diary entry from October 1749, the Marquis related with glee how his brother the Count had supposedly broken Diderot's will. Solitary confinement and the prospect of a cold winter had succeeded where the police's warnings had failed; in the end, the once-cheeky writer had not only begged for forgiveness, but his "weak mind," "damaged imagination," and "senseless brilliance" had been subdued. Diderot's days as a writer of "entertaining but amoral books," it seemed, were over.

The Marquis was only half right. When Diderot was finally released from Vincennes in November 1749, he certainly returned to Paris with his tail between his legs. Entirely silenced, however, he was not. Two years after he left prison, the first volume of the *Encyclopédie* that he and Jean le Rond d'Alembert had edited appeared in print. Its extended and self-important title, which indicated a *systematic* and critical treatment of the era's knowledge *and* its trades, promised something far beyond a normal reference work.

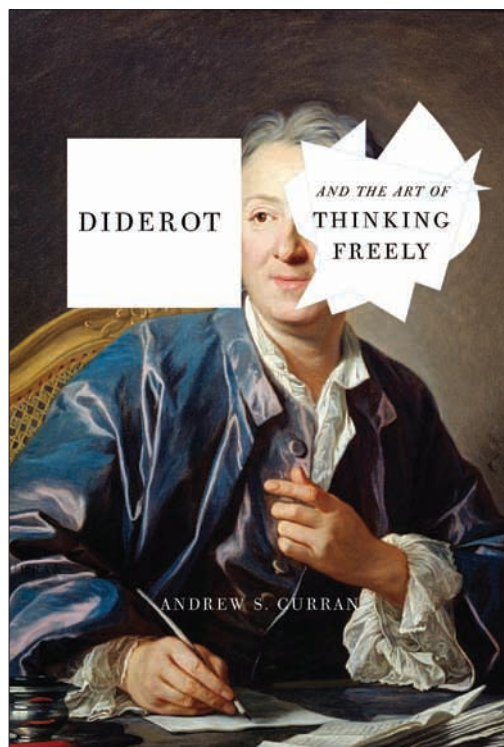


# DIDEROT AND THE ART OF THINKING FREELY

A vivacious biography of the prophetic and sympathetic philosopher who along with Voltaire and Rousseau built the foundations of the modern world, and traveled as far as Russia to enlighten Catherine the Great.

Denis Diderot is often associated with the decades-long battle to bring the world's first comprehensive *Encyclopédie* into existence. But his most compelling and personal writing took place in the shadows. Thrown into prison for his atheism in 1749, Diderot decided to reserve his most daring books for posterity—for us, in fact. In the astonishing cache of unpublished writings left behind after his death, Diderot dreamed of natural selection before Darwin, the Oedipus complex before Freud, and genetic manipulation centuries before Dolly the Sheep. Even more audaciously, the writer challenged virtually all of his century's accepted truths, from the sanctity of monarchy, to the racial justification of the slave trade, to the complications of human sexuality. He was also keenly aware of the dangers of absolute power, about which he wrote so persuasively that it led Catherine the Great not only to support him financially but also to invite him to St. Petersburg.

In this thematically organized biography, Andrew Curran vividly describes Diderot's tormented relationship with Rousseau, his feud with Voltaire, his tortured marriage, his passionate affairs, and his often paradoxical stand on art, morality, and religion. But what this book brings out most brilliantly is how a man's character flaws and limitations are often part of his genius and his ability to break taboo, dogma, and convention.



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NONFICTION

Rights: World

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to philosophy, history, and literary interest media
- Author appearances by request
- National advertising campaign
- Library and academic marketing

## PRAISE FOR *THE ANATOMY OF BLACKNESS*:

*"[An] engrossing, comprehensive study...Curran's ability to dissect and explain complicated arguments of the period's major thinkers is impressive."*

— CHOICE

*"This is an important contribution to an important topic. But it is also a model of how intellectual history should be done. Curran moves well beyond the parade of Big Thinkers that have long dominated the history of ideas. He reads them, to be sure, but he also reads what they read."*

— MARSHALL POE, *NEW BOOKS IN HISTORY*



© Marion Ertlinger

**Michael Greenberg's** memoir, *Hurry Down Sunshine*, has been translated into eighteen languages and was named a best book of the year by *TIME*, *Library Journal*, the *San Francisco Chronicle*, and Amazon.com. A collection of his essays, *Beg, Borrow, Steal: A Writer's Life*, was published in 2009. From 2003 to 2009, Greenberg wrote the "Freelance" column in the *Times Literary Supplement*. From 2010 to 2012 he was the author and creator of "The Accidentalist" column in *Bookforum*. He teaches writing in the MFA program at Columbia University and is a frequent contributor to the *New York Review of Books*.

