

# OTHER PRESS

*fall* 2015



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**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



**OTHER PRESS**

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CQ: carton quantity

(P): professional discount code applies

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**Kamel Daoud** is an Algerian journalist based in Oran, where he writes for the *Quotidien d'Oran*—the third largest French-language Algerian newspaper. He contributes a weekly column to *Le Point*, 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* won the Prix François Mauriac and the Prix des Cinq-Continents de la francophonie. International rights to the novel have been sold in twenty countries. A dramatic adaptation of *The Meursault Investigation* will be performed at the 2015 Festival d'Avignon, and a feature film is slated for release in 2017.

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

FROM **THE MEURSAULT INVESTIGATION**

Mama's still alive today.

She doesn't say anything now, but there are many tales she could tell. Unlike me: I've rehashed this story in my head so often, I almost can't remember it anymore.

I mean, it goes back more than half a century. It happened, and everyone talked about it. People still do, but they mention only one dead man, they feel no compunction about doing that, even though there were two of them, two dead men. Yes, two. Why does the other one get left out? Well, the original guy was such a good storyteller, he managed to make people forget his crime, whereas the other one was a poor illiterate created by God only, it seems, to take a bullet and return to dust—an anonymous person who didn't even have the time to be given a name.

I'll tell you this up front: the other dead man, the murder victim, was my brother. There's nothing left of him. There's only me, left to speak in his place, sitting in this bar, waiting for condolences no one's ever going to offer me. Laugh if you want, but this is more or less my mission: I peddle offstage silence, trying to sell my story while the theater empties out. As a matter of fact, that's the reason why I've learned to speak this language, and to write it too: so I can speak in the place of a dead man, so I can finish his sentences for him. The murderer has become famous, and his story's too well written for me to get any ideas about imitating him. He wrote in his own language. Therefore I'm going to do what was done in this country after Independence: I'm going to take the stones from the old houses the colonists left behind, remove them one by one, and build my own house, my own language.

Kamel Daoud

# THE MEURSAULT INVESTIGATION

**“A tour-de-force reimaging of Camus's *The Stranger*, from the point of view of the mute Arab victims.” – *The New Yorker***

He was the brother of “the Arab” killed by the infamous Meursault, the antihero of Camus’s classic novel. Seventy years after that event, Harun, who has lived since childhood in the shadow of his sibling’s memory, refuses to let him remain anonymous: he gives his brother a story and a name—Musa—and describes the events that led to Musa’s casual murder on a dazzlingly sunny beach.

In a bar in Oran, night after night, Harun ruminates on his solitude, on his broken heart, on his anger with men desperate for a god, and on his disarray when faced with a country that has so disappointed him. A stranger among his own people, he wants to be granted, finally, the right to die.

*The Stranger* is of course central to Daoud’s story, in which he both endorses and criticizes one of the most famous novels in the world. A worthy complement to its great predecessor, *The Meursault Investigation* is not only a profound meditation on Arab identity and the disastrous effects of colonialism in Algeria, but also a stunning work of literature in its own right, told in a unique and affecting voice.

## PRAISE FOR *THE MEURSAULT INVESTIGATION*:

*“[A] retelling of Albert Camus’s classic *The Stranger* from an Algerian perspective...[this] debut novel reaped glowing international reviews, literary honors, and then, suddenly, demands for [Daoud’s] public execution.”*

— **NEW YORK TIMES**

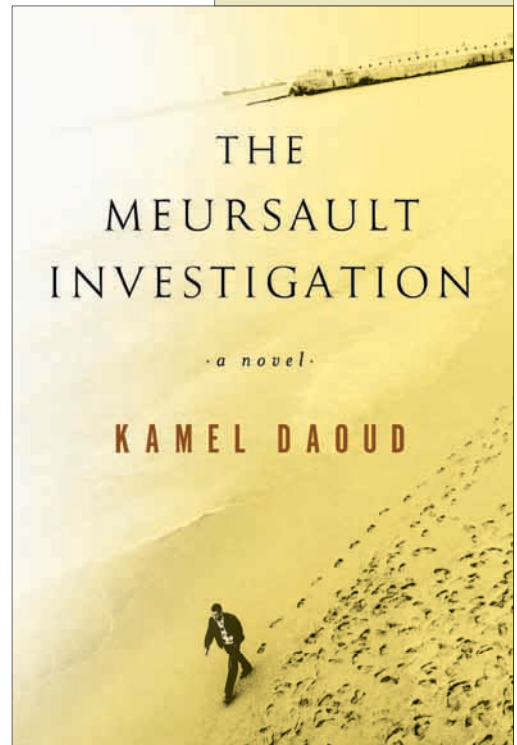
*“Daoud has said that his novel is an homage to Albert Camus’s *The Stranger*, but it reads more like a rebuke...Where Camus’s godless prose is coolly mathematical in its ratio of words to meaning...Daoud’s work conducts waves of warmth. The sand and the sea and the sky and the stars, which, for Camus, seem to negate life rather than affirm it, are, for Daoud, vital witnesses and participants in his existence.”*

— **ELISABETH ZEROFISKY, NEWYORKER.COM**

*“A superb novel...In the future, *The Stranger* and *The Meursault Investigation* will be read side by side.”*

— **LE MONDE DES LIVRES**

PAPERBACK ORIGINAL



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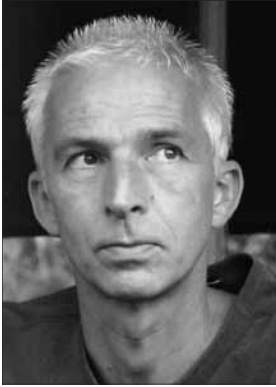
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- Author appearances in New York, and by request
- Library and academic marketing
- Advertising in *New York Times Book Review*, *New York Review of Books*, *Paris Review*, Litbreaker blog network



Completely unexpected and brilliantly done, Katherine Carlyle is the strongest and most original novel I have read in a long time... It's a masterpiece.

— PHILIP PULLMAN, author of the His Dark Materials trilogy



© Alan Pryke

**Rupert Thomson** is the author of nine highly acclaimed novels, including *Secrecy*; *The Insult*, which was short-listed for the Guardian Fiction Prize and selected by David Bowie as one of his 100 Must-Read Books of All Time; *The Book of Revelation*, which was made into a feature film by Ana Kokkinos; and *Death of a Murderer*, which was short-listed for the Costa Novel of the Year Award. His memoir, *This Party's Got to Stop*, was named the Writers' Guild Non-Fiction Book of the Year. He lives in London.

## FROM *KATHERINE CARLYLE*

Two days later, on September 8, I flag down a taxi on Corso Vittorio Emanuele II. I have a suitcase with me, and my new umbrella. Draped over my right arm is the cashmere coat my father gave me when I turned eighteen. I'm carrying my passport, several credit cards, and a printout of my boarding pass. Round my neck is my most valuable possession—a small, silver heart-shaped locket containing two pieces of my mother's hair, one blond and wavy, the other a glinting dark brown, almost metallic. The blond hair is what fell out when she first had chemotherapy. The brown is what grew back. I have closed my deposit account and withdrawn my savings. The money my mother left me. My inheritance. It's enough to keep me going for a while.

A few hours earlier, at dawn, I walked to the Ponte Mazzini, my phone in my hand. The city sticky-eyed, hungover. Still half-asleep. I stopped next to a lamppost in the middle of the bridge. White mist drifting above the river, a blurred pink sun. Leaning on the parapet, I held my phone out over the water and then let go. I thought I heard it ringing as it fell. Who would be calling so early? Massimo? Dani? I would never know. [...] Back in the apartment I downloaded Eraser and cleaned my hard drive, not just deleting my files but overwriting them so as to make retrieval more or less impossible. I left my laptop under the arch on Via Giulia with a note that said FREE COMPUTER. If I'm to pay proper attention, if this is to work, there's no option but to disconnect, to simplify. From now on, life will register directly, like a tap on the shoulder or a kiss on the lips. It will be *felt*.

Rupert Thomson

# KATHERINE CARLYLE

**In vitro fertilization provides the trigger for a young woman whose identity crisis and misguided fantasies take her on a mysterious and gripping journey to the end of the world**

In the late 1980s, Katherine Carlyle is created using IVF. Stored as a frozen embryo for eight years, she is then implanted in her mother and given life. By the age of nineteen, Katherine has lost her mother to cancer, and feels her father to be an increasingly distant figure. Instead of going to college, she decides to disappear, telling no one where she has gone. What begins as an attempt to punish her father for his absence gradually becomes a testing ground of his love for her, a coming-to-terms with the death of her mother, and finally the mise-en-scène for a courageous leap to true empowerment.

