

# OTHER PRESS

*spring* 2016



## 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



**OTHER PRESS**

### BOOKSELLERS' DISCOUNTS

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### KEY

C: Canadian price

NCR: no Canadian rights (Other Press edition not licensed for sale in Canada)

CQ: carton quantity

(P): professional discount code applies

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**Eduardo Sacheri** is a professor of history as well as a writer of fiction. His first collection of short stories was published in Spain in 2000, and three later collections have become best sellers in his native Argentina. The film adaptation of *The Secret in Their Eyes* won the 2009 Academy Award for Best Foreign Language Film, and the book was published in English by Other Press the following year. Sacheri is also the author of the novel *Papers in the Wind* (2014) and cowrote the script for Juan José Campanella's animated film *Foosball*.

**John Cullen** is the translator of many books from French, Spanish, German, and Italian, including Yasmina Khadra's Middle East Trilogy (*The Swallows of Kabul*, *The Attack*, and *The Sirens of Baghdad*), Kamel Daoud's *The Meursault Investigation*, Yasmina Reza's *Happy Are the Happy*, and Chantal Thomas's *The Exchange of Princesses*. He lives in upstate New York.

FROM **THE SECRET IN THEIR EYES**

He'd never had anything special, nor anything good, and he'd always found that perfectly fair. And then he'd met Liliana, who was, to an enormous degree, both special and good. That was the reason why he remembered that morning so well, not because it was their last. He kept it in his memory just as he'd kept all the other mornings in the little over a year that had passed since their wedding. Afterward, when Morales described to me, in meticulous detail, everything that had happened at that last breakfast with Liliana, he didn't go about it the way an ordinary person would. In general, people cobble together memories of their experiences from the hazy vestiges that have remained in their minds, or from fragments recalled from other, similar experiences, and with those vestiges and fragments they try to reconstruct circumstances or feelings they've lost forever. Not Morales. Because he felt that Liliana gave him happiness he wasn't entitled to, happiness that had nothing to do with his life before he met her, and because the cosmos tends toward equilibrium, he knew he'd have to lose her sooner or later so that things could return to their proper order. All his memories of her were tinged with that sense of imminent disaster, of a catastrophe lying in wait around the corner.



**ABOUT THE FILM:**

Written and directed by Academy Award nominee Billy Ray (*Captain Phillips*, *The Hunger Games*), and produced by Academy Award winner Mark Johnson (*Rain Man*, *Breaking Bad*), *Secret in Their Eyes* is an intense, powerful, haunting thriller starring Academy Award nominee Chiwetel Ejiofor, and Academy Award winners Nicole Kidman and Julia Roberts.

Eduardo Sacheri

# THE SECRET IN THEIR EYES

A NOVEL

**A retired detective revisits the most wrenching murder investigation of his career, and discovers not only the tenacious grip of revenge but also the enduring power of love.**

Benjamín Chaparro is a retired detective obsessed by the brutal, decades-old rape and murder of a young woman. While attempting to write a book about the case, he revisits the details of the investigation. As he reaches into the past, Chaparro also recalls the beginning of his long, unrequited love for Irene, then just an intern, now a respected judge. Interweaving past and present, this deeply layered mystery explores the murky boundaries between justice and revenge, and asks the question: How far would you go to right an unfathomable wrong?

## PRAISE FOR *THE SECRET IN THEIR EYES*:

*"A brutal murder is the starting point for this strange, compelling journey...Sacheri gives us a view of the world as a dark place illuminated by personal loyalties."*

— KIRKUS

*"A brilliant, psychological thriller...based on the past, yet a past that still reverberates so powerfully in the present."*

— ARTS FUSE

*"Sacheri builds a startling psychological mystery about the secrets of a country corroded by state terror, and the secrets of a heart so suffocated that it cannot utter its simple, pure desire."*

— MICHAEL GREENBERG  
author of *Hurry Down Sunshine*

## FILM OPENS NOVEMBER 20, 2016

- Major release on 2,500 screens nationwide
- National marketing campaign
- TV spots running in major markets
- Press junket with Julia Roberts, Nicole Kidman, Chiwetel Ejiofor

PAPERBACK ORIGINAL



NOVEMBER 2015 | on sale 11/10/15

\$17.95 / NCR

Paperback Original | 5 ½ x 8 ¼" | 400 pages

978-1-59051-790-1 | CQ 24

E-book 978-1-59051-451-1

FICTION

Rights: US

Agent: Irène Barki, Irene Barki Agency

(ibarki@speedy.ar)

- National review and feature campaign including TV, print, radio, and online coverage
- Targeted outreach to film/cinema, cultural, and arts & entertainment editors
- Review outreach to literary, Latin America, and translation interest media



© Ulla Montan

**Lena Andersson** is a novelist and 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. *Willful Disregard*, her English-language debut, is her fifth novel and winner of the 2013 August Prize, Sweden's highest literary honor.

