

OTHER PRESS

spring 2019

FEATURED ON THE COVERS:



GHIORA AHARONI

*THE REFRACTION SERIES
(THANK GOD FOR MAKING ME A WOMAN)
2018*

*Assemblage sculpture with phoropter,
tintype photographs, and phoropter lens
engraved with Hebrew phrase
12 x 6 x 4 inches each
ghiora-aharoni.com*

MISSION STATEMENT

OTHER PRESS publishes literature from America and around the world that represents writing at its best. We feel that the art of storytelling has become paramount today in challenging readers to see and think differently. We know that good stories are rare to come by: they should retain the emotional charge of the best classics while speaking to us about what matters at present, without complacency or self-indulgence. Our list is tailored and selective, and includes everything from top-shelf literary fiction to cutting-edge nonfiction—political, social, or cultural—as well as a small collection of groundbreaking professional titles.

Judith Gurewich
Publisher

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KEY

C: Canadian price

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CQ: carton quantity

(P): professional discount code applies

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Ayesha Harruna Attah grew up in Accra, Ghana, and was educated at Mount Holyoke College, Columbia University, and New York University. Her writing has appeared in the *New York Times Magazine*, *Asymptote*, and the 2010 Caine Prize Writers' Anthology. Attah is an Instituto Sacatar Fellow and was awarded the 2016 Miles Morland Foundation Scholarship for nonfiction. She lives in Senegal.

FROM **THE HUNDRED WELLS OF SALAGA**

Wurche had learned that European kings sat on thrones. The Asante kings sat on stools. Gonja kings and chiefs sat on skins. When you were made king, you were enskinned—given lion and leopard hides. The higher you were, the more power you had, the more sophisticated your animal skin. Said to have been sat on by Namba, Gonja's founding father, the skins of the Kpembe king were prized. Etuto sat on leopard skins, which had now been laid out in the farmhouse's courtyard. They were surrounded by a spread of mats woven in greens, reds, yellows and indigos, and leather poufs were plopped in every corner. The women outside Etuto's hut were fluffing pillows, straightening mats, setting down bowls of kola. The children of the farm jumped from pouf to pouf until Mma appeared and shooed them away. The slip of Wurche's new silk smock was so smooth, she felt as if she were wearing nothing. She missed the itch of her normal smocks and especially the worn smell of the ones she liked to repeat.

"You're worse than a wall gecko," Mma often said to her, because geckos always went back to the same place.

Mma, noticing Wurche, rushed over to her, scooped a vial of kohl from between her breasts, and started applying it to Wurche's eyes. She then doused her in a fragrance both holy and lucky because, its vendor said, it had come all the way from Mecca.

"You look beautiful," said Mma. Wurche felt naked. And strangely afraid.

Ayesha Harruna Attah

THE HUNDRED WELLS OF SALAGA

Based on true events, a story of courage, forgiveness, love, and freedom in precolonial Ghana, told through the eyes of two women born to vastly different fates.

Aminah lives an idyllic life until she is brutally separated from her home and forced on a journey that transforms her from a daydreamer into a resilient woman. Wurche, the willful daughter of a chief, is desperate to play an important role in her father's court. These two women's lives converge as infighting among Wurche's people threatens the region, during the height of the slave trade at the end of the nineteenth century.

Through the experiences of Aminah and Wurche, *The Hundred Wells of Salaga* offers an inside look at what it was like to live and think in Africa before the colonial era.

PRAISE FOR *THE HUNDRED WELLS OF SALAGA*:

"A skillful portrayal of life in precolonial Ghana emphasizes distinctions of religion, language, and status...[Attah] has a careful eye for domestic and historical detail."

— THE GUARDIAN

"Attah expertly juggles the grand, brutal scope of Ghana's history with the mysteries of her family's past. The result is a novel that's as sweeping as it is intimate—a wholly immersive story that explores loss and dignity with wit, wisdom, and astounding compassion."

— GRANT GINDER, author of *The People We Hate at the Wedding*

"With this necessary examination of West African slavery as it was experienced in West Africa, Ayesha Harruna Attah presents not only a fresh perspective on the transatlantic human trade, but a nuanced exploration of the human heart."

— NANA EKUA BREW-HAMMOND, author of *Powder Necklace*

"An instant modern classic. Gave me the same feeling as when I finished reading Things Fall Apart; like something deep within me had shifted and would never be the same again."

— JJ BOLA, author of *No Place to Call Home*



FEBRUARY 2019 | on sale 2/5/2019

\$16.99 / \$22.99C

Paperback Original with flaps | 5 1/4 x 8" | 240 pages

978-1-59051-995-0 | CQ 24

E-book 978-1-59051-996-7

FICTION

Rights: North America

Proprietor: Cassava Republic Press, Emma Shercliff

(emma.shercliff@cassavarepublic.biz)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to women's, race relations, and literary interest media
- Author appearances by request
- National advertising campaign
- Book club promotions



© 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 bestselling crime series. Before her career in law enforcement, Rogneby was a singer and member of the pop group Cosmo4.

Agnes Broomé is a literary translator and Preceptor in Scandinavian at Harvard University. She holds a PhD in Translation Studies, and her translations include August Prize winner *The Expedition* by Bea Uusma.

FROM **ANY MEANS NECESSARY**

Naturally, I hadn't planned on losing all my money to a blackmailer. When I tried to explain the situation to Armand, he gave me a look that chilled me to the bone. He squinted and asked me in his formal, French-accented English to repeat what I had just said about the money I owed him. Said he thought it had sounded as though I no longer had the money, but that he was certain he must have heard me wrong.

That man had the ability to make even me nervous.

Not until I told him I was planning a big new job did his eyes soften. As an experienced banker, he understood my thinking immediately. Very large sums in several different currencies. Which meant I would be in even greater need of his services to handle the conversion and laundering. I had been careful, however, not to be too specific about the timing and method.

After that he had left me alone for a while. But now he was back, demanding his money.

I rubbed my temples in an attempt to ease my headache while I waited for the elevator. As if that wasn't bad enough, another problem had now been dropped in my lap.

The bomber.

Alexandra and the entire senior management would be all over me, querying my work. As would a number of foreign security services and Europol. Swedish and international media would hound me with questions. I slumped against the elevator wall. Exhaled.

I had to try to get out of this assignment.



Leona: The Die Is Cast
PB | \$16.95/\$22.95C
978-1-59051-882-3

Jenny Rogneby

ANY MEANS NECESSARY

A LEONA LINDBERG THRILLER

In the highly anticipated sequel to *Leona: The Die Is Cast*, a corrupt detective deals with the emotional fallout of her actions while investigating a terrorist attack in the heart of Stockholm.

A man blows himself up outside the Parliament House in Stockholm, but miraculously survives. Was he a lone wolf, or are there more heinous acts to follow? Leona Lindberg is put on the case. But Leona, who has barely escaped her trials from the last case, is focused on other things. Her family is shattered, she is living under threat, and desperately needs liquid assets. It's lucky then, that she can think outside the box like no other detective. With one foot on each side of the law, she mounts a special operation of grand proportions. And the higher the risk, the higher the rewards

PRAISE FOR *LEONA: THE DIE IS CAST*:

"Jenny Rogneby is the new queen of Nordic noir. Her heroine is like no one else. And the way she writes! She grabs you and you just can't stop reading."

— DAVID LAGERCRANTZ, author of the #1 bestselling
The Girl in the Spider's Web (Millennium Series)

"Leona is caught in a downward spiral, as events take surprising turns to a stunning climax in the final pages. A bestseller in Scandinavia, this debut thriller by former police investigator Rogneby is the first in a series featuring the compelling, haunted Leona."

— BOOKLIST

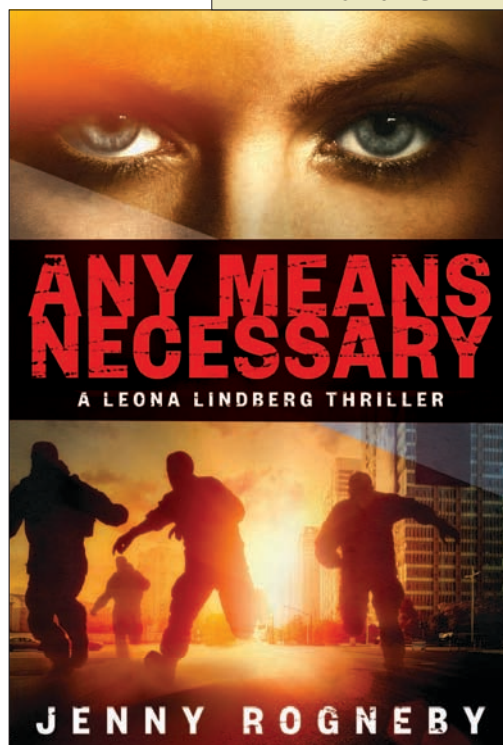
"Disturbing...[Rogneby] brings authenticity to this hard-boiled tale."

— PUBLISHERS WEEKLY

"Readers who enjoy rooting for the bad guy may find their match in Leona, who is reminiscent of Jeff Lindsay's serial killer hero Dexter...Swedish criminologist Rogneby has written an unusual and compelling crime novel."

— LIBRARY JOURNAL

PAPERBACK ORIGINAL



FEBRUARY 2019 | On sale 2/12/2019

\$16.99 / \$22.99C

Paperback Original | 5 ½ x 8 ¼" | 448 pages

978-1-59051-884-7 | CQ 24

E-book 978-1-59051-885-4

FICTION

Rights: World English (excl. Australia and New Zealand)

Agent: Elisabet Brännström, Bonnier Rights

(elisabet.brannstrom@bonnierights.se)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to crime, thriller, and Scandinavian interest media
- Author appearances by request



© Gialica Moro

Davide Enia was born in 1974 in Palermo, Italy. He has worked as a journalist and sports reporter, and has written, directed, and performed in plays for the stage and for radio. Enia has been honored with the Ubu Prize, the Tondelli Award, and the ETI Award, Italy's three most prestigious theater prizes. He lives and cooks in Rome.

Antony Shugaar is a writer and translator. His recent translations include *Kill the Father* by Sandrone Dazieri, *Ferocity* by Nicola Lagioia, and *Everything Is Broken Up and Dances* by Edoardo Nesi and Guido Maria Brera.

FROM **NOTES ON A SHIPWRECK**

The volunteers offered them cookies and cakes and hot tea. They said to each girl: "Welcome." The girls thanked them in low voices, "Merci," "Thank you," a little bow, a faint smile. They held the tea with both hands, close to their faces, to warm themselves at its touch. More thermal blankets were distributed. Paola went around collecting the packaging of the cookies and cakes and the empty plastic cups. She'd talk with the girls: "Where do you come from?" "*D'où venez-vous?*" "Welcome," "*Bienvenue.*"

She was smiling, as was Alberto, as were the other volunteers.

I was overwhelmed.

Paola came to my aid.