Written in the beautifully spare, lucid, and cinematic prose Thomson is known for, and powered by his natural gift for storytelling, *Katherine Carlyle* uses the modern techniques of IVF to throw new light on the myth of origins. It is a profound and moving novel asking who we are, and how we are loved.

## PRAISE FOR *KATHERINE CARLYLE*:

*"Rupert Thomson's twilight worlds have long enchanted many readers, and this road trip through a snow dome of mesmeric hallucinations is Thomson at his best."*

— RICHARD FLANAGAN

author of the Booker Prize-winning *The Narrow Road to the Deep North*

*"Written with the verve and detail of a spy novel, sleek and oddly honest, this is the fascinating story of Katherine Carlyle."*

— JAMES SALTER

author of *All That Is*

*"Smart, stylish, inventive, and always entertaining, Rupert Thomson displays enormous range as a novelist...I would read any book that Thomson wrote."*

— LIONEL SHRIVER

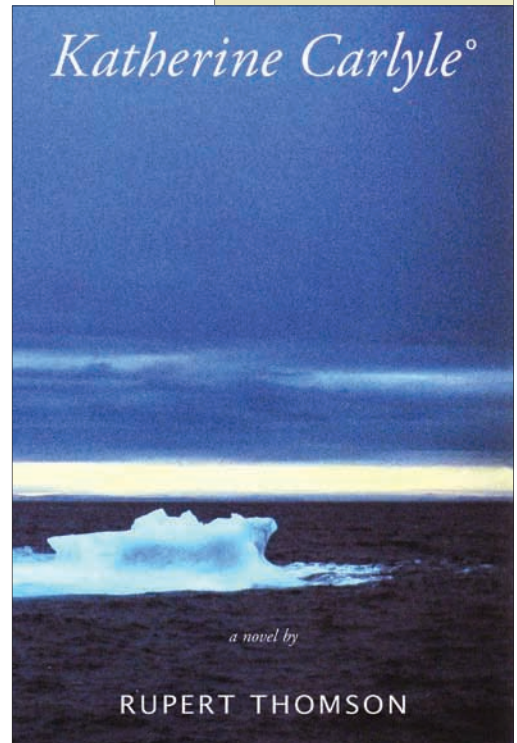
author of *Big Brother* and *We Need to Talk About Kevin*

*"[A] stealthy, intelligent, surreptitiously affective novel...Delivered in prose that is spare, cinematic, and masterfully controlled, Katherine Carlyle is at once seductively contemporary and suggestively fablelike: Frozen for grown-ups."*

— REBECCA MEAD

author of *My Life in Middlesmarch*

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- Featured title at BookExpo
- Reading group promotions and advertising
- Advertising in *New York Times Book Review*, *New York Review of Books*, *Paris Review*, Litbreaker blog network



© Kathleen Fifield

**Adam Fifield**'s work has appeared in the *New York Times*, *Washington Post*, *Christian Science Monitor*, *Chicago Sun-Times*, *Village Voice*, *Philadelphia Magazine*, and *Philadelphia Inquirer*, where he was a staff writer. He is the author of *A Blessing Over Ashes* (William Morrow, 2000), a memoir about his Cambodian foster brother. From 2007 to 2013, he served as the Deputy Director of Editorial and Creative Services at the U.S. Fund for UNICEF.

FROM *A MIGHTY PURPOSE*

A thin, white, slightly stooped American man in his late sixties walked into the tent. He wore an untucked, blue short-sleeved shirt with a bulging chest pocket. He glanced around and then asked: "Can someone get me a cup of water?" His voice was crisp, his words clipped. After someone handed him the water, he reached into his stuffed chest pocket and pulled out a plastic packet. He then produced a spoon. He tore open the packet, spilled its powdery contents into the cup of water and stirred it. The solution he had made was a mix of salts and sugars that can quickly halt the deadly effects of severe dehydration. He walked over to the mother and baby and cupped the child's head in one of his hands. He set the cup down and began to spoon the solution into the baby's mouth. The mother's eyes widened.

"Everything is all right," he told her gently as he fed the baby. "He will live. Your child will live." A man standing nearby translated the words. After about ten minutes, he stopped. He said aloud: "I want the same thing done for all the children here." Then he left.



Adam Fifield

# A MIGHTY PURPOSE

HOW UNICEF'S JAMES P. GRANT SOLD THE WORLD ON SAVING ITS CHILDREN

*"A remarkable visionary and results-driven leader...Grant's work is especially inspirational when you realize that he achieved success despite a world recession and global debt crisis in the 1980s. We can draw lessons from his leadership now, in our own tough economic times."*

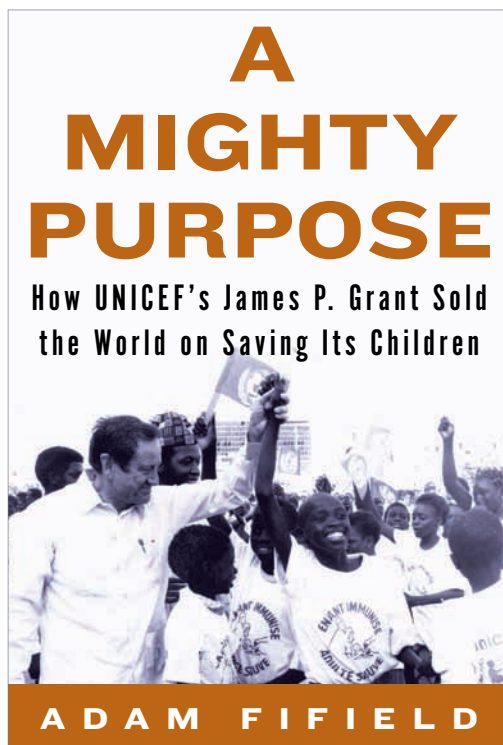
— **BILL GATES**, on Jim Grant

Nicholas Kristof hailed Jim Grant as a man who "probably saved more lives than were destroyed by Hitler, Mao, and Stalin combined." Nominated by President Jimmy Carter in 1979 to head UNICEF, Grant ran the United Nations agency for fifteen years and became the most powerful advocate for children the world has ever seen. To ensure that even children trapped by war received health care and immunizations, he brokered humanitarian ceasefires by exploiting the political self-interests of presidents and warlords alike. Grant at first met fierce resistance at the United Nations and in his own organization, and some thought his ideas were crazy and dangerous. But as he kept toppling obstacle after obstacle, he eventually won over even his most stubborn detractors. Grant spearheaded a near quadrupling of worldwide childhood immunization rates and launched a movement that profoundly altered the face of global health and international development.

PRAISE FOR **A BLESSING OVER ASHES**:

*"With A Blessing Over Ashes, Adam Fifield has written a Huckleberry Finn for the modern age."*

— **SAMUEL G. FREEDMAN**  
author of *Small Victories*



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- Library marketing
- Advertising in *New York Times Book Review*, *New York Review of Books*, Litbreaker blog network



© Christian Oth

**Deborah Solomon** is a nationally acclaimed art critic, journalist, and biographer. She writes primarily for the *New York Times*, and her weekly column, "Questions For," ran in the *New York Times Magazine* from 2003 to 2011. Her art reviews appear regularly on WNYC Radio. Solomon was educated at Cornell University and received a master's degree from the Columbia University School of Journalism. She lives in New York City with her family.

On a typical afternoon, Joseph Cornell might stop in at his local Bickford's restaurant for a cup of tea and a slice of cherry pie. One can see him now, a thin, wraithlike man at his own table, bent over a book while enjoying his snack. He reads intently, absorbed in a biography of Chopin or Goethe or some other formidable figure, pausing only to scribble a note on his paper napkin or to gaze with birdlike keenness at a waitress. Cornell was a great reader of biographies; his library included dozens of books on poets, musicians, and scientists, among others, and they attest at least partly to the difficulty he had in sustaining friendships. He fared better with the deceased. He loved to immerse himself in the lives of the illustrious dead, with whom his identification was intense, and who became his most valued coffee-shop companions as they sprang to life inside his bony box of a head.

One suspects it never occurred to Cornell that one day he himself would become the subject of a biography and that someone, somewhere, would perhaps sit down at a table in a coffee shop and open a book about him. The idea would have struck him as ludicrous, for his life was less a story than a strange situation. For most of his years, he resided with his mother and disabled brother in their small frame house on Utopia Parkway in Queens. Cornell was no bohemian, just a gaunt man in drab clothes whose days were spent mainly in his basement workshop, where he arranged marbles, metal rings, and other frugally poetic objects in small shadow boxes—and transported five-and-dime reality into his own brand of unreality, which to him was as real as the objects in his boxes.