**Sarah Death** is a translator, literary scholar, and editor of the UK-based journal *Swedish Book Review*. Her translations from the Swedish include Ellen Mattson's *Snow*, for which she won the Bernard Shaw Translation Prize. She lives and works in Kent, England.

FROM ***WILLFUL DISREGARD***

At that moment she was incapable of perceiving that it would be normal behavior to take off a thick down jacket even if only staying for a short time. Mimicking normality is the hardest thing of all. It has a lack of concern that is impossible to imitate. Exaggerations show up and look like stupidity. But attempts to hide feelings do have the advantage that the observer does not know for sure. Taken to extremes, life is orientation after shame or glory, and when anxiety sweeps in there is a relief at not having left any definite tracks. Having kept a jacket on, having seemed awkward or nervous, these are not proof in the way utterances are proof. At most they are circumstantial evidence.

Ester Nilsson, who generally dismissed shame and glory because both of them made the individual a slave to the judgments of others, now sat there wondering how much or how little she should take her jacket off to ensure nobody noticed how much she was in love.

They talked about Hugo, his works, his stature and achievements. He asked her a little about herself but she swiftly brought the conversation back to him, referring to a sequence of images he had done of people at a bus stop in the rain, which had recurred over the years.

Why that theme, and why recurring?

Hugo got up, stretched his arms in the air, took a few steps, and tore down a note that was stuck to the wall. She saw his body from behind and wanted to rush over and hold it.

Lena Andersson

# WILLFUL DISREGARD

A NOVEL ABOUT LOVE

**Winner of the August Prize, Sweden's most prestigious literary award:  
a novel about a perfectly reasonable woman's descent into the  
delusions of unrequited love**

Ester Nilsson is a sensible person in a sensible relationship. Until the day she is asked to give a lecture on famous artist Hugo Rask. The man himself is in the audience, intrigued and clearly delighted by her fascination with him. When the two meet afterward, she is spellbound.

Ester's life becomes intrinsically linked to this meeting and the chain of events that unfolds. She leaves her boyfriend and throws herself into an imaginary relationship with Hugo. She falls deeply in love, and he consumes her thoughts. Indeed, in her own mind she's sure that she and Hugo are a couple.

Slowly and painfully Ester comes to realize that her perception of the relationship is different from his. She's a woman who prides herself on having a rational and analytical mind, but in the face of her overpowering feelings for Hugo, she is too clever and too honest for her own good. Bitingly funny and darkly fascinating, *Willful Disregard* is a story about total and desperate devotion, and how willingly we betray ourselves in the pursuit of love.

## PRAISE FOR *WILLFUL DISREGARD*

*"Lena Andersson's Willful Disregard is a story of the heart written with bracing intellectual rigor. It is a stunner, pure and simple."*

— ALICE SEBOLD

best-selling author of *The Lovely Bones* and *Lucky*

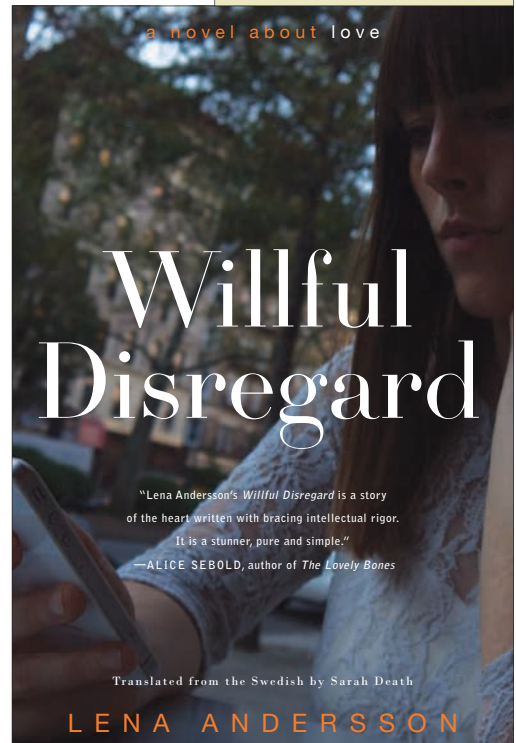
*"A creepy, lucid dissection of the tangled psychology of love."*