"Do you think that after everything they've been through, we can't welcome them with at least a smile? Come on, go get a thermos and pour some tea for the girls."

In the tent staffed by the medical personnel, the girls with the signs of scabies between their fingers were being tended to. There were two of them. They were waiting for the ambulance to come back.

There was only one bus, and in order to take them all to the Center, it had to make four trips. While they were waiting, the girls leaned against the low wall. Some of them sat on the ground.

Only then did I realize that there wasn't even a portable toilet on the wharf.

"What about when it rains?" I asked Paola.

"We all get wet, us and them," she replied.

My father was hunched on a rock near the metal gate. He'd mounted the new lens on his camera.

Okay, I told myself, at least here's a serious reason not to burst into tears.

I couldn't cry in front of my father.

Not even if it killed me.

I distributed cookies and cakes and tea.

Davide Enia

NOTES ON A SHIPWRECK

A STORY OF REFUGEES, BORDERS, AND HOPE

A moving firsthand account of migrant landings on the island of Lampedusa that gives voice to refugees, locals, and volunteers while also exploring a deeply personal father-son relationship.

On the island of Lampedusa, in the southernmost part of Italy, between Africa and Europe, Davide Enia looks in the faces of those who arrive and those who wait, and tells the story of an individual and collective shipwreck. On one side, a multitude in motion, crossing entire nations and then the Mediterranean Sea under conditions beyond any imagination. On the other, a handful of men and women on the border of an era and a continent, trying to welcome the newcomers. In the middle is the author himself, telling of what actually happens at sea and on land, and his desperate attempt to make sense of it all.

Enia reveals the emotional consequences of this touching and disconcerting reality, especially in his relationship with his father, a recently retired doctor who agrees to travel with him to Lampedusa. Witnessing together the public pain of those who land and those who save them from death, alongside the private pain of his uncle's illness, pushes them to reinvent their relationship, to forge a new and unprecedented dialogue that replaces the silences of the past.

PRAISE FOR **ON EARTH AS IT IS IN HEAVEN:**

"Enia, a playwright, is as adept at capturing the chaotic vibe of his native city...as he is at depicting the quick, furious violence of the boxing ring and the casual brutalities of boyhood."

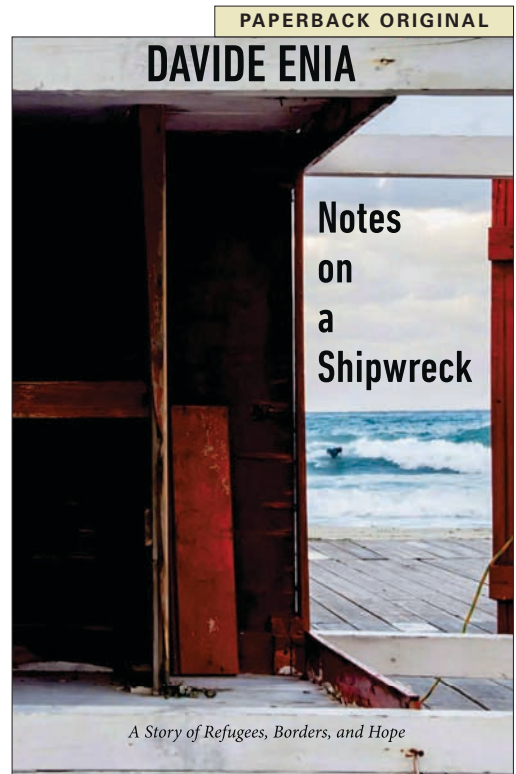
— **NEW YORK TIMES BOOK REVIEW**

"A gripping multigenerational saga...in Shugaar's nimble translation, the disparate themes and story lines come together naturally...challenging and intensely emotional."

— **BOOKLIST**

"Remarkable...Enia writes with passion and, though his savage subject matter rarely permits it, humor...He gives his readers a fully realized world."

— **NEW CRITERION**



FEBRUARY 2019 | on sale 2/19/2019

\$16.99 / \$22.99C

Paperback Original with flaps | 5 1/4 x 8" | 256 pages

978-1-59051-908-0 | CQ 24

E-book 978-1-59051-910-3

NONFICTION

Rights: World English

Agent: Carmen Prestia, Alferj e Prestia

(carmen@alferjeprestia.com)

- **National review and feature campaign including print, radio, and online coverage**
- **Targeted outreach to literary and translation interest media**
- **Promotion at regional trade shows**



© Costică Asciinte Archive, Romania

Mihail Sebastian was born in Romania in 1907 as Iosif Mendel Hechter. 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. His novel *For Two Thousand Years* was published in English in 2016.

Philip Ó Ceallaigh is a 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 **WOMEN**

He's taken a boat from the guesthouse's jetty, rowed to where the lake opens out and the view of the steep valley in the mountains looks symmetrical, and dropped anchor and flopped down on the bottom of the boat, with the oars dangling in the wavelets. Lazy and without a care, floating in the vast emptiness. He closes his eyes. He is engulfed by sunlight.

Earlier, in the common room, he again saw the young couple that recently arrived at the guesthouse and have taken the room situated on its own, across from the main building. A honeymoon, probably. She's impressive. She had entered shyly, her eyes and the hint of negligence in her attire suggesting to Stefan that she'd spent a torrid night. The aroma she left behind her seemed to fill the entire building. An aroma redolent of a sensual nest with warm pillows, and a sleepy female body you find yourself making love to in the gentle morning light.

—It's intolerable! It's contagious! There should be a law against it! says Stefan aloud to himself. In reply, a wavelet slaps the boat, a distant swimmer shouts something, and in the town the clock of the church of Saint François de Sales strikes ten.



For Two Thousand Years
PB | \$16.95/NCR
978-1-59051-876-2

Mihail Sebastian

WOMEN

A rediscovered classic from the author of *For Two Thousand Years*, this remarkable novel presents nuanced snapshots of love in the early twentieth century.

Stefan Valeriu, a young Romanian man who has just completed his medical studies in Paris, spends his vacation in the Alps, where he quickly becomes entangled with three different women. We follow Stefan after his return to Paris as he reflects on the women in his life, at times playing the lover, and at others observing shrewdly from the periphery.

Women's four interlinked stories offer moving, strikingly modern portraits of romantic relationships in all their complexity, from unrequited loves and passionate affairs to tepid marriages of convenience. In the same eloquent style that would characterize his later, more political writings, Mihail Sebastian explores longing, otherness, empathy, and regret.

PRAISE FOR **FOR TWO THOUSAND YEARS:**

"Remarkably pertinent to our time and place...elegiac and lyrical."

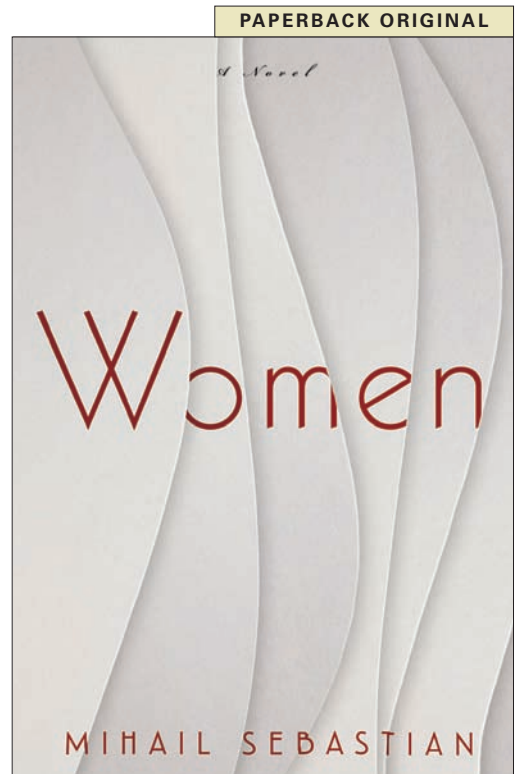
— **NEW YORK TIMES BOOK REVIEW**

"Scintillating...a fiery coming-of-age story introduced to the combustible material of extremist politics."

— **WALL STREET JOURNAL**, The Best New Fiction

"Nothing I have read is more affecting than Mihail Sebastian's magnificent, haunting 1934 novel, For Two Thousand Years."

— **PHILIPPE SANDS, THE GUARDIAN**, Best Books of 2016



MARCH 2019 | on sale 3/5/2019

\$15.99 / \$21.99C

Paperback Original with flaps | 5 1/4 x 8" | 192 pages

978-1-59051-954-7 | CQ 24

E-book 978-1-59051-955-4

FICTION

Rights: World English

Agent: Lucy Luck, C+W Agency

(lucy@cwagency.co.uk)

- **National review and feature campaign including print, radio, and online coverage**
- **Targeted outreach to literary and translation interest media**

FROM **ARTICLE 353**



Tanguy Viel was born in Brest in 1973. He is the author of several novels, including *Le Black Note*, *Cinéma*, *The Absolute Perfection of Crime* (winner of the Prix Fénéon and the Prix Littéraire de la vocation), *Beyond Suspicion*, *Paris-Brest*, *La Disparition de Jim Sullivan*, and, most recently, *Article 353* (winner of the Grand prix RTL-Lire and the Prix François Mauriac). He lives near Orléans, France.

William Rodarmor has translated some forty-five books and screenplays in genres from literary fiction to espionage and fantasy. In 1996 he won the Lewis Galantière Award from the American Translators Association for *Tamata and the Alliance*, by Bernard Moitessier. In 2017 he won the Northern California Book Award for fiction translation for *The Slow Waltz of Turtles*, by Katherine Pancol. He lives in Berkeley, California.

I was in a good position to see Antoine Lazenec coming, with those pointy shoes of his. I don't know why, but I've never liked shoes with pointed toes, those Italian shoes that look polished even in the rain. And it's not as if I was in the habit of starting with people's feet when I met them, but I was cutting the estate lawn and had my head down watching the mower move across the grass without hearing much of anything around me, so the first thing I saw were his leather shoes on the path, and also because they were so black and shiny against the white gravel. So I looked up and saw a guy, not too tall and almost bald, wearing a black jacket with his shirt collar open like a Parisian. He was looking at me without really smiling, waiting for me to turn the mower off. When I cut the motor there was this sudden silence, and he just said, Is all this for sale?

I could hear him jingling keys in his pocket while he looked at the château, as if he had taken in the whole property at a glance, the five acres facing the sea and the old freestone building, in a single "all this," and was already appropriating it. I could see his ivory or cream-colored sports car behind him gleaming in the sun, because it was sunny that day, see—we do get sunshine around here sometimes.

Yes, it's for sale, I said. The château and the five acres of the grounds, it's all for sale.

There was a silence as the two of us stood in the shade of the building, me wiping the damp grass off the mower blade, him standing in the calm weather—there was hardly any wind that day—with his hands still in his pockets

I could tell he was expecting something, so I said: Are you here to see the place?

That's right.