FROM *HURRY DOWN SUNSHINE*

On July 5, 1996, my daughter was struck mad. She was fifteen and her crack-up marked a turning point in both our lives. "I feel like I'm traveling and traveling with nowhere to go back to," she said in a burst of lucidity while hurtling away toward some place I could not dream of or imagine. I wanted to grab her and bring her back, but there was no turning back. Suddenly every point of connection between us had vanished. It didn't seem possible. She had learned to speak from me; she had heard her first stories from me. Indelible experiences, I thought. And yet from one day to the next we had become strangers.

My first impulse was to blame myself. Predictably, I tried to tally up the mistakes I had made, what I had failed to provide her, but they weren't enough to explain what had happened. Nothing was. Briefly, I placed my hope in the doctors, then realized that, beyond the relatively narrow clinical facts of her symptoms, they knew little more about her condition than I did. The underlying mechanisms of psychosis, I would discover, are as shrouded in mystery as they have ever been. And while this left little immediate hope for a cure, it pointed to broader secrets.

It's something of a sacrilege nowadays to speak of insanity as anything but the chemical brain disease that on one level it is. But there were moments with my daughter when I had the distressed sense of being in the presence of a rare force of nature, such as a great blizzard or flood: destructive, but in its way astounding too.

Michael Greenberg

# HURRY DOWN SUNSHINE

A FATHER'S STORY OF LOVE AND MADNESS

**This international bestseller is an extraordinary family story and an exceptionally powerful memoir about coping with bipolar disorder, now with a new afterword for the ten-year anniversary edition.**

Michael Greenberg recounts in vivid detail the remarkable summer when, at the age of fifteen, his daughter was struck mad. It begins with Sally's sudden visionary crack-up on the streets of Greenwich Village, and continues, among other places, in the out-of-time world of a Manhattan psychiatric ward during the city's sweltering summer. It is a tale of a family broken open, then painstakingly, movingly stitched together again.

Greenberg's unforgettable cast of characters includes an unconventional psychiatrist, an Orthodox Jewish patient, a manic Classics professor, a movie producer, and a landlord with literary aspirations. Unsentimental, nuanced, and deeply humane, *Hurry Down Sunshine* is essential reading in the literature of affliction with such classics as *Girl, Interrupted* and *An Unquiet Mind*.



## PRAISE FOR *HURRY DOWN SUNSHINE*:

*"Lucid, realistic, compassionate, and illuminating...In its detail, depth, richness, and sheer intelligence, Hurry Down Sunshine will be recognized as a classic of its kind."*

— OLIVER SACKS, *NEW YORK REVIEW OF BOOKS*

*"Touching, warmly intimate, and unsparing...Like the best fiction, this memoir has transcended the merely particular and eccentric to constitute a kind of hard-won art."*

— JOYCE CAROL OATES, *TIMES LITERARY SUPPLEMENT*

*"[Hurry Down Sunshine] is about tenacity and tenderness, feeling helpless but being present, about cracking up, then finding the wherewithal to glue the jagged pieces of your mind back together again. But mostly it's about love."*

— OPRAH WINFREY,  
in her letter to readers in *O, The Oprah Magazine*

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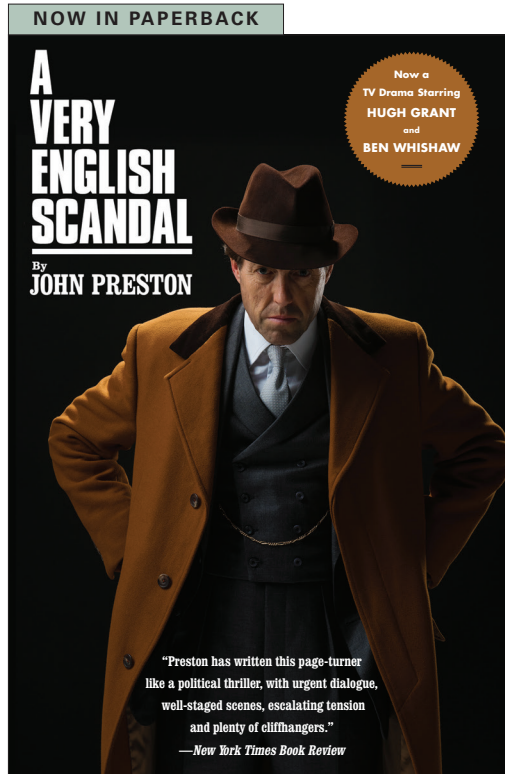
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John Preston