Deborah Solomon

# UTOPIA PARKWAY

THE LIFE AND WORK OF JOSEPH CORNELL

**Deborah Solomon's definitive biography of Joseph Cornell, one of America's most moving and unusual twentieth-century artists, revised and reissued ten years later.**

Few artists ever led a stranger life than Joseph Cornell, the self-taught American genius prized for his enigmatic shadow boxes, who stands at the intersection of Surrealism, Abstract Expressionism, and Pop Art. Legends about Cornell abound—the shy hermit, the devoted family caretaker, the artistic innocent—but never before has he been presented for what he was: a brilliant, relentlessly serious artist whose stature has now reached monumental proportions.

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## PRAISE FOR *UTOPIA PARKWAY*:

*"Deborah Solomon's clear-eyed and sympathetic narrative does for [Cornell's] life what he, as an artist, did for his penny world... It is a book about Cornell I would not dare to have hoped for in our mean and deconstructionist age."*

— THE NATION

*"A principal virtue of this biography...is that it challenges in a very authoritative way the received idea of Cornell as merely the timorous recluse, the marginal artist of Utopia Parkway."*

— NEW YORK TIMES BOOK REVIEW

*"Fascinating reading...Skillfully weaving together fact, anecdote, and conjecture, Solomon brings Cornell's place in the art world and his legacy to artists of the younger generation into sharp focus."*

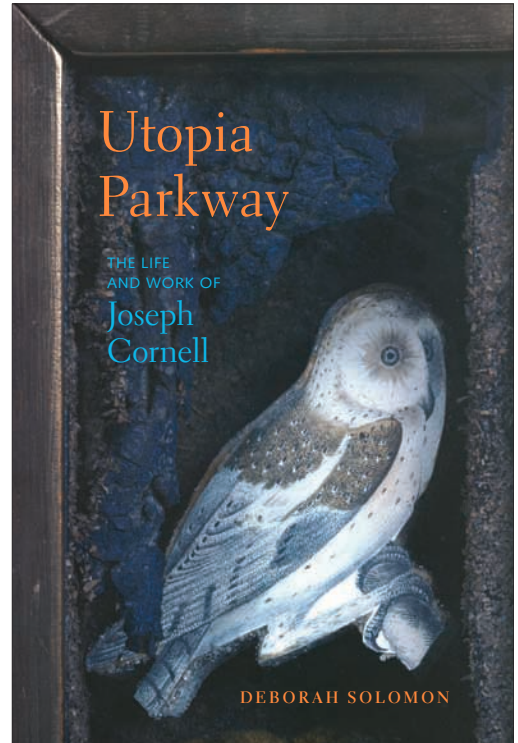
— BOSTON BOOK REVIEW

*"As perfectly composed, richly nuanced, and quietly surprising as one of Cornell's boxes."*

— CHICAGO TRIBUNE

*"Deborah Solomon's admirable biography illuminates the life of the man without diminishing the mystery of his art."*

— NEW YORK MAGAZINE



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- Author appearances by request
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FROM *EMBLEMS OF THE PASSING WORLD*

*Middle-Class Child*, 1926



The rain of gifts in which the child has grown  
Can be deduced from her small bright medallion,  
Her brand-new shoes, her black dress gay with braid,  
But most from the instinctive way she's laid  
Her hands contentedly across her lap,  
Confident she won't need to hit or grab  
To get the good things life has promised her.  
How could she know it's dangerous to wear  
A smile so merry and self-satisfied,  
When all her life has been arranged to hide  
The possibility of nemesis  
And put off the discovery of loss?  
Who could rebuke her when she acts as if  
She thought she were herself the greatest gift?

© Remy Kirsch



**Adam Kirsch** is the author of two collections of poems and several books of poetry criticism. A columnist for *Tablet*, he also writes for *The New Yorker* and *New York Review of Books*. He lives in New York City with his wife and son.

Adam Kirsch

# EMBLEMS OF THE PASSING WORLD

POEMS AFTER PHOTOGRAPHS BY AUGUST SANDER

**August Sander's photographic portraits of ordinary people in Weimar Germany inspire this uncanny new collection of poems by one of America's most celebrated writers and critics.**

Through his portraits of ordinary people—soldiers, housewives, children, peasants, and city dwellers—August Sander, the German photographer whose work chronicled the extreme tensions and transitions of the twentieth century, captured a moment in history whose consequences he himself couldn't have predicted. Using these photographs as a lens, Adam Kirsch's poems connect the legacy of the First World War and the turmoil of the Weimar Republic with moving immediacy and meditative insight, and foreshadow the Nazi era. Kirsch writes both urgently and poignantly about these photographs, creating a unique dialogue of word and image that will speak to all readers interested in history, past and present.

---

## PRAISE FOR ADAM KIRSCH:

*"Adam Kirsch is the most exciting, the most serious, and the most courageous young poet-critic in America."*

— JAMES WOOD

*"It is fashionable today to mourn the paucity of public intellectuals in America. Meet Adam Kirsch, one of the very best literary/cultural critics writing today—a critic in the grand tradition of Edmund Wilson or Lionel Trilling."*

— MARJORIE PERLOFF

*"Adam Kirsch is one of the best of our cultural and literary critics... He writes with stunning force and beautiful lucidity."*

— JANET MALCOLM



## Emblems of the Passing World

POEMS AFTER PHOTOGRAPHS BY AUGUST SANDER

ADAM KIRSCH

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© Suzan Woodruff

**Bruce Bauman** is the author of the novel *And the Word Was*. Among his awards are a COLA (City of Los Angeles) Fellowship in Literature, a Durfee Foundation grant, and a UNESCO/Aschberg Fellowship. His work has appeared in the *Los Angeles Times*, *Salon*, *BOMB*, *Bookforum*, and numerous anthologies and literary magazines. Bauman is an instructor in the CalArts MFA Writing Program and Critical Studies Department and has been Senior Editor of *Black Clock* literary magazine since its inception in 2003. Born and raised in New York City, he lives in Los Angeles with his wife, the painter Suzan Woodruff.

“Mr. Lively, if you or he won’t help me, I am going to die.”

Lively’s expression went dark as if the fuse to his emotional box had blown out. He uncrossed his legs and leaned back. “I’m leaving for Houston later tonight. It’s my granddaughter’s sweet sixteen tomorrow and I am not missing that. Family means something to me.” His slow Texas accent, laden with the air of gentility, unnerved Moses.

“If I can’t see him, I at least need to talk to him.”

Lively leaned forward, “May I be so bold as to ask you a favor?”

“Sure.”

“When you talk to your mother, Hannah, say hello for me.”

“So, you knew her?”

“We’d met when they were still married. Attractive woman.”

“So, you’ll help me?”

“I’ll try.” Using his cane he pushed himself up. They followed and all three turned toward the door.

\* \* \*

Jay and Moses rode the elevator in silence, attempting to absorb what they’d just seen and heard. As they stepped gingerly outside and crossed the street, Jay squeezed his hand. Suspicious Lively had planted a bug on them, she whispered, “You’re a good man, no matter who your father is.” She half-grinned. “Or how distasteful his friends are...”

That night, Moses, listening to Jay’s steady breathing, fell in and out of the semi-alert state where dreams seem real and reality seems dream-like. At 6 a.m. he pushed himself out of bed, the maxim he often stressed to his students racing through his head: One person’s version of history is another person’s version of an incomplete truth.

Bruce Bauman

# BROKEN SLEEP

Spanning 1940s to 2020s America, a Pynchon-esque saga about rock music, art, politics, and the elusive nature of love

Meet everyman Moses Teumer, whose recent diagnosis of an aggressive form of leukemia has sent him in search of a donor. When he discovers that the woman who raised him is not his biological mother, he must hunt down his birth parents and unspool the intertwined destinies of the Teumer and Savant families.

Salome Savant, Moses's birth mother, is an avant-garde artist who has spent her life in and out of a mental health facility. Her son and Moses's half-brother, Alchemy Savant, the mercurial front man of the world-renowned rock band The Insatiables, abandons music to launch a political campaign to revolutionize 2020s America. And then there's Ambitious Mindswallow, aka Ricky McFinn, who journeys from juvenile delinquency in Queens to being The Insatiables' bassist and Alchemy's Sancho Panza. Bauman skillfully weaves together these three characters' voices, the threads that intertwine them, and the histories that divide them, to create a vision of America that is at once sweeping, irreverent, and heartbreaking.