ARTICLE 353

This atmospheric noir novel retraces the steps that led to a murder off the coast of Brittany, probing the relationship between law and justice.

In a depressed town on France's northern coast, a man named Martial Kermeur has been arrested for the murder of real estate developer Antoine Lazenec after throwing him overboard. Called before a judge, Kermeur goes back to the beginning to explain what brought him to this desperate point: his divorce, his son's acting out, layoffs at his job, and, above all, Lazenec's dazzling project for a seaside resort. The temptation to invest all of your severance pay in a beautiful apartment with a view of the sea is great. But of course, this is only a plan in the works—or is it?

In this subtle, enthralling novel, Tanguy Viel examines not only the psychology of a crime, but also the larger social ills that may offer its justification.

PRAISE FOR **ARTICLE 353**:

"A powerful novel by an author who has become a master in the use of all the shades of gray."

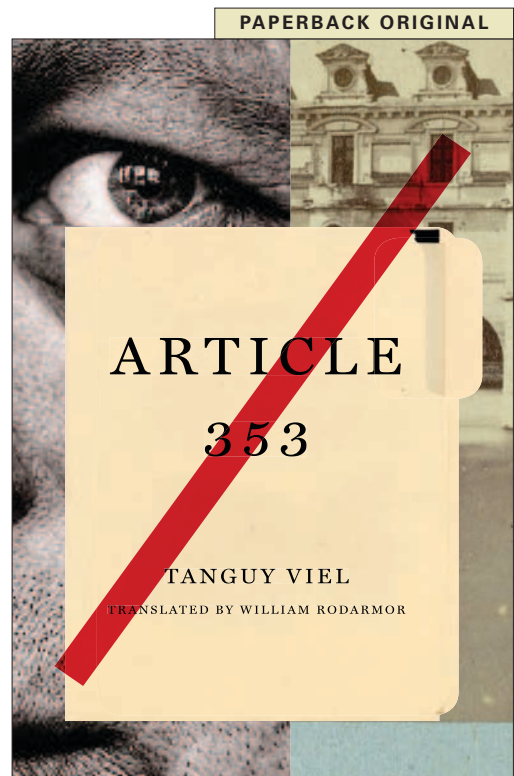
— **TÉLÉRAMA**

"[Viel] has a lot of talent...A great book."

— **L'OBS**

"Captivating and striking, Tanguy Viel's writing never lets us go."

— **LIBÉRATION**



MARCH 2019 | on sale 3/12/2019

\$15.99 / \$21.99C

Paperback Original | 5 1/4 x 8" | 160 pages

978-1-59051-933-2 | CQ 24

E-book 978-1-59051-934-9

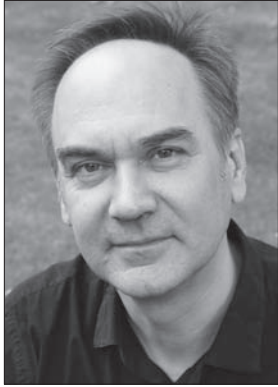
FICTION

Rights: World English

Agent: Georges Borchardt, Georges Borchardt, Inc.

(georges@gbagency.com)

- **National review and feature campaign including print, radio, and online coverage**
- **Targeted outreach to literary, psychological suspense, and translation interest media**
- **National print and online advertising**



© Cathy Bisour

Hervé Le Tellier is a writer, journalist, mathematician, food critic, and teacher. He has been a member of the Oulipo group since 1992 and one of the “Papous” of the famous France Culture radio show. His books include *A Thousand Pearls (for a Thousand Pennies)*, *Enough About Love*, and *Eléctrico W*.

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 *Eléctrico W*, winner of the French-American Foundation’s 2013 Translation Prize in Fiction. She lives in Kent, England.

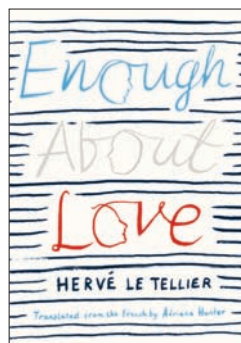
FROM **ALL HAPPY FAMILIES**

You could argue that plenty of old people die alone, when their friends have died off before them one by one. But friends were something my parents didn’t have. As a child, I was not surprised that no one, other than my grandparents and various cousins, ever visited us at home. For coffee, tea, or dinner. To a child, in the absence of any points of comparison, madness can appear to be the norm: after all, Romulus and Remus weren’t in the least amazed to be raised by a she-wolf, Mowgli by a bear, or Tarzan by great apes. It was only later that I became aware of how strange my normality was.

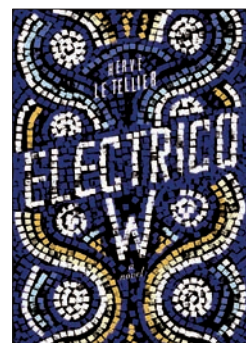
It’s fair to say that early on in their marriage, my mother and stepfather rented a very small Paris apartment, not very conducive to entertaining. But when I was nine they moved into a “character” apartment, as the ads like to call them, with a large tree-lined terrace looking out over the noisy boulevard Barbès and boulevard Ornano. It had unobstructed views of Montmartre and the Sacré-Coeur Basilica. This picture-postcard setting could have made it a party venue, revolutionizing their social life. Nothing changed.

Occasionally—but this was very rare—my parents were invited for a meal by, let’s call them acquaintances. I never saw my mother come home from one of these dinners anything but dissatisfied, disgruntled even. She would complain irritably, “To think we’ll have to return the invitation.”

My mother did not invite, she “returned” invitations.



Enough About Love
PB | \$15.95/\$21.95C
978-1-59051-399-6



Eléctrico W
PB | \$14.95/\$17.95C
978-1-59051-533-4

Hervé Le Tellier

ALL HAPPY FAMILIES

A MEMOIR

A prominent French writer delves into his own history in this eloquent reflection on dysfunctional family relationships.

Hervé Le Tellier did not consider himself to have been an unhappy child—he was not deprived, or beaten, or abused. And yet he understood from a young age that something was wrong, and longed to leave. Children sometimes have only the option of escaping, driven by their even greater love of life.

Having reached a certain emotional distance at sixty years old, and with his father and stepfather dead and his mother suffering from late-stage Alzheimer's disease, Le Tellier finally felt able to write the story of his family. Abandoned early by his father and raised in part by his grandparents, he was profoundly affected by his relationship with his mother, a troubled woman with damaging views on love.

In this perceptive, deeply personal account, Le Tellier attempts to look back on trying times without anger or regret, and sometimes even with humor.

PRAISE FOR *ELÉCTRICO W*:

"An engaging snapshot of these [characters'] briefly intersecting lives."

— *NEW YORK TIMES BOOK REVIEW*

"Romantic and atmospheric, this novel also benefits from a particularly fine sense of place and time...witty, sad, and interesting."

— *PUBLISHERS WEEKLY*

"Delicate handling of deep themes—loss, missed connections, meaninglessness—gives the novel an emotional charge."

— *KIRKUS REVIEWS*

PAPERBACK ORIGINAL



MARCH 2019 | on sale 3/26/2019

\$15.99 / \$21.99C

Paperback Original with flaps | 5 1/4 x 8" | 192 pages

978-1-59051-937-0 | CQ 24

E-book 978-1-59051-938-7

NONFICTION

Rights: World English

Proprietor: JC Lattès, Elsa Misson

(emisson@jclattes.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary and translation interest media



Francesca Manovani, © Éditions Gallimard

Yannick Haenel is the author of several novels, including *Introduction à la mort française* and *Évoluer parmi les avalanches*. *The Messenger*, published in France under the title *Jan Karski*, won the Prix Interallié and the Prix du roman FNAC in 2009. In Paris in 1997, he cofounded the avant-garde literary journal *Ligne de risque*.

Teresa Lavender Fagan is a freelance translator. She has published more than a dozen book-length translations, including Jean Bottéro's *The Oldest Cuisine in the World: Cooking in Mesopotamia* and Catherine Cusset's *Life of David Hockney*, forthcoming from Other Press.

FROM **HOLD FAST YOUR CROWN**

Because I was standing in front of that painting, in clear sight, constantly glancing around me, each time I turned to the entrance of the room, watching for Cimino to arrive, the guard kept catching my glance. Each time, she stared at me, and over time her look became harder: it had taken on an air not of disapproval (that would be excessive), but of slight, wary questioning: what I was doing there, standing for more than forty minutes in front of a painting, when I wasn't even looking at that painting (I was too preoccupied by Cimino's imminent arrival), but constantly looking around me, that's what the guard's look was expressing (and I couldn't blame her).

So that Michael Cimino would find me right away, I was armed with the book by Jean-François Lyotard on Malraux, which I was holding straight up, in front of my chest, as if I was trying to sell it, which, I could see, added to the bizarreness of my appearance, thus to the suspicions of the guard, who seemed increasingly nervous.

I then realized (I had been waiting almost an hour) that I didn't know what Michael Cimino looked like today; I had an idea of his face, but that face was probably the one he had had at the time of *Heaven's Gate*, at the height of his glory, which went back more than thirty years: each time I turned toward the entrance, I expected to see that Michael Cimino with the round cheeks of thirty years ago appear, with a cowboy hat and Ray-Bans, whose image I had seen everywhere at the time.

Yannick Haenel

HOLD FAST YOUR CROWN

An exasperated writer obsessed with American cinema embarks on an increasingly bizarre journey in this heady, engrossing novel.

A man writes an enormous screenplay on the life of Herman Melville. Not a single producer is interested in it. One day, someone gives him the phone number of the great American filmmaker Michael Cimino, legendary director of *The Deer Hunter* and *Heaven's Gate*. A meeting is arranged in New York, and Cimino reads the manuscript. What follows is a series of crazy adventures through Ellis Island, the Musée de la Chasse in Paris, and finally, a lake in Italy.

We run into Isabelle Huppert, Diana the hunting goddess, a Dalmatian named Sabbat, a diabolical neighbor, and two shady characters with conspicuous mustaches. There's also a pretty PhD student, an unpleasant concierge, and an aggressive maître d' who looks like Emmanuel Macron.

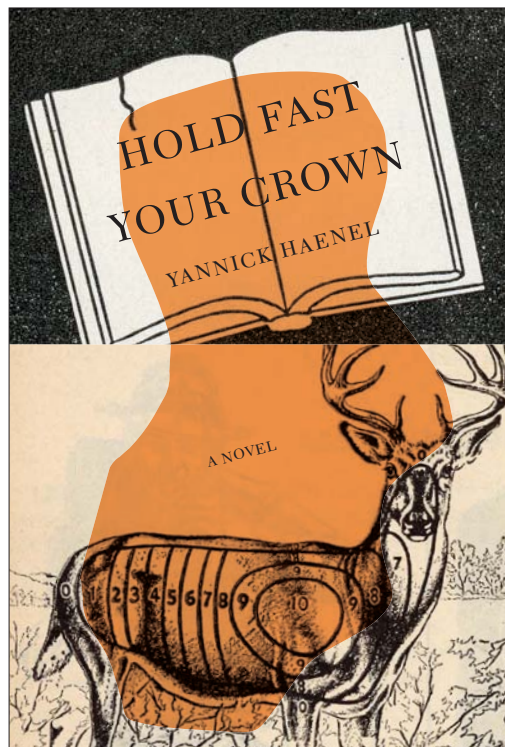
This improbable, insightful tale bridges the divide between cinema and literature in unexpected ways that are at once gratifying and profound.