— M MAGAZINE

*"Every word packs a punch; every other sentence is so wise and funny that it begs to be quoted. Andersson's gift for conjuring atmosphere and emotion out of small quotidian mishaps is extraordinary."*

— THE GUARDIAN

PAPERBACK ORIGINAL



FEBRUARY 2016 | on sale 2/2/16

\$15.95 / NCR

Paperback Original | 5 ½ x 8 ½" | 208 pages

978-1-59051-761-1 | CQ 24

E-book 978-1-59051-762-8

FICTION

Rights: U.S. only

Proprietor: Jon Mitchell, Pan Macmillan

(j.mitchell@macmillan.co.uk)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to literary, women's fiction, and Scandinavian interest media
- Anti-Valentine's Day social media and online marketing campaign
- Reading group guide, promotion, and advertising
- Advertising in *New York Review of Books*, *Shelf Awareness*, and Litbreaker network



© Colin Williams

**Baz Dreisinger** is an Associate Professor in the English Department at John Jay College of Criminal Justice, City University of New York, and the founder and Academic Director of the Prison-to-College Pipeline program, which offers credit-bearing college courses and reentry planning to incarcerated men. She is also a reporter on popular culture, the Caribbean, world music, and race-related issues for the *New York Times*, *Los Angeles Times*, *Wall Street Journal*, and NPR, among others, and a co-producer and co-writer of the documentaries *Black & Blue: Legends of the Hip-Hop Cop* and *Rhyme & Punishment*. She is the author of *Near Black: White to Black Passing in American Culture* (2008).

FROM *INCARCERATION NATIONS*

*“Mzungu!”* The prison guard growls, beckoning me with the Swahili term for “white person.”

*Shit.*

I’d been trying to blend in, though that’s an absurd aspiration for a white girl in a Kampala slum. I’m poised outside the side gate of Luzira Maximum Security Prison, a rambling complex built to accommodate six hundred but currently home to an estimated six thousand men, women, children, and death-row inmates. Strapping on my inner bulletproof vest, I approach the Uzi.

“What do you want here?” comes the growl again.

With a plastered-on smile, I string together a sentence involving the words “volunteer,” “please,” “sir,” and “thank you.” The growling guard flicks my words away with his wrist, shooing me off as if I’m a stubborn mosquito.

Five minutes later I am back, prostrated before him with my fellow volunteer. Having worked here for four months now, she, unlike me, actually saw her paperwork properly processed by the prison powers-that-be and was thus legal to enter Luzira. I’d been mostly slipping in on the sly, having been given unofficial permission to be here—in the form of a “you may enter and you may teach” from the head officer on duty last week—but granted no papers to prove it.

Two grovelers work better than one. With enough kowtowing and “please, sirs,” and “sorry, sirs,” we bow our way beyond the Uzis and into the prison complex, through the shantytownlike living quarters of the prison officers, past the military barracks and the central gate where the guards wave us inside, into the throngs of men milling about in sunshine-yellow uniforms, and through the concrete door of—a little library.

“Good afternoon, Professor Baz!”

It’s the best greeting I’ve gotten all day—no, all week.



Baz Dreisinger

# INCARCERATION NATIONS

A JOURNEY TO JUSTICE IN PRISONS AROUND THE WORLD

**Baz Dreisinger goes behind bars in nine countries to investigate the current conditions in prisons worldwide.**

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

From serving as a restorative justice facilitator in a South African prison and working with genocide survivors in Rwanda, to launching a creative writing class in an overcrowded Ugandan prison and coordinating a drama workshop for women prisoners in Thailand, Dreisinger examines the world behind bars with empathy and intellect.

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## PRAISE FOR *INCARCERATION NATIONS*:

*"In Incarceration Nations, Baz Dreisinger makes a truly important contribution to the discussion of one of America's most notorious exports—prisons. Dreisinger is able to feel sympathy for both victims and prisoners while showing that nations from Uganda to South Africa to Australia expect more than punishment and warehousing from their corrections systems. As deplorable as the conditions in some of those prisons are, America can learn a lot from Incarceration Nations about how to tackle our own mass incarceration dilemma."*