## PRAISE FOR *BROKEN SLEEP*:

*"Consuming multitudes of novels before it and after, Bruce Bauman's flipbook-epic spectacularly shuffles voice and memory—a careening travelogue on psychic terrains of fate, art, sex, madness, history, philosophy, rock 'n' roll, the personal political, and laws of identity for which no statute of limitations can exist. This is raging, inspiration-jacked literary insomnia at the deepest hour of our brilliant dreaming."*

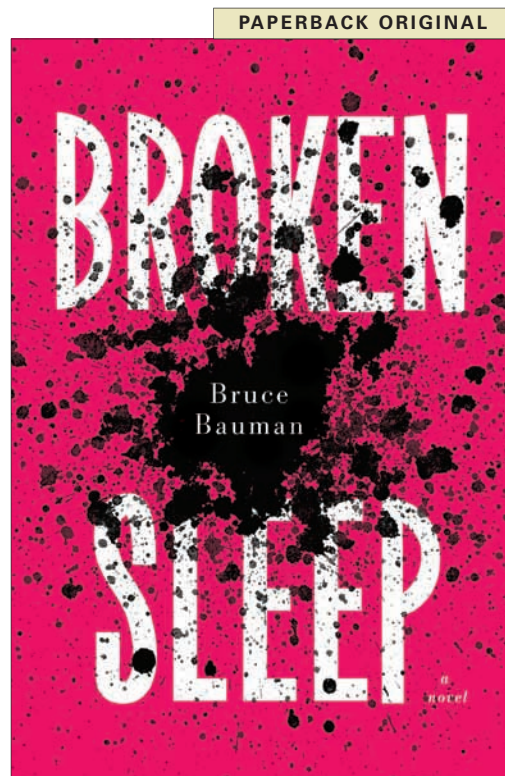
—STEVE ERICKSON

author of *These Dreams of You* and *Zeroville*

*"Broken Sleep is a stunning, original, unpredictable novel, with a mix of wild voices and riveting, driving stories. I love all the characters—the rebel Salome, sad Moses fighting for his life, the incredibly charismatic Alchemy, the much-abused Absurda, and that troublesome Mindswallow. The world that Bauman imagines is chilling and vivid, and there is an abundance of wisdom throughout the book, with startling insights on every page. The novel is a brilliant success—brave, wonderfully eccentric, utterly confident, and engrossing."*

—JOANNE SCOTT

author of *De Potter's Grand Tour*



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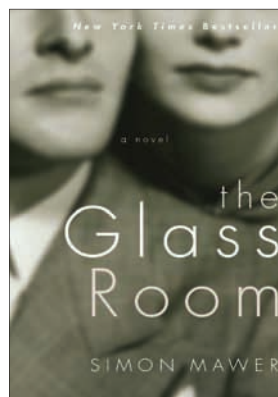
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**Simon Mawer** was born in 1948 in England. His first novel, *Chimera*, won the McKitterick Prize for first novels in 1989. *Mendel's Dwarf* (1997), his first book to be published in the U.S., was long-listed for the Man Booker Prize and was a *New York Times* Book to Remember for 1998. *The Gospel of Judas*, *The Fall* (winner of the 2003 Boardman Tasker Prize for Mountain Literature), and *Swimming to Ithaca* followed, as well as *The Glass Room*, his tenth book and eighth novel, which was short-listed for the Booker Prize. *Trapeze* (Other Press) was published in 2012.

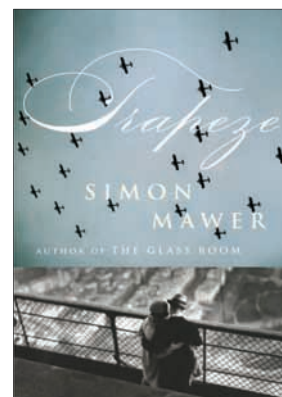
## FROM *TIGHTROPE*

Marian, of course, saw things quite differently. Level-headed, she played the dutiful and attentive daughter and friend. She tolerated the boredom. She walked, went swimming, played with the little girl and the tiresome older brother who couldn't keep his eyes off her. Doubtless her parents found it all very touching and a confirmation of the idea they had, that the break would do her good, get her away from her nightmares, bring her gently down to earth. But Marian Sutro was practiced in the arts of dissimulation. She knew when to laugh and when to argue—never too forcefully and always with a due concession at the end—when to show affection and when to show submission. She knew how to play the part, how to live her cover story as though it were her own.

“What a wonderful morning,” she would exclaim when she sat down at the breakfast table. “What’s the plan today?” As though a plan brought purpose to our stay. As though the future, either immediate or distant, might be given meaning. But inside she knew the awful abyss of indifference, the great void left by what had happened to her and what had happened as a result of her.



**The Glass Room**  
978-1-59051-396-5 **PB**  
\$14.95/NCR



**Trapeze**  
978-1-59051-527-3 **PB**  
\$15.95/NCR

Simon Mawer

FROM THE AUTHOR OF THE  
BEST-SELLING AND BOOKER PRIZE-  
SHORTLISTED **THE GLASS ROOM**  
AND **TRAPEZE**

# TIGHTROPE

An historical thriller that brings back Marian Sutro, ex-Special Operations agent, and traces her exploits in postwar London, where the Cold War is about to reshape old loyalties

As Allied forces close in on Berlin in spring 1945, a solitary figure emerges from the wreckage that is Germany. It is Marian Sutro, whose existence was last known to her British controllers in autumn 1943 in Paris. One of a handful of surviving agents of the Special Operations Executive, she has withstood arrest, interrogation, incarceration, and the horrors of Ravensbrück concentration camp, but at what cost? Returned to an England she barely knows and a postwar world she doesn't understand, Marian searches for something on which to ground the rest of her life. Family and friends surround her, but she is haunted by her experiences and by the guilt of knowing that her contribution to the war effort helped lead to the monstrosities of Hiroshima and Nagasaki. When the mysterious Major Fawley, the man who hijacked her wartime mission to Paris, emerges from the shadows to draw her into the ambiguities and uncertainties of the Cold War, she sees a way to make amends for the past and at the same time to find the identity that has never been hers.

A novel of divided loyalties and mixed motives, *Tightrope* is the complex and enigmatic story of a woman whose search for personal identity and fulfillment leads her to shocking choices.

---

## PRAISE FOR **THE GLASS ROOM**:

"[The Glass Room is] 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**

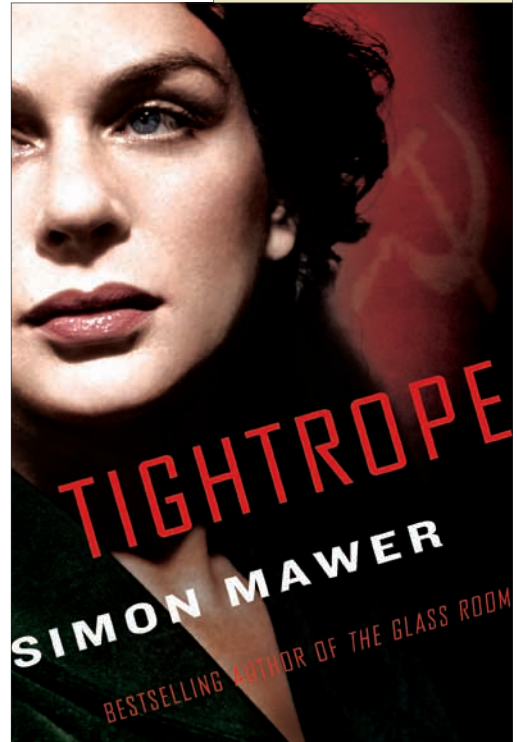
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## PRAISE FOR **TRAPEZE**:

"The book is full of the fascinating minutiae of espionage-aircraft drops, code-cracking, double agents, scrambled radio messages. There's a romance, too...Mawer exhibits a great feeling for suspense, and produces memorable episodes in dark alleyways, deserted cafes, and shadowy corners of Père Lachaise."

— **THE NEW YORKER**

PAPERBACK ORIGINAL



NOVEMBER 2015 | on sale 11/3/15

\$15.95 / NCR

Paperback Original with flaps | 5 ½ x 8 ¼" | 432 pages

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FICTION

Rights: U.S.

Agent: Peter Matson, Sterling Lord Literistic

(peter@sll.com)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to literary, women's fiction, Cold War history
- Author appearances in New York, and by request
- BookExpo featured title and author signing
- Advertising in *New York Times Book Review*, *New York Review of Books*, *Paris Review*, Litbreaker blog network



**Simon Critchley** is Hans Jonas Professor of Philosophy at the New School for Social Research in New York. His previous books include *On Humor*; *The Book of Dead Philosophers*; *How to Stop Living and Start Worrying*; *Impossible Objects*; *The Mattering of Matter* (with Tom McCarthy); *The Faith of the Faithless*; *Stay, Illusion!* (with Jamieson Webster), and *Bowie*. He is series moderator of “The Stone,” a philosophy column in the *New York Times*, to which he is a frequent contributor.