PRAISE FOR *HOLD FAST YOUR CROWN*:

"Crazy, brilliant, addictive, and darkly poetic." —*LE FIGARO*

"Wonderfully mad." —*LE PARISIEN*

"A wild novel, a blaze of astounding images." —*L'OBS*



APRIL 2019 | on sale 4/2/2019

\$25.99 / \$34.99C

Hardcover | 5 ½ x 8 ¼" | 336 pages

978-1-59051-975-2 | CQ 12

E-book 978-1-59051-976-9

FICTION

Rights: World English

Proprietor: Éditions Gallimard, Anne-Solange Noble

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- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary, film, and translation interest media



© Ulf Andersen

Patrick Boucheron, born in 1965, is a French historian. He previously taught medieval history at the École normale supérieure and the University of Paris, and is currently a professor of history at the Collège de France. He is the author of twelve books and the editor of five, including *France in the World*, which became a bestseller in France.



© Nina Subin

Stéphane Gerson is a cultural historian and a professor of French studies at New York University. He has won several awards, including the Jacques Barzun Prize in Cultural History and the Laurence Wylie Prize in French Cultural Studies. He lives in Manhattan and Woodstock, New York, with his family.

It's early spring, 36,000 years ago. They are walking toward the cave. He, the youngest, follows behind, knowing how lucky he is. Last year, they stopped in the area only briefly. Everything had still been frozen, battered by the winds, and the game had been too scarce to support them for long. This year, spring has come earlier. The herds of horse and bison will be more abundant, so they've decided to spend the season here, pitch their tents in the shelter of the cave, by the river, at the foot of the path they are on. And he's going with them. When they arrive, the man who knows the cave best slips in to scout it out, emerging after a time to say that he hasn't detected any bear—in fact, they'd find only the dried carcass of a bear, one that had died in hibernation long ago. They enter, the boy still in the rear. The walls dance and flicker in the torchlight. The others stop, after traveling a considerable distance, and tell him to close his eyes. When he opens them, he is looking at rhinoceroses, painted in ochre, and also at lions and a mammoth. Not far away are handprints, stenciled in red, and one of them is pointed out to him as the mark left by the mother of his mother. He places his own hand on it and feels the cool, damp limestone. Continuing on their way, at a certain point, they lower their torches and hasten their steps. They glimpse reindeer in the distance, outlined in black, and, at a greater distance beyond them, horses, aurochs, and rhinos. But he can't be certain, and his eyes are drawn to a roaring fire at the entrance to a gallery. Who lit it? He passes close to it, and the smoke makes his eyes smart. He grips the tunic of the man in front of him as they slowly descend into the gallery where, when he's allowed to look, he sees the mystery of a world born of extraordinary violence. He feels that, even if he may not relate the story being told here to anyone, it has already changed the way he sees.

edited by **Patrick Boucheron**, English-language edition edited by **Stéphane Gerson**

FRANCE IN THE WORLD

A NEW GLOBAL HISTORY

A fresh, provocative history that renews our understanding of France in the world through short, intriguing articles ranging from prehistoric frescoes to Coco Chanel to the terrorist attacks of 2015.

Bringing together an impressive group of established and up-and-coming historians, this bestselling history conceives of France not as a fixed, rooted entity, but instead as a place and an idea in flux, moving beyond all borders and frontiers, shaped by exchanges and mixtures. Presented in chronological order from 34,000 BC to 2015, each chapter covers a significant year from its own particular angle—the marriage of a Viking leader to a Carolingian princess proposed by Charles the Fat in 882, the Persian embassy to the court of Louis XIV in 1715, the Chilean coup d'état against President Salvador Allende in 1973 that mobilized a generation of French left-wing activists.

France in the World combines the intellectual rigor of an academic work with the liveliness and readability of popular history. With a brand-new introduction aimed at an international audience, this English-language edition will be an essential resource for Francophiles and scholars alike.

PRAISE FOR **FRANCE IN THE WORLD**:

"After several decades of somnolence, academic history is a hit..."

Histoire mondiale de la France marks the arrival of a new generation of historians, full of energy and élan."

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"The result of a collective work worthy of the greatest interest."

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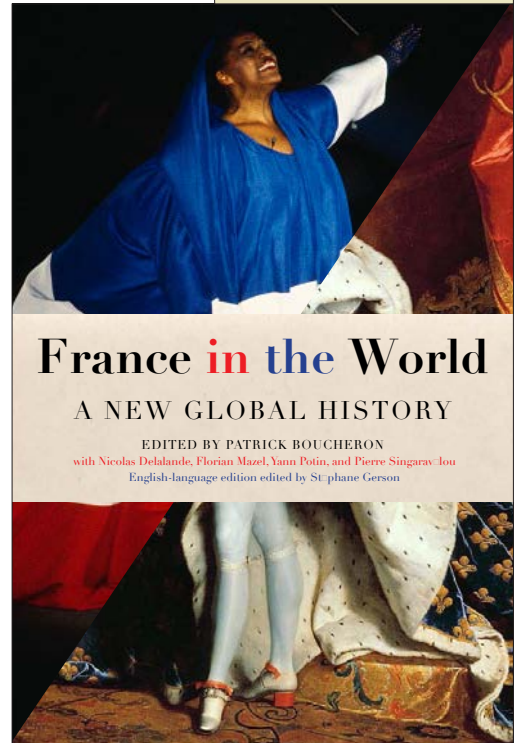
"It's unexpected, relevant, well done. A history of France that will count."

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"A historiographic landmark."

— **LE MONDE DES LIVRES**

PAPERBACK ORIGINAL



APRIL 2019 | on sale 4/9/2019

\$38.99 / \$51.99C

Paperback Original | 6 1/4 x 9 1/4" | 688 pages

978-1-59051-941-7 | CQ 24

E-book 978-1-59051-942-4

NONFICTION

Rights: World English

Proprietor: Éditions du Seuil, Jennie Dorny

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- Author appearances by request
- Library and academic marketing



© Astrid di Collanza

Véronique Olmi is an actor, playwright, and stage director who has written several novels, including the critically acclaimed *Beside the Sea* and *Cet été-là*, for which she received the Prix Maison de la Presse in 2011. She has also published two plays, *Une séparation* and *Un autre que moi*.

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 *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM **BAKHITA**

One evening, Bakhita sits on a bench in the garden at the end of her day's work. The last of the birds can be heard, it is always a surprise, this birdsong in the encroaching night. She listens to them and closes her eyes. The birds flit through the darkness, she senses the swallows' swift flight, the bats on their rounds, the wind in the palm trees, the occasional call of a toad. She opens her eyes again, the sky is closing in, dark and dense. The first stars are appearing, so small at first, like forgotten traces. She watches as they make the darkening sky grow bigger, and in that attentive evening, something in her wakes. This place is beautiful. This land of her ancestors, this Sudanese sky, is beautiful. And she wonders why the world is so beautiful. To whom we owe this. All the ugliness of mankind, she is familiar with that. The violence born of man's terrible anger. But the beauty, where does that derive from? This night hangs over the people of this world, free and immortal. And it speaks to her. As the earth did, remembering the suffering of slaves who came before her. Bakhita realizes that you can lose everything, your language, your village, your freedom. But not what you have given yourself. You do not lose your mother. Ever. It is a love as powerful as the beauty of the world, it is the beauty of the world. She brings her hand to her heart, and weeps, weeps tears of consolation. She was so afraid she would lose her.

Véronique Olmi

BAKHITA

A NOVEL OF THE SAINT OF SUDAN

Inspired by the true story of a former slave who became a saint, this poignant novel explores how a human being can survive the obliteration of her identity, and how kindness and generosity can be born out of profound trauma.

She recalls little of her childhood, not even her own name. She was barely seven years old when she was snatched by slave raiders from her village in the Darfur region of southern Sudan. In a cruel twist, they gave her the name that she will carry for the rest of her life: Bakhita, “the Lucky One” in Arabic. Sold and resold along the slave trade routes, Bakhita endures years of unspeakable abuse and terror. At age thirteen, at last, her life takes a turn when the Italian consul in Khartoum purchases her. A few years later, as chaos engulfs the capital, the consul returns to Italy, taking Bakhita with him. In this new land, another long and arduous journey begins—one that leads her onto a spiritual path for which she is still revered today.

With rich, evocative language, Véronique Olmi immerses the reader in Bakhita’s world—her unfathomable resilience, her stubborn desire to live, and her ability to turn toward the pain of others in spite of the terrible sufferings that she too must endure.

PRAISE FOR *BESIDE THE SEA*:

“A harrowing evocation of mental illness, and of one woman’s terrifying inability to bear the burdens of motherhood. A sustained exercise in dread for the reader, but a surprisingly sympathetic portrait nonetheless.”

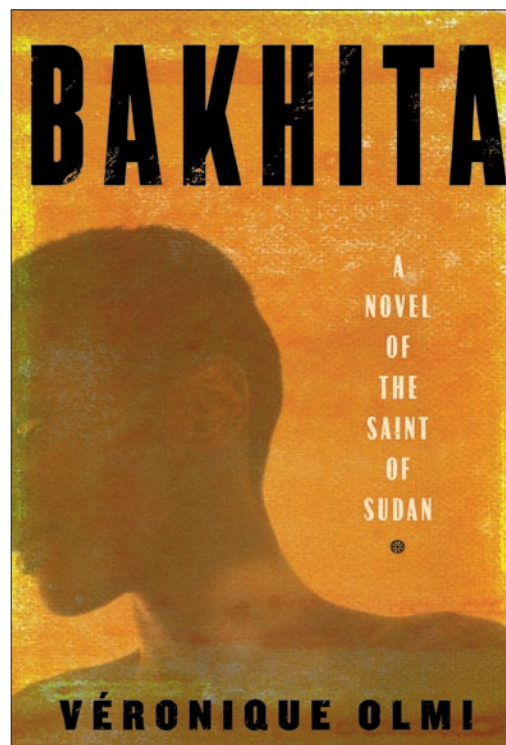
—LIONEL SHRIVER, author of *We Need to Talk about Kevin*

“Prose...filled with sad poetic sense and blunt, bleak realities, compellingly conveyed in Hunter’s colloquial English.”

—TIMES LITERARY SUPPLEMENT

“This is a mesmerizing portrait...it should be read.”