# A VERY ENGLISH SCANDAL

SEX, LIES AND A MURDER PLOT AT THE HEART OF ESTABLISHMENT



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**John Preston** is a former arts editor of the *Sunday Telegraph* and *Evening Standard*. He is the author of four highly acclaimed novels, including *The Dig* (Other Press, 2016), *Ghosting, Ink*, and *Kings of the Roundhouse*, and a travel book, *Touching the Moon*. He lives in London.

- Major marketing campaign in conjunction with release of BBC series

**A behind-the-scenes look at the desperate, scandalous private life of a British MP and champion manipulator, and the history-making trial that exposed his dirty secrets.**

While Jeremy Thorpe served as a Member of Parliament and Leader of the Liberal Party in the 1960s and 70s, his bad behavior passed under the radar for years. Police and politicians colluded to protect one of their own. In 1970, Thorpe was the most popular and charismatic politician in the country, poised to hold the balance of power in a coalition government.

But Jeremy Thorpe was a man with a secret. His homosexual affairs and harassment of past partners, along with his propensity for lying and embezzlement, only escalated as he evaded punishment. Until a dark night on the moor with an ex-lover, a dog and a hired gun led to consequences that even his charm and power couldn't help him escape.

Dubbed the "Trial of the Century," Thorpe's climactic case at the Old Bailey was the first time that a leading British politician had stood trial on a murder charge, the first time that a murder plot had been hatched in the House of Commons. And it was the first time that a prominent public figure had been exposed as a philandering gay man, in an era when homosexuality had only just become legal.

With the pace and drama of a thriller, *A Very English Scandal* is an extraordinary story of hypocrisy, deceit, and betrayal at the heart of the British Establishment.

## PRAISE FOR *A VERY ENGLISH SCANDAL*:

*"Written with tremendous energy and narrative flair."*

— WALL STREET JOURNAL

*"Preston has written this page-turner like a political thriller, with urgent dialogue, well-staged scenes, escalating tension and plenty of cliffhangers, especially once the trial begins."*

— NEW YORK TIMES BOOK REVIEW



Mark Mazower

# WHAT YOU DID NOT TELL

A FATHER'S PAST AND THE JOURNEY HOME

Available in paperback in time for Father's Day, a warm, insightful memoir by an acclaimed historian that explores the struggles of twentieth-century Europe through the lives and hopes of a single family—his own.

Following his relatives' remarkable stories, Mark Mazower recounts the sacrifices and silences that marked a generation and their descendants. With a rich array of letters, photographs, interviews, and archives, he creates a moving portrait of a family that fate drove into the siege of Stalingrad, the Vilna ghetto, occupied Paris, and even 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 member of the socialist Bund and manned the barricades against tsarist troops, but never spoke of it in the decades that followed. His wife, Frouma, came from a family ravaged by the Great Terror yet somehow making their way in Soviet society.

*What You Did Not Tell* examines the unexpected happiness that may await history's losers, the power of family bonds, and the love of place that allowed Max and Frouma's son to call England home.