The idea begins with the ancient Greek poet Simonides, who was reciting a poem in a house when the ceiling collapsed. Somehow he escaped, while everybody else was crushed to death. Although the bodies of the victims were unrecognizably mangled by the gravity of the fall, Simonides was able to recall the precise places where the guests were sitting. With the association of memory with locus and location, the idea of a memory house, memory palace, or memory theater was born. The time of speech could be mastered by the spatial recollections of *loci*, of *topoi*. One would walk around in one’s memory as if in a building or, better, storehouse, inspecting the objects therein. Saint Augustine, trained as a teacher of rhetoric, even went looking for God in memory, only to discover there was “no place” where he could be found.

[...] This kind of artificial memory was common in antiquity. Seneca, a teacher of rhetoric, could recite two thousand names in the order in which they had been given. Simplicius, a friend of Saint Augustine, could recite Virgil backwards. (I once met a Swede at a party in Stockholm who could sing every Swedish entry to the Eurovision Song Contest since 1958—you just said the year, 1978 say, and he would begin: “Dinga, dinga dong / Binga, binga bong”). The striking images in a memory theater would arouse intense inner powers of visualization to aid recollection.



Simon Critchley

# MEMORY THEATER

From this renowned philosopher comes a debut work of fiction, at once a brilliant précis of the history of philosophy, a semiautobiographical meditation on the absurd relationship between knowledge and memory, and a very funny story

A French philosopher dies during a savage summer heat wave. Boxes carrying his unpublished papers mysteriously appear in Simon Critchley's office. Rooting through them, Critchley discovers a brilliant text on the ancient art of memory and a cache of astrological charts predicting the deaths of various philosophers. Among them is a chart for Critchley himself, laying out in great detail the course of his life and eventual demise. While waiting for his friend's prediction to come through, Critchley receives the missing, final box, which contains a maquette of Giulio Camillo's sixteenth-century Venetian memory theater, a space supposed to contain the sum of all knowledge. With nothing left to hope for, Critchley devotes himself to one final project before his death—the building of a structure to house his collective memories and document the remnants of his entire life.

---

## PRAISE FOR *MEMORY THEATER*:

*"Memory Theater is a brilliant one-of-a-kind mind game occupying a strange frontier between philosophy, memoir, and fiction. Simon Critchley beguiles as he illuminates."*

— DAVID MITCHELL, author of *The Bone Clocks*

*"Novella or essay, science fiction or memoir? Who cares. Chris Marker, Adolfo Bioy Casares, and Frances Yates would all have been proud to have written Memory Theater."*

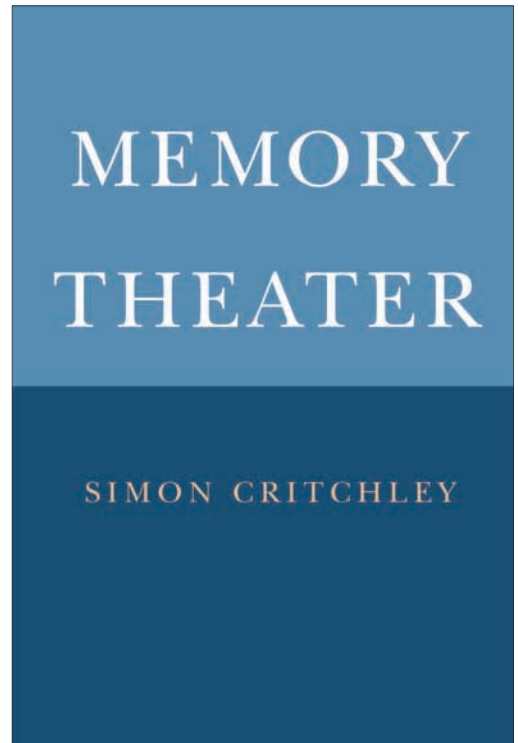
— TOM MCCARTHY, author of *C*

*"Simon Critchley is a figure of quite startling brilliance, and I can never begin to guess what he'll do next, only that it is sure to sustain and nourish my appetite for his voice. His overall project may be that of returning philosophical inquiry, and 'theory,' to a home in literature, yet without surrendering any of its incisive power, or ethical urgency...I read Memory Theater and loved it."*

— JONATHAN LETHEM, author of *Dissident Gardens*

*"[Critchley's] fiction debut is rich, profound, and very funny."*

— NICHOLAS LEZARD, *THE GUARDIAN*



NOVEMBER 2015 | on sale 11/17/15

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- Review and feature outreach to philosophy and idea columnists
- Author appearances in New York, and by request
- Advertising in *New York Times Book Review*, *Tweed's*, *Paris Review*, Litbreaker blog network



© Carlotta Luke

**Julian Borger** is the diplomatic editor for *The Guardian*. He covered the Bosnian War for the BBC and *The Guardian*, and returned to the Balkans to report on the Kosovo conflict in 1999. He has also served as *The Guardian*'s Middle East correspondent and its Washington bureau chief. Borger was part of the *Guardian* team that won the 2014 Pulitzer Prize for public service journalism for its coverage of the Snowden files on mass surveillance. He was also on the team awarded the 2013 Investigative Reporters and Editors (IRE) medal and the Paul Foot Special Investigation Award in the UK.

FROM *THE BUTCHER'S TRAIL*

Genocide challenges our idea of what it is to be human. The acts perpetrated against innocent victims are so grotesque and disturbing we recoil from their contemplation. We prefer them to be either far away or long ago. What happened in the countries of the former Yugoslavia between 1991 and 1999 ripped all that insulation away. The mass murders took place in supposedly modern Europe, a continent that flattered itself in thinking it had evolved beyond such savagery. For millions of Europeans, Yugoslavia was a holiday spot, dotted with resorts along azure seas, yet suddenly it was a war zone on the evening news. Almost immediately, the rest of Europe began to distance itself, like neighbors of a dying household. Shutting their doors and windows, they convinced themselves that if they looked the other way, they would never catch the disease. Western politicians diagnosed “ancient ethnic hatreds” let loose by the fall of communism as the cause of the bloodshed. It was one of a litany of excuses for not getting involved, and it explained nothing.

The history of the ethnic communities that made up Yugoslavia had indeed been marked by sporadic bouts of violence, but those eruptions had been interspersed by long periods of peaceful coexistence. Exactly the same could be said of most regions of Europe's richly diverse and turbulent continent. Yet if the English herded the Scottish into concentration camps, or if the Spanish committed mass murder against the Catalans or Basques in the late twentieth century, a history of “ancient ethnic hatreds” would seem a grossly inadequate explanation. As it is for the Balkans.

Julian Borger

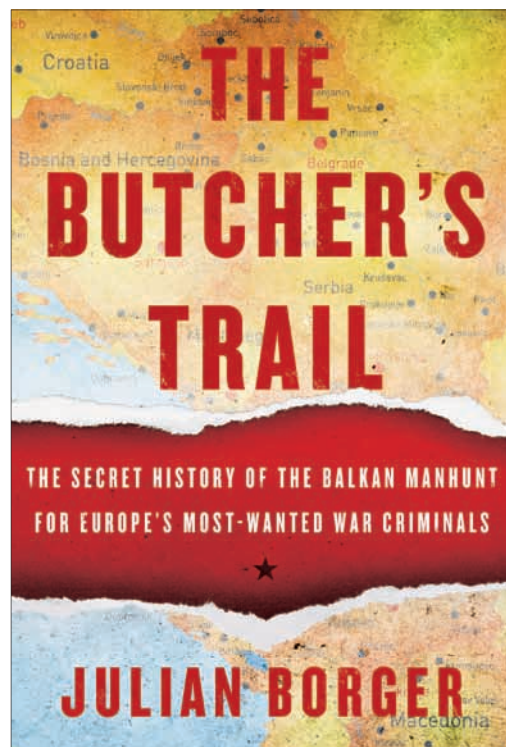
# THE BUTCHER'S TRAIL

THE SECRET HISTORY OF THE BALKAN MANHUNT FOR EUROPE'S MOST-WANTED WAR CRIMINALS

**The gripping, untold story of The International Criminal Tribunal for Former Yugoslavia and how the perpetrators of Balkan war crimes were captured by the most successful manhunt in history**

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

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



JANUARY 2016 | on sale 1/19/16

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NONFICTION

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(schalfant@wylieagency.co.uk)

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- Targeted review outreach to international diplomacy interest media
- Author appearances in New York, and by request
- Library and academic marketing
- Advertising in *New York Review of Books*, *The Nation*, *New Republic*



© Stéphane de Bourgies

**Nelly Alard** is an actress and screenwriter who lives in Paris. Her first novel, *Le crieur de nuit*, received the 2010 Roger Nimier Prize as well as the 2011 Prix National Lions de Littérature and the Simone and Cino Del Duca Foundation Prize for the Support of Literature. In 2013 she was awarded the Prix Interallié for *Couple Mechanics*, the first woman to win the award in more than twenty years.