—THE GUARDIAN



APRIL 2019 | on sale 4/16/2019

\$27.99 / \$36.99C

Hardcover | 6 x 9" | 384 pages

978-1-59051-977-6 | CQ 12

E-book 978-1-59051-978-3

FICTION

Rights: World English

Proprietor: Albin Michel, Solène Chabanaïs

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© Ulla Montan

Lena Andersson is a columnist for *Dagens Nyheter*, Sweden's largest morning paper. Considered one of the country's sharpest contemporary analysts, she writes about politics, society, culture, religion, and other topics. Her fifth novel and English-language debut, *Willful Disregard*, was awarded the 2013 August Prize, Sweden's highest literary honor.

Saskia Vogel is from Los Angeles and lives in Berlin, where she works as a writer and Swedish-to-English literary translator. She has written on the themes of gender, power, and sexuality for publications such as *Granta*, *The White Review*, *The Offing*, and *The Quietus*. Her translations include work by leading Swedish writers such as Katrine Marçal, Karolina Ramqvist, and the modernist eroticist Rut Hillarp.

FROM **ACTS OF INFIDELITY**

Olof called a few days after the run had ended and suggested lunch at Blå Porten on Djurgården Island. The choice of location implied time for togetherness and immersion, the start of a new phase and a reorientation from old to new; it implied that Ester had been correct in her calculations, particularly because he wanted them to take the ferry instead of reaching Djurgården by bridge.

The day when everything would begin was upon her. They'd decided to meet at noon at the Djurgård ferry. Anticipation made it difficult for Ester to swallow. In her apartment, which she'd lived in for five years yet still hadn't furnished properly because she'd always been about to leave, hindered only by the fact that she didn't have anywhere to go, she spent the morning putting fresh sheets on the bed and, on the kitchen table, a wax cloth from the Ten Swedish Designers group which she'd bought the day before on Götgatan. Further down the hill, she'd found three beautiful Art Deco lamps, which were now on the windowsills. It was late November and forever dark. Ester counted on being able to light them for Olof in the afternoon.

At the stroke of twelve she was on the dock, waiting in the gray mist. It was one of those days when nothing seemed to be moving, all was still. Olof was fifteen minutes late. Ester was determined not to mention his tardiness, but saw that his movements were tinged with unease. Perhaps he was gripped by the thought of all that lay before him; this was a big step to take.



Willful Disregard
PB | \$15.95/NCR
978-1-59051-761-1

Lena Andersson

ACTS OF INFIDELITY

Like diving into the mind of a brilliant, infuriating friend, this novel dissects the experience of “the other woman” with tremendous wit and insight.

When Ester Nilsson meets the actor Olof Sten, she falls madly in love. Olof makes no secret of being married, but he and Ester nevertheless start to meet regularly and begin a strange dance of courtship. Olof insists he doesn't plan to leave his wife, but he doesn't object to this new situation either...it's far too much fun.

Ester, on the other hand, is convinced that things might change. But as their relationship continues over repeated summers apart, and winters full of heated meetings in bars, she is forced to realize the truth: Ester Nilsson has become a mistress.

Ester's and Olof's entanglements and arguments are the stuff of relationship nightmares. Cutting, often cruel, and written with piercing humor, *Acts of Infidelity* is clever, painful, maddening, but most of all perfectly, precisely true.

PRAISE FOR *ACTS OF INFIDELITY*:

“A novel of heartbreak told with intellectual rigor. It gripped me from first page to last. Fantastic!”

—ALICE SEBOLD, author of *The Lovely Bones*

“A razor-sharp take on being a mistress...Andersson adroitly juxtaposes contemporary practice against human nature; the epilogue is a pure gut punch delivered to everyone: the married, the single, the hopeful, the desperate.”

—LITERARY HUB

“A thoughtful and sharp exploration of how our culture views infidelity.”

—ELLE (UK)

“Andersson (well served by Saskia Vogel's subtle translation) is an electrifying writer.”

—TIMES LITERARY SUPPLEMENT

PAPERBACK ORIGINAL

ACTS OF INFIDELITY

LENA ANDERSSON



APRIL 2019 | on sale 4/23/2019

\$16.99 / NCR

Paperback Original | 5 ½ x 8 ½" | 336 pages

978-1-59051-903-5 | CQ 24

E-book 978-1-59051-904-2

FICTION

Rights: US

Agent: Magdalena Hedlund, The Hedlund Agency
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- Author appearances by request

FROM **THE REPUBLIC**



© Kieke Keulemans

Joost de Vries, born in 1983, studied journalism and history in Utrecht. Since 2007 he has been an editor and literary critic at *De Groene Amsterdammer*. He burst onto the Dutch literary scene with *Clausewitz*, a biblio-thriller inspired by the work of one of his great heroes, Harry Mulisch. In 2013 he was awarded the Charlotte Köhler Stipendium, and his second novel, *The Republic*, won the Golden Book-Owl prize in 2014.

Jane Hedley-Prôle studied German and Dutch at the University of Liverpool, after which she settled in the Netherlands. Alongside her job at the Ministry of Foreign Affairs she works as a freelance translator. She has translated *Diaghilev: A Life* by Sjeng Scheijen (together with S. J. Leinbach), *The Fetish Room* by Rudi Rotthier and Redmond O'Hanlon, *We Are Our Brains* by D. F. Swaab, and many short stories.

The Wall Street Journal didn't mention this Philip de Vries once in its report, which was noticeably shorter and more superficial. The article was accompanied by a large black-and-white portrait photo of Brik, and a smaller one showing a few people standing together a little awkwardly, but with a kind of giggly, conspiratorial air, like a group of school children corralled together for a class photo. In its caption, the *Journal* identified the class members from left to right: "Walter Chilton, Dean of Cornell University, his wife Liddie Chilton, Nobel Prize winner Orhan Pamuk, and Philip de Vries, a student of Brik's."

In the photo De Vries was looking slightly away from the camera: he had a long nose that was perfectly eclipsed by his pronounced cheekbones and his big, blue angel-of-death eyes. He was smiling absently, wore a knitted tie, and had a high 1950s forehead and ash-blond hair that stood up effortlessly, as if someone just out of view had directed a wind machine at him with great precision.

Why was he mentioned at all in the caption? His name didn't appear once in the article. I'd never heard of him. He'd certainly never written anything for *The Sleepwalker*. He didn't have a Facebook page (who doesn't have a Facebook page?) and a Google search threw up only two hits. One was the website of a fraternity, the other of *Blondie*, a journal of Hitler Studies published by the universities of Groningen and Leuven, for which he'd once written a short piece, a review that didn't even run to 500 words, of a book that wasn't even relevant. "Unequal luminaries"? Who on earth knew him? Pippa had to clear this up. She'd been to the memorial service in New York after all. What had he said?

Joost de Vries

THE REPUBLIC

A gripping academic novel about deception and self-deception, ambition, the love of history as entertainment, and the hunt for the perfect enemy.

Josip Brik, larger-than-life pop philosopher, Hitler studies expert, and TV historian, has always found himself more attracted to the fictional representation of history than to history itself. When Brik falls from a hotel window in Amsterdam, the number one mourner is Friso de Vos, a young academic who has been Brik's right-hand man. However, Friso is forced to watch from the sidelines as his countryman Philip de Vries, whom he has never heard of, is interviewed again and again in the newspapers, and even on TV, about "his mentor," Josip Brik. When a large symposium for historians is organized in Vienna, Friso sees his opportunity to set the record straight and begins to impersonate Philip, with dangerous and hilarious results.

With a playful mix of literary and pop culture references, this novel immerses us in the world of the global intelligentsia, where the truth counts for less than what is said about it. Joost de Vries has written a biting academic satire, an absurd and exceptionally intelligent tale.

PRAISE FOR *THE REPUBLIC*:

"I came across the biggest talent in just about the youngest debut author, in Joost de Vries's novels Clausewitz and The Republic. Ironic, postmodern, intellectual, in short—highbrow in the way that good literature can (but doesn't have to) be."

—ARNOLD HEUMAKERS, *NRC HANDELSBLAD*

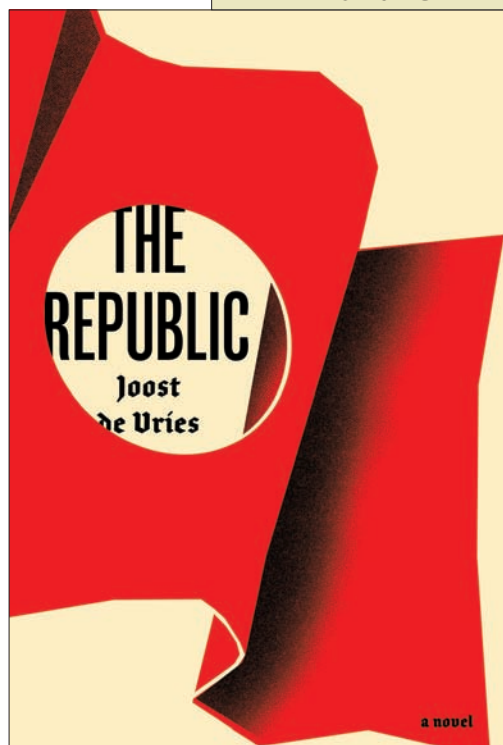
"Joost de Vries has written an uncompromisingly intellectual novel that can just as easily be called a matchless social comedy."

—KNACK FOCUS

"An enjoyable second encounter with a talented author."

—ELSEVIER

PAPERBACK ORIGINAL



APRIL 2019 | on sale 4/30/2019

\$16.99 / \$22.99C

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

978-1-59051-853-3 | CQ 24

E-book 978-1-59051-854-0

FICTION

Rights: US, Canada, and Philippines

Proprietor: Prometheus, Ronit Palache

(r.palache@pbo.nl)

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Francesca Manovani, © Éditions Gallimard

Catherine Cusset was born in Paris in 1963. A graduate of the *École normale supérieure* in Paris and *agrégée* in Classics, she taught eighteenth-century French literature at Yale from 1991 to 2002. She is the author of thirteen novels, including *The Story of Jane* and *L'autre qu'on adorait* (short-listed for the 2016 Prix Goncourt), and has been translated into seventeen languages. Cusset lives in Manhattan with her American husband and daughter.

Teresa Lavender Fagan is a freelance translator. She has published more than a dozen book-length translations, including Jean Bottéro's *The Oldest Cuisine in the World: Cooking in Mesopotamia* and Yannick Haenel's *Hold Fast Your Crown*, forthcoming from Other Press.

FROM **LIFE OF DAVID HOCKNEY**

It was an extraordinary summer. He left Mark's parents' house—they had become tired of the eccentricities of their son's friends—and moved to Brooklyn, where Ferrill had a small, comfortable apartment with thick carpeting that swallowed your feet, a TV, and a real bathroom. David didn't know anyone that young who lived in such a luxurious place. But the way Ferrill lived surprised him even more; you went into his place as you would a turnstile: you took a shower with him, you slipped into his bed, then you would leave. Free love, without ties, without jealousy, without guilt. Just pleasure to give and receive. It was the life David wanted. So long, Bradford! Even London seemed grim in comparison.