—VINCENT SCHIRALDI

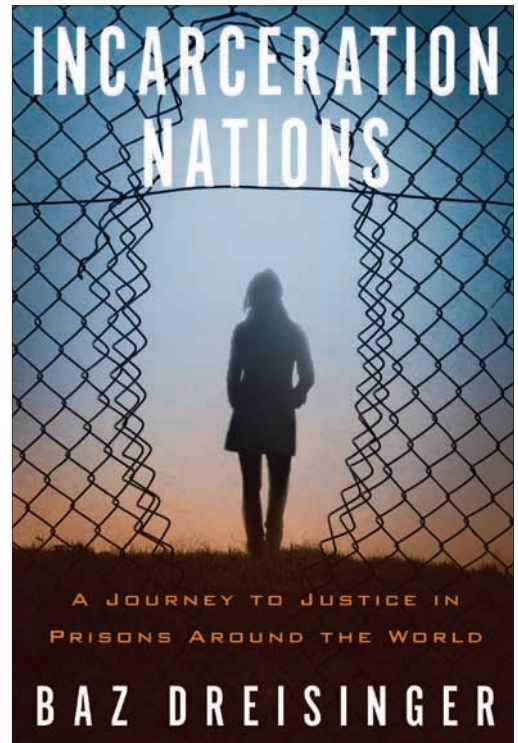
Senior Advisor, New York City Mayor's Office of Criminal Justice

*"Incarceration Nations is required reading for anyone concerned about the severity of punishment in America, and that should be all of us. Baz Dreisinger traces our legacy of mass incarceration with honesty, courage, and humility over the size of the problem, and yet she finds magical possibilities everywhere she goes when the imprisoned are treated as real persons. There are answers. This book says we can find them."*

—ROBERT A. FERGUSON

George Edward Woodberry

Professor of Law, Literature, and Criticism, Columbia University



FEBRUARY 2016 | on sale 2/9/16

\$27.95 / \$35.95C

Hardcover | 6 x 9" | 336 pages

978-1-59051-727-7 | CQ 12

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

NONFICTION

Rights: World

Agent: Sarah Levitt, Zoë Pagnamenta Agency

(sarah@zpagency.com)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to idea & ethics columnists, criminal justice, human rights, and social justice interest media
- Author appearances in New York, Washington DC, and other key markets
- Academic and library marketing
- Promotional video
- Advertising in *New York Review of Books*, *The Nation*, and online



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**Therese Bohman** is an editor of the magazine *Axess* and a columnist for *Expressen*, writing about literature, art, culture, and fashion. Her debut novel, *Drowned*, was published by Other Press in 2012. She lives in Sweden.

**Marlaine Delargy** has translated novels by John Ajvide Lindqvist, Kristina Ohlsson, and Helene Tursten, as well as *The Unit* by Ninni Holmqvist and Therese Bohman's *Drowned*. She lives in England.

FROM **THE OTHER WOMAN**

He is wearing dark blue jeans and a dark jacket, he looks very stylish. I realize I have never seen him in anything but his white hospital coat. Perhaps he is thinking the same about me, I speculate as I notice him glance at my boots, then up my legs.

"Finished for the day?" he says.

"Yes."

I nod. He smiles at me.

"I didn't have time for lunch today. It was chicken, wasn't it?"

"That's right."

Now we are both nodding.

"The chicken is usually pretty good," he says.

He doesn't seem to want to end the conversation. I can almost see him searching for something to talk about, ransacking his brain, his eyes darting from side to side. Eventually they settle on the electronic display inside the shelter.

"Which bus are you catching?" he asks.

His smile is warm, he doesn't look anywhere near as stern as he sometimes does in the cafeteria, he has cute laughter lines around his eyes.

"The one one six," I say.

"Twelve minutes..." he says.

"I just missed one."

"Do you live in town?" he asks.

Vapor emerges from his mouth as he speaks, it must have got colder, below freezing after several mild, rainy weeks. His checked scarf is made of wool, in muted colors, it's smart, all his clothes are smart.

"Yes, down by the theater."

"In that case...I mean it's on my way home, so I can give you a ride if you like."

I knew he was going to ask me, I think. Maybe not just like this, but I knew something was going to happen. Something is going to happen now, that's very clear. At last something is going to happen.

Therese Bohman

# THE OTHER WOMAN

From the author of *Drowned*, a psychological novel where questions of class, status, and ambition loom over a young woman's passionate love affair

She works at Norrköping Hospital, at the very bottom of the hierarchy: in the cafeteria, below the doctors, the nurses, and the nursing assistants. But she dreams of one day becoming a writer, of moving away and reinventing herself.

Carl Malmberg, an older, married doctor at the hospital, catches her eye. She begins an intense affair with him, though struggling with the knowledge that he may never be hers. At the same time, she realizes that their attraction is governed by their differences in social status. As her doubts increase, the revelation of a secret no one could have predicted forces her to take her destiny in hand.