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

FROM *COUPLE MECHANICS*

You have to realize I didn't want this to happen, Olivier was saying. He sat up tall and tried to catch her eye. It happened to me, that's all, and at the time I thought it wouldn't change anything between us. I even thought it wouldn't matter much to you, I have to say. But to explain, I'd have to tell you everything from the beginning. How it happened.

Surely not, she said, turning toward him and lowering her arm, tired of waiting. I don't want to know a thing. Not where or when or how. I don't even want to know her name.

Olivier looked disappointed. He really would have liked to tell her, clearly.

We'll get to it one day, we're bound to, he insisted. Right from the start, in the back of my mind I've thought that I'd be able to talk to you about it later. I still think one day that'll be possible.

No way, she said. Not now or later. Why did you tell me, anyway?

I couldn't help it, I had to explain. I couldn't make it to the movies.

She shrugged. Bad excuse, she thought. He could have carried on lying. Invented some problem with a deadline, a piece that needed finishing urgently. She was so trusting, never asked any questions, it wasn't difficult.

Maybe, he said. But it's a relief too. I feel better now.

She nodded.

Good for you. But as far as I'm concerned, strangely, I *don't* feel so great.

Nelly Alard

# COUPLE MECHANICS

**Sexy and feminist, this is a story of a woman who decides to fight for her marriage after her husband confesses to an affair with a notable politician**

Juliette, a computer engineer, and Olivier, a journalist, have two young children and the busy lives of a modern Parisian couple. When Olivier confesses to having an affair, Juliette's world is shattered.

How do you survive betrayal? Can a broken couple ever be united again? What lengths would you go to in order to save your marriage? These are the questions that this novel, with great intelligence, honesty, and humor, tries to answer. In its acute depiction of intimacy, *Couple Mechanics* exposes the system of forces at work in a marriage, the effects of the inevitable ebb and flow of desire, and the difficulty of being a man today.

---

## PRAISE FOR *COUPLE MECHANICS*:

*"In Couple Mechanics we witness the autopsy of a love betrayed... Nelly Alard builds a breathless romance with suspense worthy of the best thrillers... With her drive to perfectly capture opinions and emotions in all their nuances, the author recalls, with intelligence and elegance, how intolerable it is to love, to no longer love, to doubt one's own feelings, to suffer, to cause suffering."*

— LE FIGARO

*"Manipulation, a war of words, delusions, and passion set the rhythm for Couple Mechanics, a universal story of betrayal that the author presents with sincerity, humor, and heart, without ever falling into melodrama."*

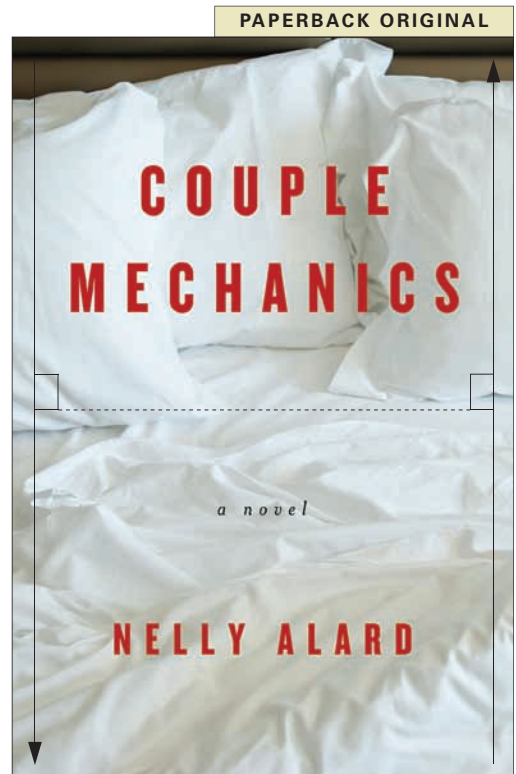
— LE PARISIEN

*"The novelist knowledgeably weaves her web, embroiling her heroes and her readers in a fatal liaison that verges on nightmare, playing with the cold and the hot. Of a rare relevance, Couple Mechanics confirms its author's powerful analytical and storytelling talents."*

— LIRE

*"In an unconventional style... [Alard] firmly leads her protagonists and the reader through an infernal spiral by which one cannot help but be fascinated."*

— L'EXPRESS



JANUARY 2016 | on sale 1/19/16

\$17.95 / \$21.50C

Paperback Original with Flaps | 5 1/2 x 8 1/4" | 320 pages

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FICTION

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Proprietor: Anne-Solange Noble of Editions Gallimard

(anne-solange.noble@gallimard.fr). Represented for the English language by the French Publishers' Agency (Lucinda Karter, lucinda@frenchrights.com)

- National review and and feature campaign including print, radio, and online coverage
- Review outreach to literary, women's fiction, and Francophile interest media
- Reading group guide, book club outreach and advertising
- Social media promotion
- Advertising in *New York Times Book Review*, *Paris Review*, *Tweed's*, *Bookreporter.com*, Litbreaker blog network





© Kate Monse

**W. B. Belcher** grew up in western Massachusetts and earned his MFA from Goddard College. He lives along the Battenkill River in upstate New York with his wife and two children. *Lay Down Your Weary Tune* is his first novel.

FROM *LAY DOWN YOUR WEARY TUNE*

It's been two months, nineteen days, and twenty-one hours since Eli was last seen, walking alongside the road in a wild summer storm. Several witnesses reported that he was stumbling, unfazed by the headlights, detached from all earthly endeavors.

The river went over its banks that night. The town flooded, as it's prone to do when the heavens break open. After the water receded, the village put aside its differences and worked with a common purpose: find the lost man. We employed bloodhounds to catch his scent, sifted through every inch of the Battenkill from Galesville to Easton, swept the land from the village proper to the fairgrounds. Found nothing. No sign of him. The national media grew restless. With their awkward satellite trucks, they reported on the search while peddling Eli's legacy, prompted by obituaries written well before Eli Page disappeared. Seven weeks in, attention spans fizzled, the bloodhounds caught a new case, volunteers dwindled, and I was left wondering how it could have ended the way it did.

Time marches on and we all wait for some sort of revelation. We look for miracles in the small things. We look for answers in wool caps and leather satchels, but answers are hard to come by these days.

So here I am, slumped over the harvest table in the center of Eli's farmhouse, a house that has been a port in the most frustrating and beautiful storm of my life, and I'm determined to write it all down, to contribute in some small way to our collective understanding of Eli Page and maybe, just maybe, provide a note of truth to a composition famously built on lies.

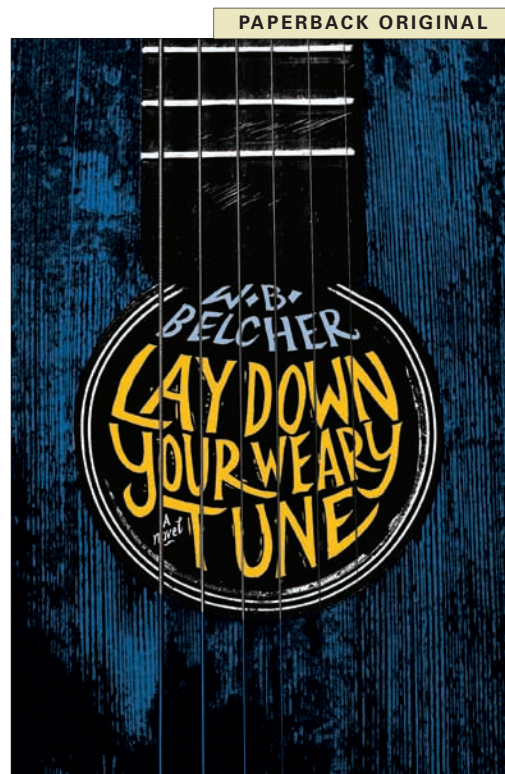
W. B. Belcher

# LAY DOWN YOUR WEARY TUNE

In this debut novel, a ghostwriter of the memoirs of a reclusive folk music icon attempts to glean fact from fiction, only to discover his own past rising to the surface

Despite his fame, Eli Page is a riddle wrapped in a myth, inside decades of mask-making. His past is so shrouded in gossip and half-truths that no one knows who he is behind the act. Jack Wyeth, a budding writer, joins Eli in Galesville, a small town on the border of New York and Vermont, only to learn that the musician's mind is failing. As he scrambles to uncover the truth, Jack is forced to confront his own past, his own hang-ups, and his own fears. At the same time, he falls for a local artist who has secrets of her own, he becomes linked to a town controversy, and he struggles to let go of his childhood idols and bridge the divide between myth and reality.

Set against a folk Americana aesthetic, *Lay Down Your Weary Tune* is an emotionally charged exploration of myth-making, desire, and regret, and the inescapable bond between the past and present.