When he finally decided to contact the head of the department of prints at the Museum of Modern Art in New York, whose name Mr. Erskine had given him, another surprise awaited him: not only did the man know who he was, and said he had been eager to meet him—he had received a letter from Erskine recommending his brilliant protégé—not only did he look at the etchings that David had brought from London, but he bought them! David couldn't believe it. He was still a student and the MoMA in New York was acquiring his etchings. What generosity, and how easy life was in America!

LIFE OF DAVID HOCKNEY

With clear, vivid prose, this meticulously researched novel draws an intimate, revealing portrait of the most famous living English painter.

Born in 1937 in a small town in the north of England, David Hockney had to fight to become an artist. After leaving his home in Bradford for the Royal College of Art in London, his career flourished, but he continued to struggle with a sense of not belonging, because of his homosexuality, which had yet to be decriminalized, and his inclination for a figurative style of art not sufficiently “contemporary” to be valued. Trips to New York and California—where he would live for many years and paint his iconic swimming pools—introduced him to new scenes and new loves, beginning a journey that would take him through the fraught years of the AIDS epidemic.

A compelling hybrid of novel and biography, *Life of David Hockney* offers an insightful overview of a painter whose art was as accessible as it was compelling, and whose passion to create was never deterred by heartbreak or illness or loss.

PRAISE FOR *LIFE OF DAVID HOCKNEY*:

“Catherine Cusset magnificently pays homage to the artist, revisiting half a century of art history.”

— *LIRE*

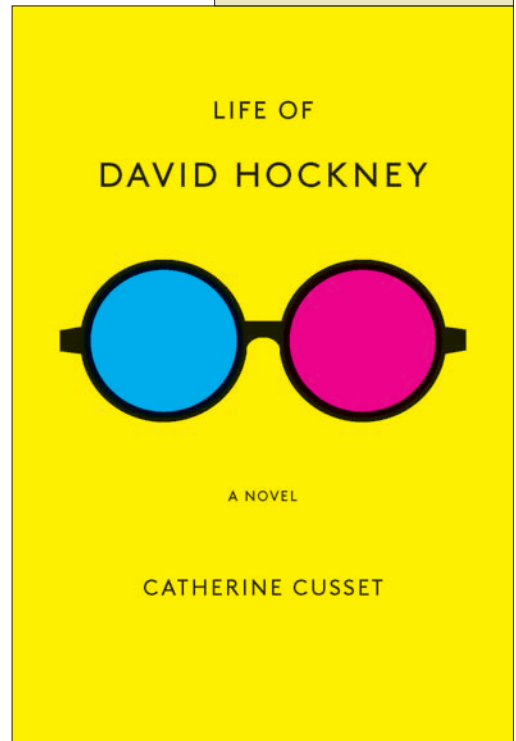
“At the heart of this exercise in admiration, David Hockney is not only the artist who loves swimming pools, beautiful boys, trees, and the English countryside. He also appears as a fragile hero.”

— *L’OBS*

“A work halfway between novel and biography, which plunges us into the fascinating world of the famous British figurative artist.”

— *LA PRESSE*

PAPERBACK ORIGINAL



MAY 2019 | on sale 5/14/2019

\$15.99 / \$21.99C

Paperback Original with flaps | 5 1/4 x 8" | 192 pages

978-1-59051-983-7 | CQ 24

E-book 978-1-59051-984-4

FICTION

Rights: World English

Proprietor: Éditions Gallimard, Anne-Solange Noble

(anne-solange.noble@gallimard.fr)

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



Jonathan Nossiter is a writer and prize-winning director of six feature films including *Mondovino*, which was nominated for a Palme d'Or. His previous book, *Liquid Memory*, won the World Gourmand Award for Best Book of Wine Literature. A trained sommelier, he's curated the wine lists for restaurants in New York, Paris, and Rio, including Balthazar and Il Buco. He was born in Washington DC and now lives in Rome with his three children.

FROM **CULTURAL INSURRECTION**

Tasting these wines that were so much less polished, less accommodating—sometimes downright crazy compared to what I knew—I began to feel the same sort of excitement that the anticonformist cinema of Fellini, Fassbinder, and Cassavetes had provoked in me more than twenty years before. I was tasting reds that were lighter bodied, more taut and acidic than the fuller, more alcoholic, sweeter wines that had dominated the marketplace since the “go-go, Coca-Cola, and cocaine” 80s. But the rupture with what had become conventional white wine was even more radical. Like a certain self-consciously spare indie filmmaking style of the 1980s, white wine had been neutered—either stripped of its content and made colorless and odorless or it touched the other extreme, made overstuffed and cloyingly sweet, like Hollywood’s 1980s love affair with bloated bimbos, steroidal special effects, and saccharine comedies.

In complete contrast, the natural white wines I was discovering were often tannic, aromatic, and deeply colored, sometimes even orangey-amber and always in a saline, bitingly acidic, down-to-earth register. These whites astounded me for their tactility and their vitality.

It took me a while to understand that I was tasting the shock of the new but also the shock of the old. As with any moment of cultural rupture, the act of innovation cannot have any enduring value unless it is also a profound regeneration of the past. In this case, I was tasting wines that I would discover were renewing, in a contemporary idiom, a tradition stretching back at least eight thousand years, a tradition sundered only after World War II with the global imposition of chemical agriculture.

Jonathan Nossiter

CULTURAL INSURRECTION

NATURAL WINE AND AGRICULTURE TO THE RESCUE

From the director of *Mondovino*, a lively discussion of the expanding world of natural wine that considers the movement as a potential remedy for our current cultural crisis.

What if, ten years from now, an artist—a filmmaker, for example—will have become as marginal and anachronistic as a blacksmith? What if the actors in the cultural world are on the brink of extinction, not about to disappear like prehistoric animals, but worse—submitting to the status quo? Absorbed by a marketplace that increasingly devalues true artistic work?

In *Cultural Insurrection*, award-winning filmmaker and sommelier Jonathan Nossiter considers these questions and offers a solution inspired by the rebellious, innovative figures transforming the way we produce and consume wine. This new generation of artisans, working closely with the earth to create exceptional natural wines, has assumed the role of dissenters that artists have abandoned, and we should look to them to revitalize contemporary art.

PRAISE FOR *LIQUID MEMORY*:

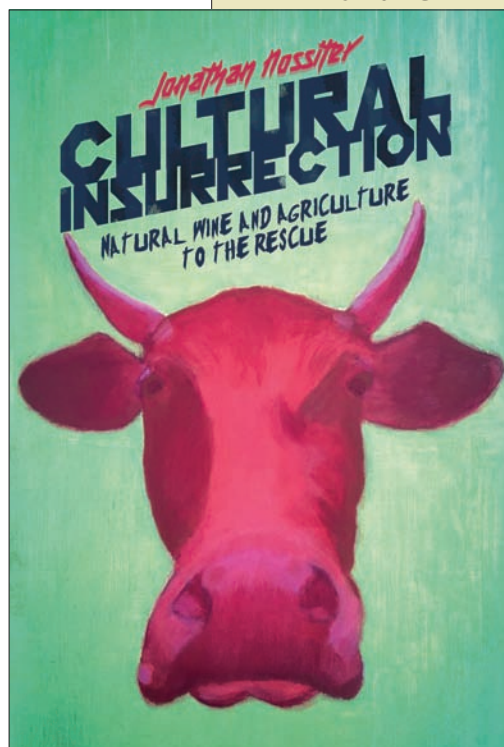
“Extremely entertaining...Nossiter makes a passionate case for the cultural importance of wine...Nossiter’s racy rudeness left me half-drunk with pleasure.”

— JIM HOLT, *NEW YORK TIMES BOOK REVIEW*

“[Nossiter’s] impassioned, personal book is a discursion into the slippery relationships between wine, taste, power, and memory... There are amusing scenes with such notables as Michelin-starred chef Alain Senderens and deft comparisons.”

— *PUBLISHERS WEEKLY*

PAPERBACK ORIGINAL



MAY 2019 | on sale 5/21/2019

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Paperback Original with flaps | 5 1/4 x 8" | 320 pages

978-1-59051-826-7 | CQ 24

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© Thron Ullberg

Jonas Bonnier is a screenwriter and journalist as well as a novelist. He was the CEO & President of the Bonnier Group from 2008 to 2014. Bonnier lives with his wife and two children in Miami.

Alice Menzies holds a master of arts in Translation Theory and Practice from University College London, specializing in the Scandinavian languages. She lives in London.

FROM **THE HELICOPTER HEIST**

Sami Farhan drove across Skeppsbron and through Blasieholmen. It was Tuesday morning, and the traffic in central Stockholm was still sparse. Across the water, he could see *af Chapman*, the ship that had been turned into a youth hostel. Its illuminated white hull lay quietly in the water, which was as black as a pool of ink.

He was out in good time. What he called being careful, others might call a need to be in control. He really was going to Frihamnen. But he was going there alone, not with his classmates from Kristineberg. For him, the hours behind a school desk were over, there wouldn't be any more lectures on cooking. He would never be able to give his family the life they deserved by slicing cucumber for cold buffets or pouring béarnaise sauce over filet mignon.

Today, that morning, was the first day of their new lives. And, like always, it was luck that had given him this chance. It hadn't been easy to find the money. He had gone in with everything he had, all the cash he'd been able to withdraw. Plus he had brought in other financiers. His brothers, first and foremost. They had mocked him, doubted him, and called him "the fishmonger." But they had still made the investment, like so many of his other friends and acquaintances. Karin's uncle had even stepped up, and all without her knowing a thing. Clean money being placed into a lawful business.

Jonas Bonnier

THE HELICOPTER HEIST

A NOVEL BASED ON TRUE EVENTS

A fast-paced, riveting novel inspired by the true story of a group of four young Swedish men who pulled off “one of the most spectacular heists of all time” (*Time*).

Sami has a new child to provide for, so after years of petty crime, he’s training as a chef. But when a business deal suddenly goes sideways, Sami is left wondering how he’ll provide for his newborn daughter.

Michel and his family fled a bloody civil war in Lebanon, and he grew up in the suburbs of Stockholm surrounded by poverty and criminals. He’s trying to turn over a new leaf, but the past just won’t let him go.

Niklas has traveled the world and made an effort to become the sort of person people talk about. He followed through on his vision... and no good has come of it.

Zoran is a businessman who knows everyone and seals a deal with a handshake. When he was young, the ambitious Yugoslavian had a dream—to get rich, by whatever means necessary.

And Alexandra? She’s the reason the four men found themselves plotting to rob a Stockholm cash depot in September 2009.

At first, the plan seems foolproof. Every contingency is covered, and the payoff will make them all rich for life. No one would even get hurt. But not everyone is who they seem. Even as the gang’s stolen helicopter is lifting off from the cash depot with \$6.5 million inside, questions remain unanswered. What secrets does each man hold?