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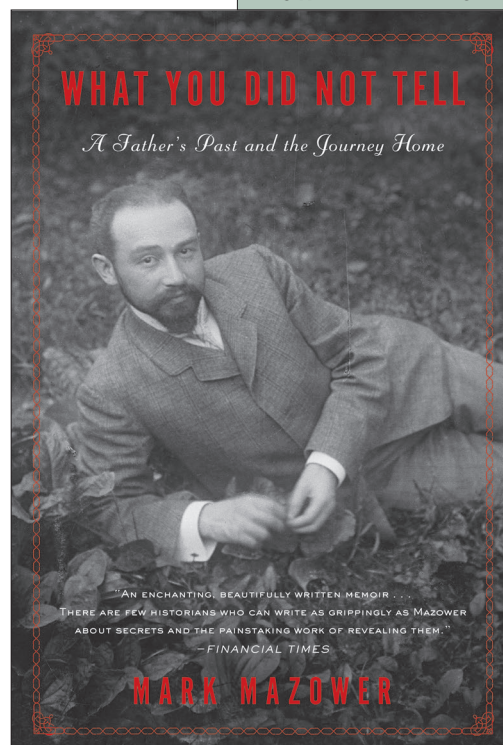
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**Mark Mazower** is the Ira D. Wallach Professor of History at Columbia University. His books include *Salonica*, *City of Ghosts*, winner of the Duff Cooper Prize and the Runciman Award; *Hitler's Empire*, winner of the Los Angeles Times Book Prize for History; *Dark Continent*; and *Governing the World*, a *Financial Times* Best Politics Book. His articles and reviews on history and current affairs appear regularly in the *Financial Times*, *The Guardian*, the *London Review of Books*, *The Nation*, and the *New Republic*. Born in London and educated at Oxford, he lives in Manhattan.

Malin Persson Giolito

translated from the Swedish by Rachel Willson-Broyles

# QUICKSAND

An incisive courtroom thriller and a drama that raises questions about the nature of love, the disastrous side effects of guilt, and the function of justice.

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**Malin Persson Giolito** grew up in Djursholm, Sweden. She holds a degree in law from Uppsala University and has worked as a lawyer for the biggest law firm in the Nordic region and as an official for the European Commission in Brussels, Belgium. Now a full-time writer, she has written four novels including *Quicksand*, her English-language debut. Persson Giolito lives with her husband and three daughters in Brussels.

A mass shooting has taken place at a prep school in Stockholm's wealthiest suburb. Eighteen-year-old Maja Norberg is charged for her involvement in the massacre that left her boyfriend and her best friend dead. She has spent nine months in jail awaiting trial. Now the time has come for her to enter the courtroom. How did Maja—popular, privileged, and a top student—become a cold-blooded killer in the eyes of the public? What did Maja do? Or is it what she failed to do that brought her here?

Malin Persson Giolito has written a perceptive portrayal of a teenage girl and a blistering indictment of a society that is coming apart. A work of great literary sensibility, *Quicksand* touches on wealth, class, immigration, and the games children play among themselves when parents are no longer attuned to their struggles.

## PRAISE FOR *QUICKSAND*:

*"A remarkable new novel...Malin Persson Giolito writes with exceptional skill. She keeps us guessing a long time and the outcome, when it arrives, is just as it should be."*

— WASHINGTON POST

*"Giolito's astonishing English-language debut is a dark exploration of the crumbling European social order and the psyche of rich Swedish teens...Masterful."*

— BOOKLIST (starred review)

*"Brilliantly conceived and executed, this extraordinary legal thriller is not to be missed by fans of the genre."*

— LIBRARY JOURNAL (starred review)

**Suzanne O'Sullivan, MD**

# IS IT ALL IN YOUR HEAD?

TRUE STORIES OF IMAGINARY ILLNESS

**Winner of the 2016 Wellcome Book Prize, a neurologist's insightful and compassionate look into the misunderstood world of psychosomatic disorders, told through individual case histories.**

It's happened to all of us: our cheeks flush red when we say the wrong thing, or our hearts skip a beat when a certain someone walks by. But few of us realize how much more dramatic and extreme our bodies' reactions to emotions can be. Many people who see their doctor have medically unexplained symptoms, and in the vast majority of these cases, a psychosomatic cause is suspected. And yet, the diagnosis of a psychosomatic disorder can make a patient feel dismissed as a hypochondriac, a faker, or just plain crazy.

In *Is It All in Your Head?* neurologist Suzanne O'Sullivan takes us on a journey through the world of psychosomatic illness, to reveal the hidden stresses behind mysterious symptoms. With patience and understanding, she addresses the taboos surrounding psychosomatic disorders, teaching us that "it's all in your head" doesn't mean that something isn't real, as the body is often the stand-in for the mind when the latter doesn't possess the tools to put words to its sorrow. She encourages us to look with compassion at the ways in which our brains act out, and to question our failure to credit the intimate connection between mind and body.