JANUARY 2016 | on sale 1/26/16

\$17.95 / \$21.50C

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E-book 978-1-59051-747-5

FICTION

Rights: World

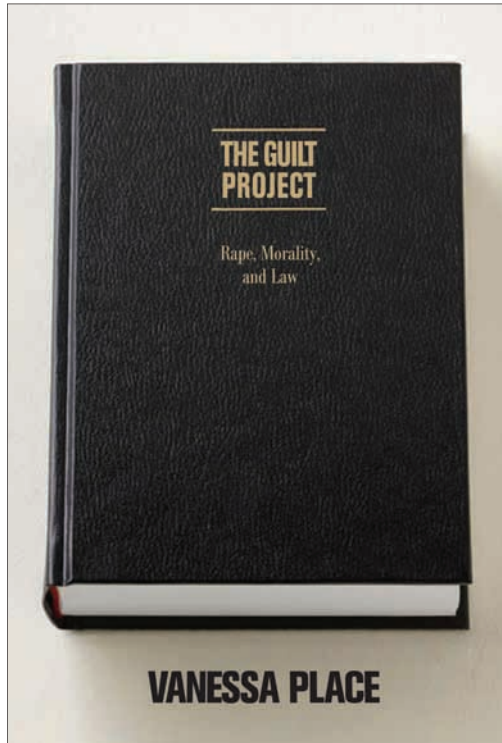
Agent: Christopher Rhodes, James Fitzgerald Agency  
(christopher@jfitzagency.com)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to literary, folk, and indie music outlets
- Author appearances in upstate New York
- Promotional author video
- Advertising in *Paris Review*, *Book Riot*, *Tweed's*, Litbreaker blog network, and music websites and blogs

Vanessa Place

# THE GUILT PROJECT

RAPE, MORALITY, AND LAW



AUGUST 2015 | on sale 8/4/2015

\$16.95 / \$19.95C

Paperback | 5 ½ x 8 ¼" | 336 pages

978-1-59051-750-5 | CQ 24

E-book 978-1-59051-386-6

NONFICTION

Rights: World

**Vanessa Place** is a writer and criminal appellate attorney practicing in Los Angeles. She has worked on the appeals of more than one thousand indigent felons, specializing in sex offenders and sexually violent predators. She is the author of *Dies: A Sentence*, *La Medusa*, *Exposé des Faits*, *Statement of Facts*, and, with coauthor Robert Fitterman, *Notes on Conceptualisms*. She is also a cofounder of Les Figues Press, an independent, non-profit literary press.

**With a new introduction by the author, *The Guilt Project* examines the way in which the law has failed to anticipate the contemporary culture that creates, defines, and punishes rape**

Vanessa Place examines the ambiguity of rape law by presenting cases where guilt lies, but lies uneasily, and leads into larger ethical questions of what defines guilt, what is justice, and what is considered just punishment. Assuming a society can and must be judged by the way it treats its most despicable members, Place looks at the way the American legal system defines, prosecutes, and punishes sex offenders, how “hashtag” justice has transformed our conception of who is guilty and how they ought to be treated, and how this threatens to undo our deeper humanity.

## PRAISE FOR *THE GUILT PROJECT*:

*“In a sex-soaked culture, our law becomes ever more draconian. Place detects something desperate in all this, and in richly allusive, frequently witty prose, she asks important questions about what it is exactly we want from our criminal laws. A sophisticated, brave look at a topic that too often provokes merely panic, prejudice, and posturing.”*

— KIRKUS REVIEWS

*“Judging by The Guilt Project, Vanessa Place is one tough defense attorney, though her wicked prose implies at times the soul of an angry poet. Her thesis that injustice is routinely perpetrated on sex criminals will not be popular—which is why her book should be read by anyone interested in criminology, specifically legislators, judges, attorneys, and prosecutors.”*

— ROBERT MAYER

author of *The Dreams of Ada: A True Story of Murder, Obsession, and a Small Town*

George Prochnik

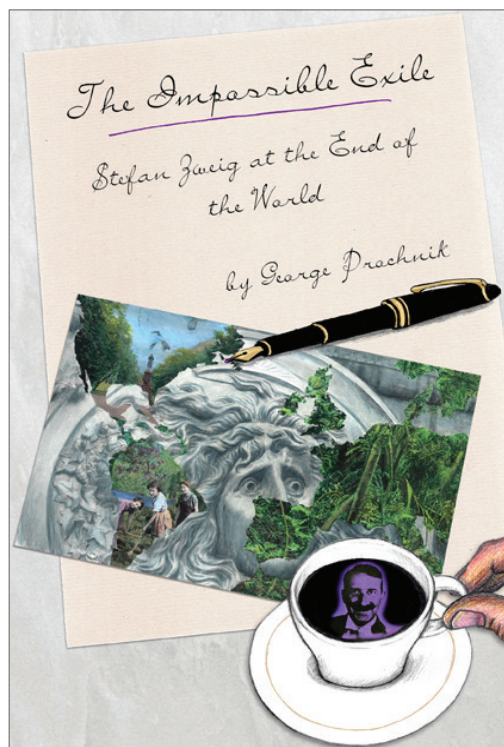
# THE IMPOSSIBLE EXILE

STEFAN ZWEIG AT THE END OF THE WORLD

**The biography of Austrian writer Stefan Zweig, who inspired *The Grand Budapest Hotel*, Wes Anderson's award-winning film**

By the 1930s, Stefan Zweig had become the most widely translated living author in the world. His compelling novels, short stories, and biographies became instant best sellers. Zweig was an intellectual and a lover of all the arts, high and low. With Hitler's rise to power, this celebrated writer plummeted, in a matter of a few years, into an increasingly isolated exile—from London to Bath to New York City, then Ossining, Rio, and finally Petrópolis—where, in 1942, in a cramped bungalow, he killed himself.

*The Impossible Exile* tells the tragic story of Zweig's extraordinary rise and fall, while depicting with great acumen the gulf between the world of ideas in Europe and in America, and the struggle of those forced to forsake one for the other. It also reveals how Zweig embodied, through his work, thoughts, and life, the end of an era: the implosion of Europe as an ideal of Western civilization.



AUGUST 2015 | on sale 8/25/15

\$17.95 / \$21.50C

Paperback | 5 ½ x 8 ¼" | 408 pages

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NONFICTION

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Agent: Jin Auh of the Wylie Agency

(jauh@wylieagency.com)

**George Prochnik's** essays, poetry, and fiction have appeared in numerous journals. He has taught English and American literature at Hebrew University in Jerusalem, is editor-at-large for *Cabinet* magazine, and is the author of *In Pursuit of Silence: Listening for Meaning in a World of Noise* and *Putnam Camp: Sigmund Freud, James Jackson Putnam, and the Purpose of American Psychology*. He lives in New York City.

## PRAISE FOR *THE IMPOSSIBLE EXILE*:

*"[A] superbly lyrical study...The Impossible Exile is not really—or not just—a biography of Zweig's final years. It is a case study of dislocation, of people who had not only lost a home but who were no longer able to define the meaning of home...Mr. Prochnik gives a very rich sense of what so many exiles experienced during the war...[his] words could not be more resonant."*

— ANDRÉ ACIMAN, *WALL STREET JOURNAL**"Poignant, insightful."*— *THE NEW YORKER*

*"[A]n intriguing...meditation on Zweig's last years...An intellectual feast served as a series of canapes."*

— *NEW YORK TIMES BOOK REVIEW*

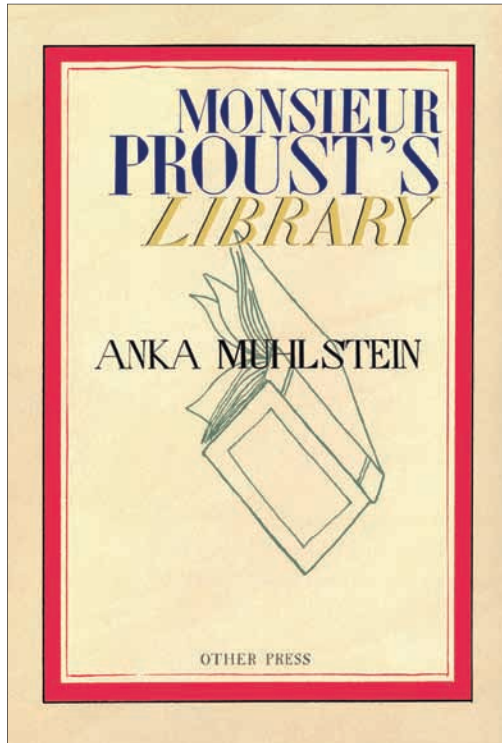
*"Subtle, prodigiously researched, and enduringly human throughout, The Impossible Exile is a portrait of a man and of his endless flight."*

— *THE ECONOMIST*

Anka Muhlstein

# MONSIEUR PROUST'S LIBRARY

A witty and erudite account of French literary history through the eyes of Marcel Proust, by the author of *Balzac's Omelette*



SEPTEMBER 2015 | on sale 9/15/2015

\$15.95 / \$18.95C

Paperback | 5 x 8" | 160 pages

978-1-59051-745-1 | CQ 24

E-book 978-1-59051-567-9

NONFICTION

Rights: World

Agent: Georges Borchardt of Georges Borchardt, Inc.  
(georges@gbagency.com)

**Anka Muhlstein** is the author of biographies of Queen Victoria, James de Rothschild, and Cavalier de La Salle; studies on Catherine de Médicis, Marie de Médicis, and Anne of Austria; a double biography, *Elizabeth I and Mary Stuart*; and most recently, *Balzac's Omelette* (Other Press). She won the Goncourt Prize for her biography of Astolphe de Custine, and has received two prizes from the Académie française. She and her husband, Louis Begley, are the authors of *Venice for Lovers*. They live in New York City.