PRaise for *THE HELICOPTER HEIST*:

“Skillfully constructed and immensely thrilling.”

— *SVENSKA DAGBLADET*

“The prose and depictions are effective, dense; the characters are neither glamorized rebels nor tough beasts, simply human...”

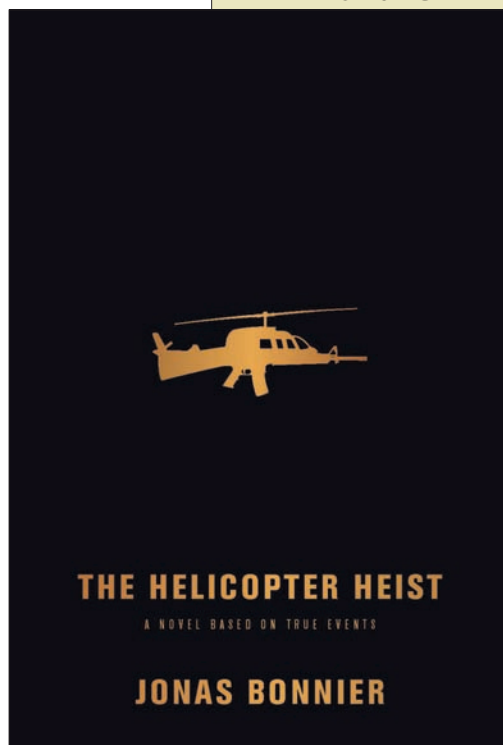
Read and learn, aspiring crime writers.” — *EXPRESSEN*

“A ferociously entertaining novel.” — *ARBETARBLADET*

“A tremendously thrilling, almost unimaginable story.”

— *SENIOREN*

PAPERBACK ORIGINAL



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\$17.99 / NCR

Paperback Original | 5 1/4 x 8" | 416 pages

978-1-59051-950-9 | CQ 24

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FICTION

Rights: US

Agent: Marie Gyllenhammer, Salomonsson Agency

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- Targeted outreach to translation, thriller, and literary interest media
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Malin Persson Giolito was born in Stockholm in 1969 and 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.

Rachel Willson-Broyles holds a bachelor's degree in Scandinavian Studies from Gustavus Adolphus College in St. Peter, Minnesota. She started translating while a graduate student at the University of Wisconsin-Madison, where she received a PhD in Scandinavian Studies in 2013. Her translation of Malin Persson Giolito's *Quicksand* was published in 2017. Willson-Broyles lives in St. Paul, Minnesota.

FROM **BEYOND ALL REASONABLE DOUBT**

"And it's a petition for a new trial. My God, Hans. Those are hopeless. You know it as well as I do. We might as well launch a campaign to get Stig Ahlin the Nobel Peace Prize. Our chance of succeeding would be about the same."

Hans Segerstad was no longer looking at her. He was digging through his bag. Music floated over from the bar. The dinner guests had begun to stir. He started by handing her a plastic folder of photographs.

"I didn't have the energy to scan these."

Sophia accepted the folder. Then Hans fished out two thumb drives. She took those too.

"Take this home, read it, and call me when you're done. You have to take this case. He needs help. Once you look at the material you'll agree. The preliminary investigation was substandard, the indictment was ill-founded, and with a single exception the chain of evidence was horribly weak. He never should have been convicted. But it's going to take time and money to do anything about it. Naturally I have no problem finding a different attorney for Stig Ahlin. Most of your colleagues would piss themselves with excitement if they got the chance to be seen in this context. But I'm asking you."

Then he sat up straight and looked Sophia in the eyes. She felt all her follow-up questions vanish.



Quicksand
PB* | \$16.95/\$22.95C
978-1-59051-947-9

Malin Persson Giolito

BEYOND ALL REASONABLE DOUBT

From the award-winning author of *Quicksand*, a gripping legal thriller that follows one woman's conflicted efforts to overturn what may be a wrongful conviction.

"I'm giving you a chance to achieve every lawyer's dream," said Sophia Weber's old professor. Freeing an innocent man.

Thirteen years ago, a fifteen-year-old girl was murdered. Doctor Stig Ahlin was sentenced to life in prison. But no one has forgotten the brutal crime. Ahlin is known as one of the most ruthless criminals.

When Weber discovers critical flaws in the murder investigation, she decides to help Ahlin. But her doing her utmost to get her client exonerated arouses many people's disgust. And the more she learns, the more difficult her job becomes. What kind of man is her client, really? What has he done? And will she ever know the truth?

PRAISE FOR *QUICKSAND*:

"This is the evolution of Scandinavian crime, in more ways than one."

— FREDRIK BACKMAN, author of *A Man Called Ove*

"A remarkable new novel...[Giolito] writes with exceptional skill... [Quicksand is] always smart and engrossing...Giolito keeps us guessing a long time and the outcome, when it arrives, is just as it should be."

— WASHINGTON POST

"[Quicksand] provides a razor-sharp view of modern Sweden and its criminal justice system, yet is a tonic for readers who have had enough of the brooding, often-bloody 'Scandi-crime' that has been so popular in recent years."

— NPR, BEST BOOKS OF 2017



JUNE 2019 | on sale 6/4/2019

\$16.99 / \$22.99C

Paperback Original | 5 1/4 x 8" | 448 pages

978-1-59051-919-6 | CQ 24

E-book 978-1-59051-920-2

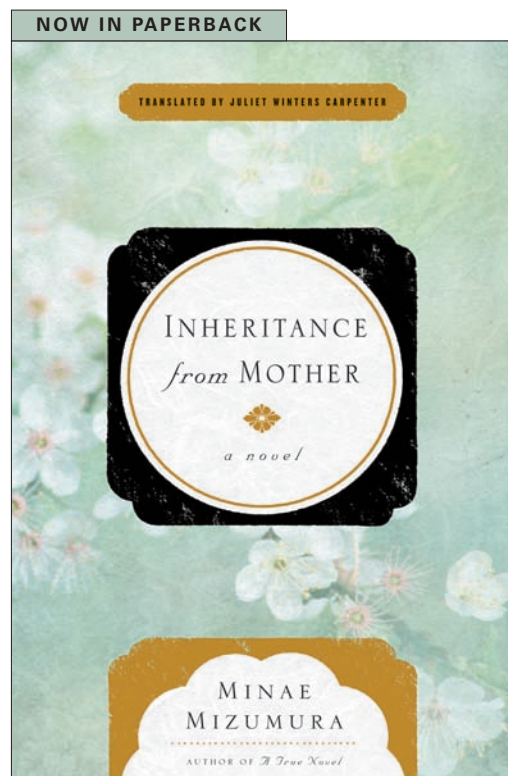
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INHERITANCE FROM MOTHER



APRIL 2019 | on sale 4/9/2019

\$17.99 / 23.99C

Paperback | 5 1/4 x 8" | 448 pages

978-1-59051-985-1 | CQ 24

E-book 978-1-59051-783-3

FICTION

Rights: World English

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(azuckerman@writershouse.com)

Minae Mizumura is one of the most important writers in Japan today. Born in Tokyo, she moved with her family to Long Island, New York, when she was twelve. She studied French literature at Yale College and Yale Graduate School. Her other novels include the Yomiuri Prize-winning *A True Novel* (Other Press, 2013); *The Fall of Language in the Age of English*; *Zoku meian* (Light and Dark Continued), a sequel to the unfinished classic *Light and Dark* by Natsume Soseki; and *Shishosetsu from left to right* (An I-Novel from Left to Right), an autobiographical work. She lives in Tokyo.

This Osaragi Jiro Award-winning novel demystifies the notion of the selfless Japanese mother and the adult daughter honor-bound to care for her.

Mitsuki Katsura, a Japanese woman in her mid-fifties, is a French-language instructor at a private university in Tokyo. Her husband, whom she met in Paris, is a professor at another private university. He is having an affair with a much younger woman.

In addition to her husband's infidelity, Mitsuki must deal with her ailing eighty-something mother, a demanding, self-absorbed woman who is far from the image of the patient, self-sacrificing Japanese matriarch. Mitsuki finds herself guiltily dreaming of the day when her mother will finally pass on. While doing everything she can to ensure her mother's happiness, she grows weary of the responsibilities of being a doting daughter and worries she is sacrificing her chance to find fulfillment in her middle age.

Inheritance from Mother not only offers insight into a complex and paradoxical culture, but is also a profound work about mothers and daughters, marriage, old age, and the resilience of women.

PRAISE FOR *INHERITANCE FROM MOTHER*:

"The story of how Mitsuki confronts a philandering husband and a dying mother illuminates a midlife conundrum that is both Japanese and universal."

— WASHINGTON POST

"The 66 chapters are brief, emotionally combustible..."

Mizumura craftily mixes the old with the new, creating a highly readable throwback to popular dime novels that replaces guilt with guilt and romance with real talk."

— WALL STREET JOURNAL

"There is admirable ambition in the way Mitsuki's story expands into a much larger portrait of middle-class anomie in a Japan still reckoning with its past and the paradoxes—and fraught compromises—of its identity."

— NEW YORK TIMES BOOK REVIEW

Pier Paolo Pasolini

translated from the Italian by Marina Harss

STORIES FROM THE CITY OF GOD

SKETCHES AND CHRONICLES OF ROME 1950–1966

edited by Walter Siti

A collection of the legendary filmmaker's short fiction and nonfiction from 1950 to 1966, in which we see the machinations of the creative mind in post-World War II Rome.

In a portrait of the city at once poignant and intimate, and as honest as if it were the author's journal, we find artistic witness to the customs, dialect, squalor, and beauty of the ancient imperial capital that has succumbed to modern warfare, marginalization, and mass culture. The sketches portray the impoverished masses that Pasolini calls "the sub-proletariat," those who live under Third World conditions and for whom simple pleasures, such as a blue sweater in a storefront window, are completely out of reach.

Pasolini's art develops throughout the works collected here, from his early lyricism to tragicomic outlines for screenplays, and finally to the maturation of his neorealism in eight chronicles on the shantytowns of Rome. The pieces in this collection were all published in Italian journals and newspapers, and later edited by Walter Siti in the original Italian edition.