---

PRAISE FOR ***IS IT ALL IN YOUR HEAD?***:

*"Each chapter of this book presents a case study, lending vivid life to patients with psychosomatic disorders...It will engage readers' heads, but also quite possibly enter their hearts."*

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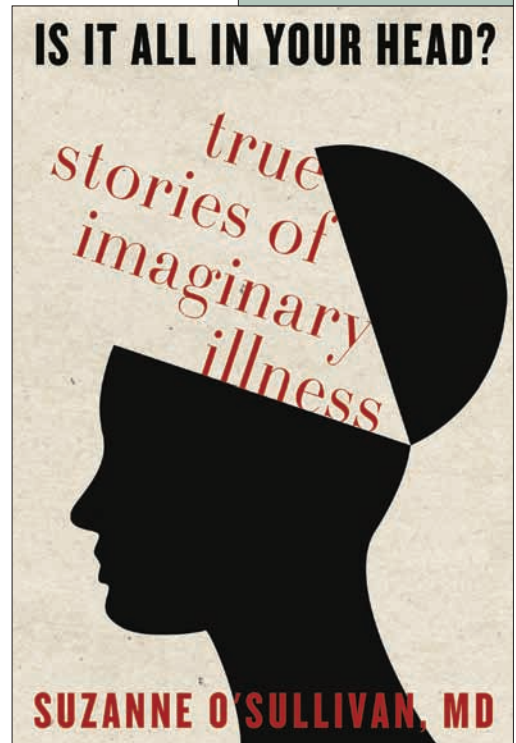
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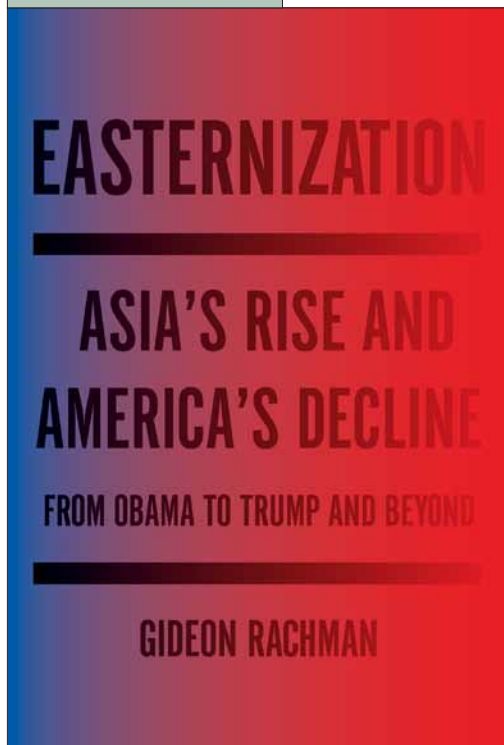
**Suzanne O'Sullivan, MD**, has been a consultant in neurology since 2004, working first at the Royal London Hospital and currently as a consultant in clinical neurophysiology and neurology at the National Hospital for Neurology and Neurosurgery, as well as for a specialist unit based at the Epilepsy Society. She has developed expertise in working with patients with psychogenic disorders, alongside her work with those suffering from physical diseases, such as epilepsy. She is the author of the forthcoming *Brainstorm* (October 2018).

Gideon Rachman

# EASTERNIZATION

ASIA'S RISE AND AMERICA'S DECLINE FROM OBAMA TO TRUMP AND BEYOND

NOW IN PAPERBACK



NOVEMBER 2018 | on sale 11/6/2018

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Paperback | 5 1/4 x 8" | 336 pages

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**Gideon Rachman** is chief foreign affairs commentator for the *Financial Times*. He joined the *FT* in 2006, after fifteen years at *The Economist*, where he served as a correspondent in Washington DC, Brussels, and Bangkok. In 2010 Rachman published his first book, *Zero-Sum Future*, which predicted the rise in international political tensions and turmoil that followed the global financial crisis. In 2016 he won the Orwell Prize, Britain's leading award for political writing. He was also named Commentator of the Year at the European Press Prize, known as the "European Pulitzers."

**Now in an updated paperback edition, a provocative analysis—from an Orwell Prize-winning journalist—of how a new era of global instability has begun, as the flow of wealth and power moves from West to East.**

Easternization is the defining trend of our age—the growing wealth of Asian nations is transforming the international balance of power. This shift to the East is shaping the lives of people all over the world, the fate of nations, and the great questions of war and peace.