Reading was so important to Marcel Proust that it sometimes seems he was unable to create a character without a book in hand. Everybody in his work reads: servants and masters, children and parents, artists and physicians. The more sophisticated among them find it natural to speak in quotations. Proust made literary taste a means of defining personality and gave literature an actual role to play in his novel.

In this wonderfully entertaining book, scholar and biographer Anka Muhlstein draws out these themes in Proust's work and life, thus providing not only a friendly introduction to the momentous *In Search of Lost Time*, but also allowing glimpses at some of the highlights of French literature.

## PRAISE FOR *MONSIEUR PROUST'S LIBRARY*:

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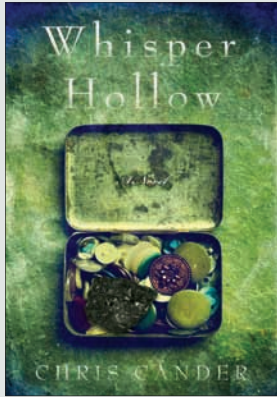
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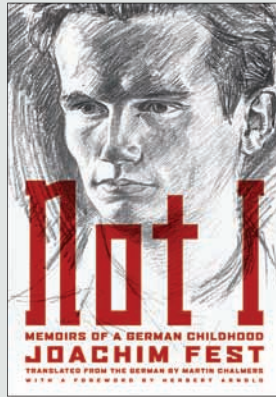
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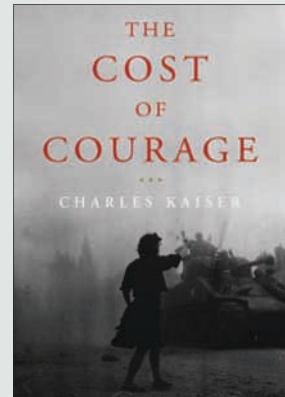
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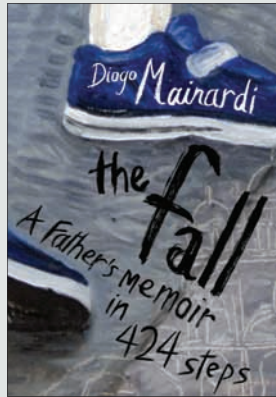
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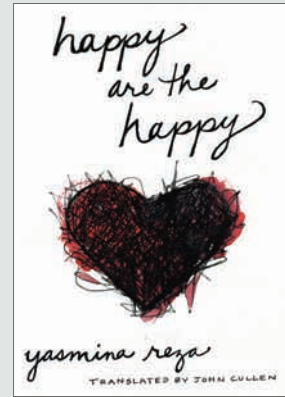
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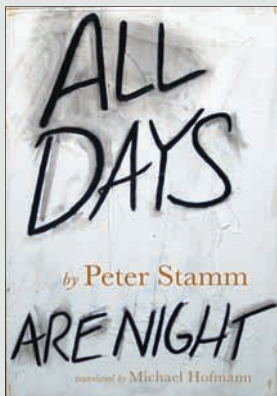
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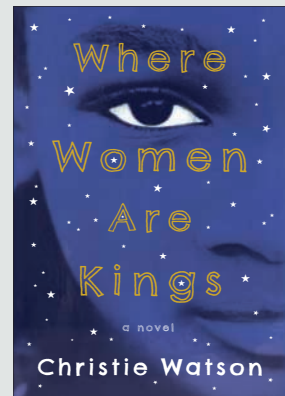
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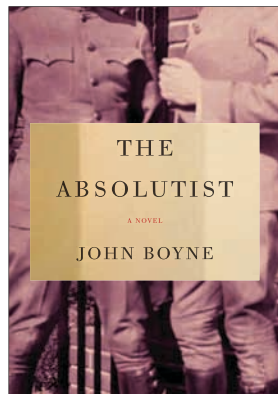
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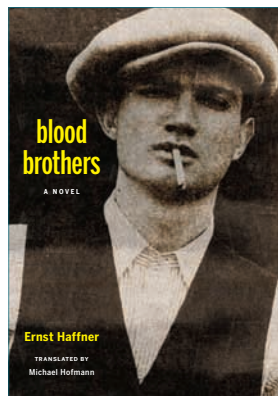
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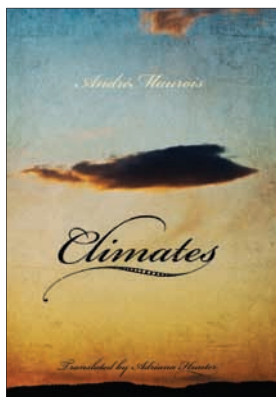
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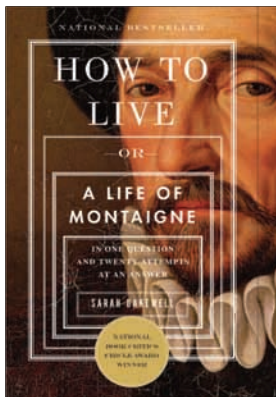
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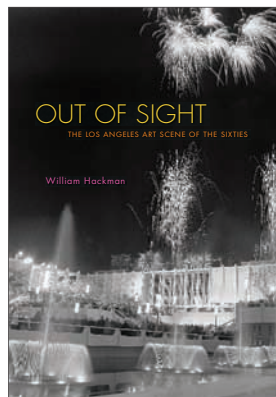
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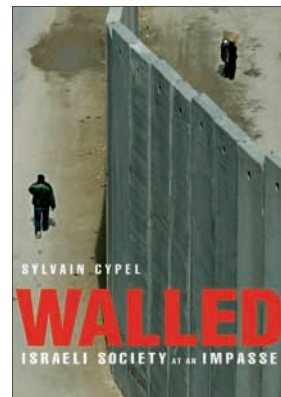


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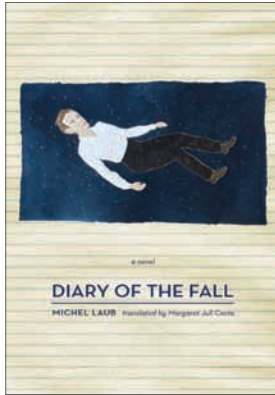
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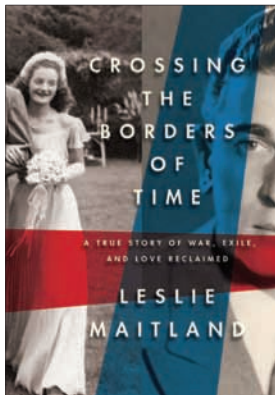
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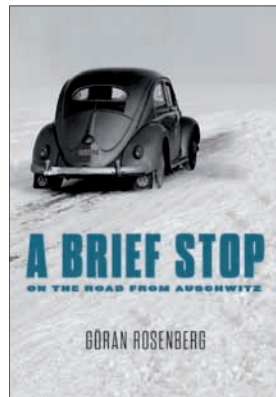
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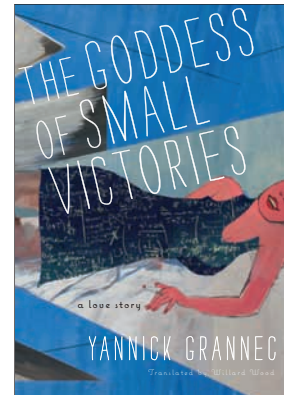
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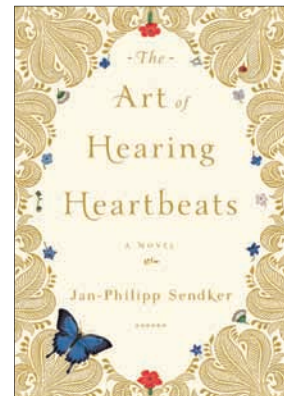
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