PRAISE FOR *STORIES FROM THE CITY OF GOD*:

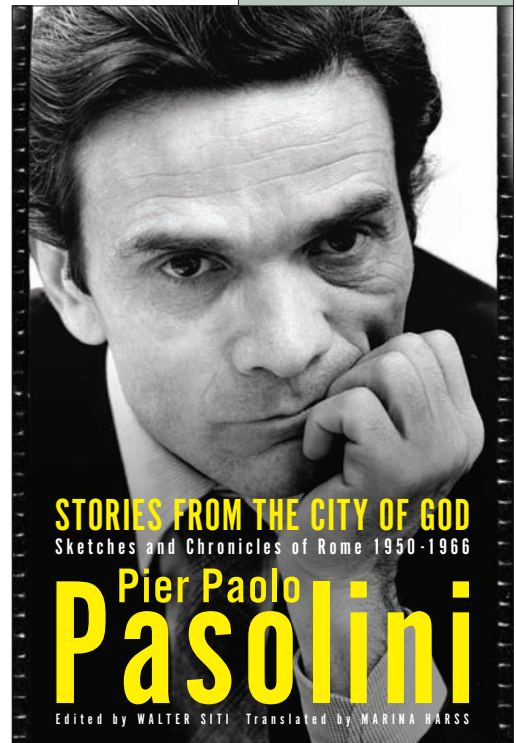
"It's an enriching experience to read through this collection and feel Pasolini passionately responding to the city, the culture, the people, and the country he knew like his own skin. His voice is like no one else's—immediate yet grounded in a brilliant and completely individual perspective, lyrical but never blindly romantic. In every single one of these pieces you feel his heroic modern sensibility taking hold, looking misery and cruelty in the eye without flinching, but also celebrating the best in people."

—MARTIN SCORSESE

"Pasolini should be better known in English as a writer—as a poet, novelist, and journalist—and this volume provides a good introduction."

—THE NEW YORKER

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FICTION

Rights: World English

Proprietor: Giulio Einaudi Editore S.p.A.

Pier Paolo Pasolini (1922–1975) was an internationally acclaimed writer, poet, critic, actor, director, and filmmaker. Among his most noted films are his epic masterpiece *Accattone*, *The Gospel According to St. Matthew*, *Teorema*, and *Salò, or the 120 Days of Sodom*. He was the author of several novels, most notably *The Ragazzi* (*Ragazzi di vita*), as well as short stories, essays, and poetry collections.

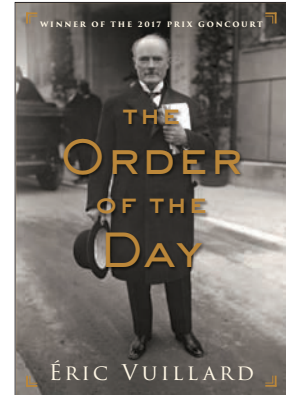
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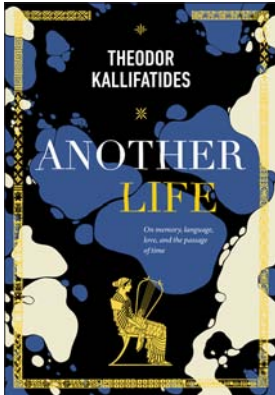
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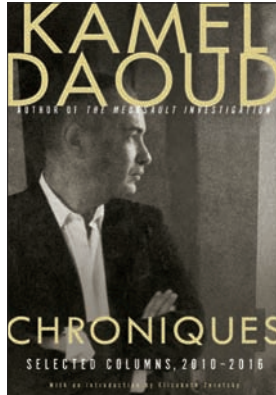
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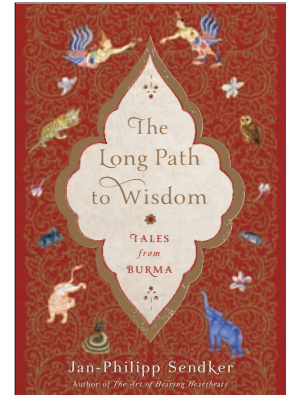
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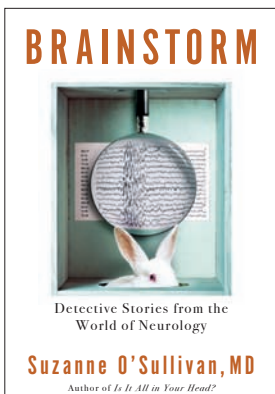
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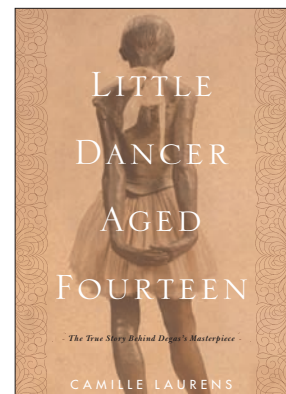
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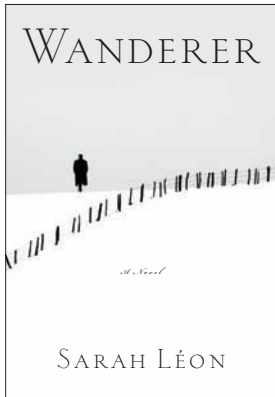


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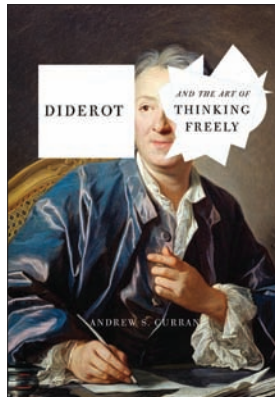


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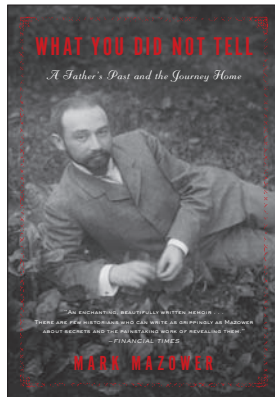
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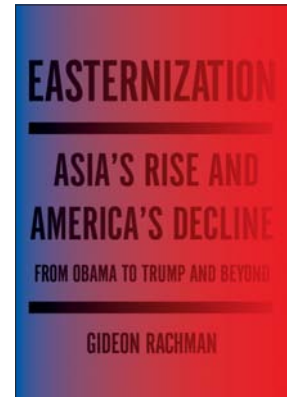
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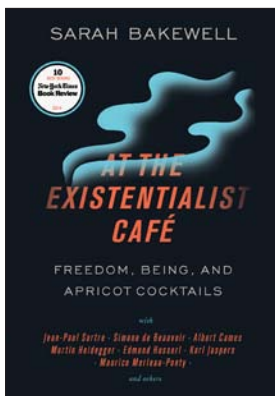
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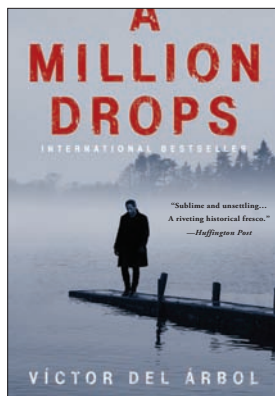
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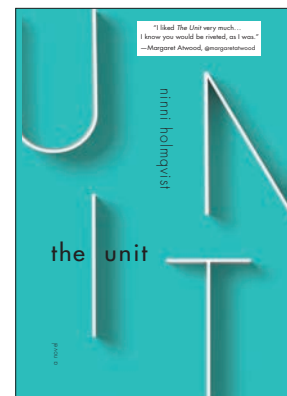
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ITALY:

Vicki Satlow
Vicki Satlow Literary Agency
Via Cenisio, 16
20154 Milano
Italy
PHONE: +39 02 48015553
FAX: +39 02 91390742
E-MAIL: vicki@vickisatlow.com

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KOREA:

Danny Hong
Danny Hong Agency
3F, 395-204 Seogyo-dong,
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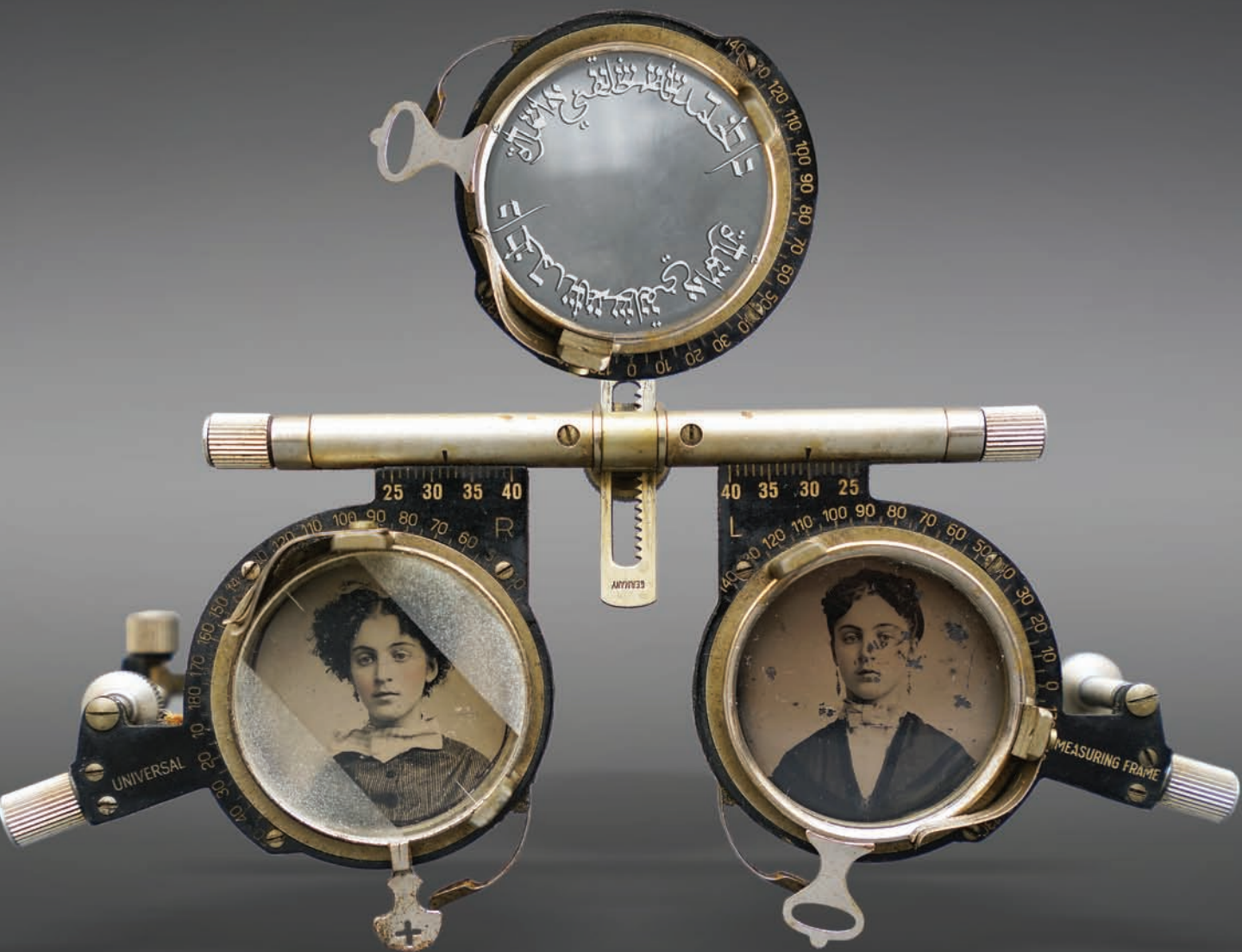
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