A troubled but rising China is now challenging American supremacy; the ambitions of Japan, North Korea, India, and Pakistan have the potential to shake the whole world. Meanwhile the West is struggling with economic malaise and political populism, the Arab world is in turmoil, and Russia longs to reclaim its status as a great power. Donald Trump's accession to the presidency has significantly increased the likelihood of conflict between the United States and China, with confrontation looming over trade, Taiwan, and the South China Sea. The long-feared prospect of a war between China and America has become a real possibility.

As the West's historic power and dominance recede, Gideon Rachman offers a road map to the turbulent process that will define the international politics of the twenty-first century.

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## PRAISE FOR *EASTERNIZATION*:

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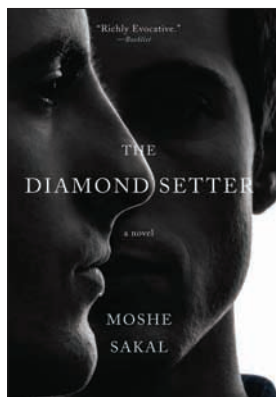
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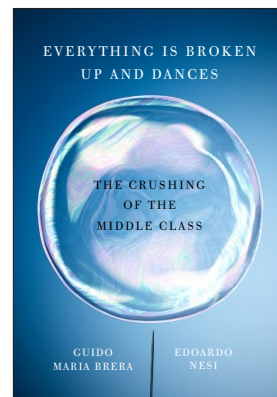
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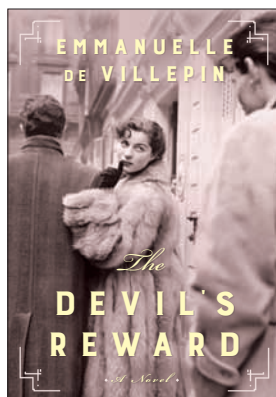
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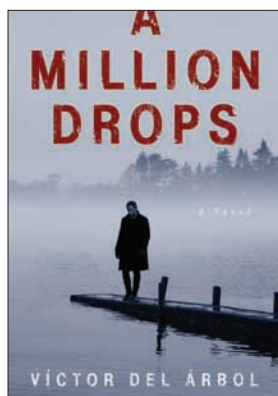
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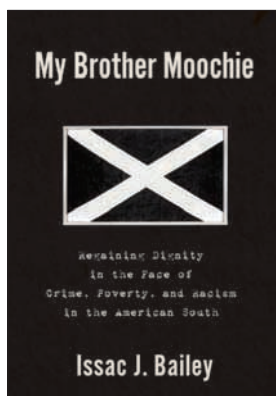
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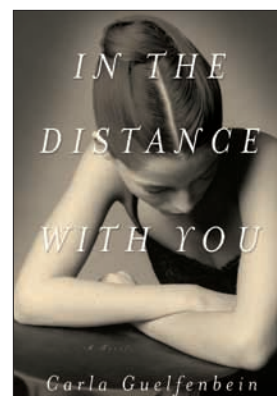
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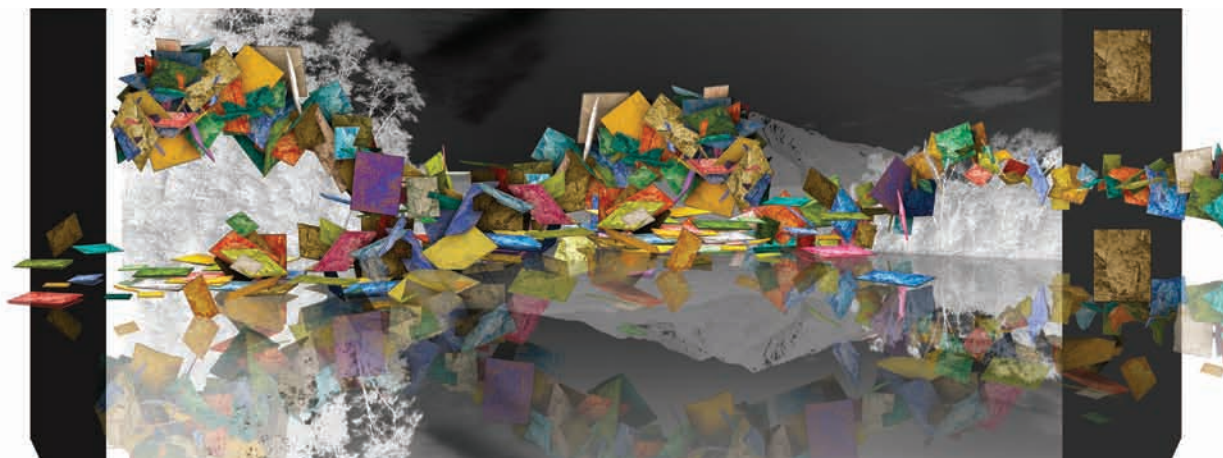
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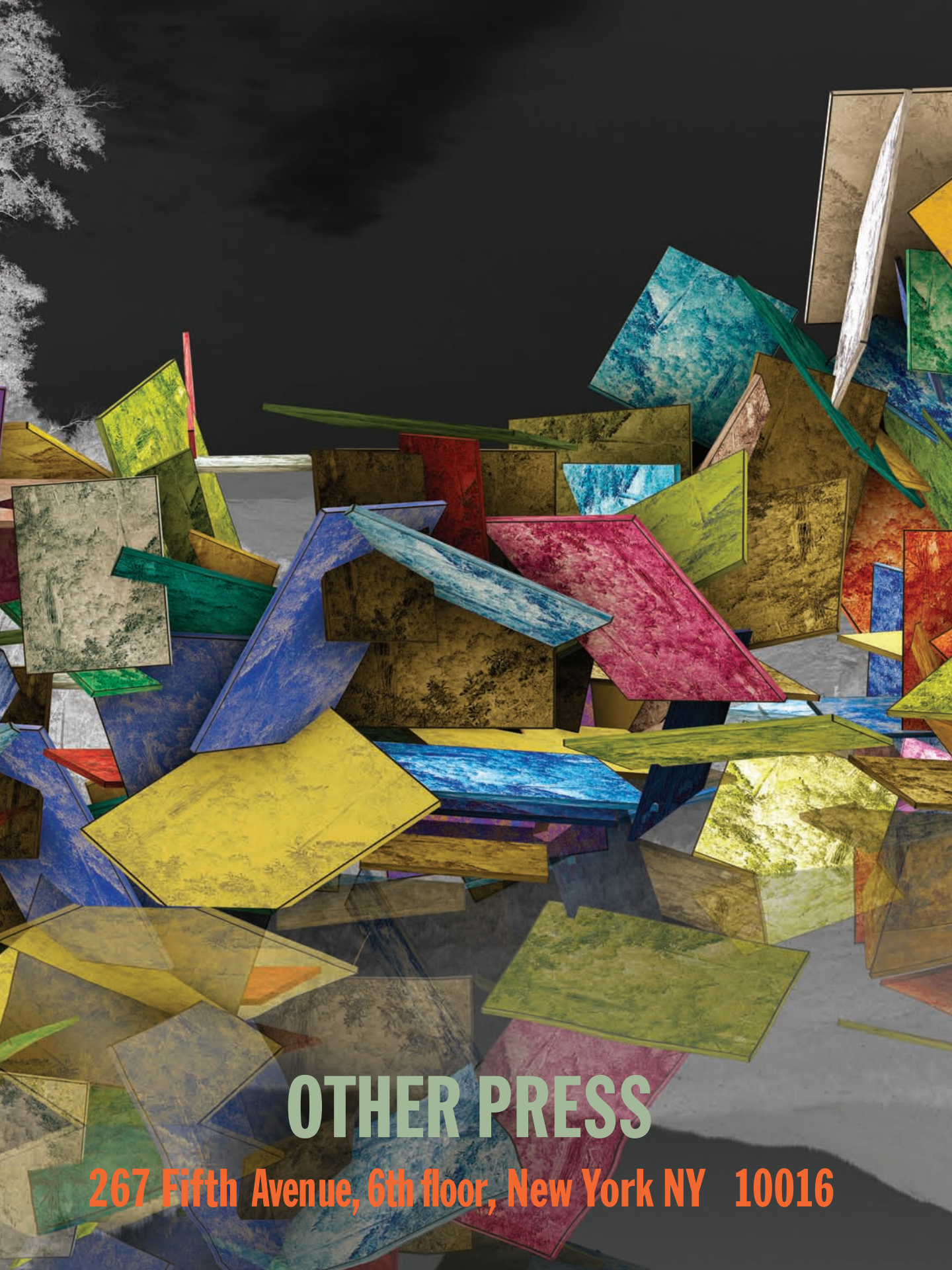
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