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## PRAISE FOR *THE OTHER WOMAN*:

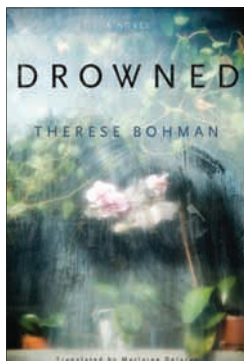
*"I love to drink in the settings that Therese Bohman paints: the autumn fog, the moisture, the colorful burst of the leaves, and the city dusk."*  
— ARBETARBLADET

*"Without a shadow of a doubt I would say that The Other Woman is a scathing, initiated, enthralling and, at the same time, very funny novel that defines a generation."*  
— DAGENS NYHETER

*"Therese Bohman consolidates her position as an author following the international success of her debut novel, Drowned."*

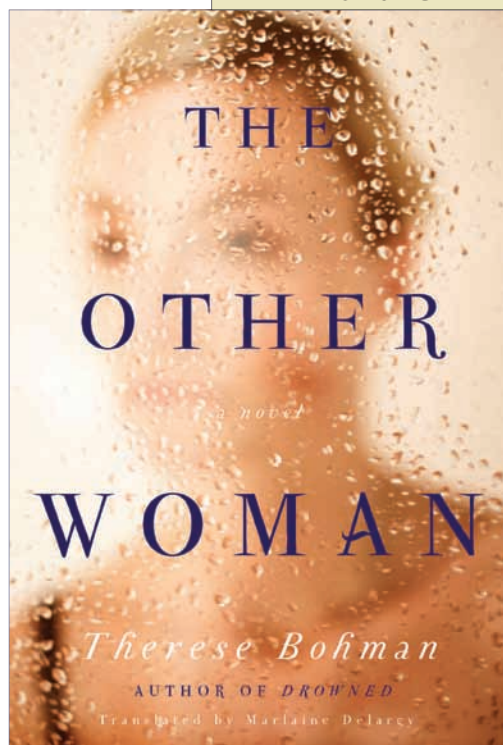
*The Other Woman is a powerful, urgent, continuously alarming novel that highlights vital issues about the context of existence."*

— HELSINGBORGS DAGBLAD



**Drowned**  
PB | \$14.95/\$17.95C  
978-1-59051-524-2

PAPERBACK ORIGINAL



FEBRUARY 2016 | on sale 2/23/16

\$15.95 / \$20.95C

Paperback Original | 5 ½ x 8 ¼" | 208 pages

978-1-59051-743-7 | CQ 24

E-book 978-1-59051-744-4

FICTION

Rights: World English

Agent: Sofia Odsberg, The Nordin Agency

(sofia@nordinagency.se)

- National review and feature campaign including print, radio, and online coverage
- Review outreach to literary, Scandinavian, and women's interest media
- Reading group guide, promotion, and advertising
- Advertising in *New York Review of Books*, *Shelf Awareness*, and Litbreaker network



© Tünde Eugénia Haulik

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

## FROM *AT THE EXISTENTIALIST CAFÉ*

Sartre first realized what a celebrity he had become on October 28, 1945, when he gave a public talk for the Club Maintenant [The Now Club] at the Salle des Centraux in Paris. Both he and the organizers had underestimated the size of the crowd that would show up for a talk by Sartre. The box office was mobbed; many people went in free because they could not get near the ticket booth. In the jostling, chairs were damaged, and a few audience members passed out in the unseasonable heat. As a photo caption writer for *Time* magazine put it, “Philosopher Sartre. Women swooned.”

The talk was a big success. Sartre, who was only about five foot high, must have been barely visible above the crowd, but he delivered a rousing exposition of his ideas—and later turned it into a book, *L’Existentialisme est un humanisme*, translated as *Existentialism and Humanism*. Both lecture and book culminated in an anecdote that would have sounded very familiar to his audience, fresh from the experience of Nazi occupation and liberation. The story summed up both the shock value and the appeal of his philosophy.

One day during the Occupation, Sartre said, an ex-student of his had come to him for advice. The young man’s brother had been killed in battle in 1940, before the French surrender; then his father had turned collaborator and deserted the family. The young man became his mother’s only companion and support. But what he longed to do was to sneak across the border via Spain to England, to join the Free French forces in exile and fight the Nazis—red-blooded combat at last, and a chance to avenge his brother, defy his father, and help free his country. The problem was, it would leave his mother alone and in danger at a time when it was hard even to get food on the table. It might also get her into trouble with the Germans. So: should he do the right thing by his mother, with clear benefits to her alone, or should he take a chance on joining the fight and doing right by many?



Sarah Bakewell

# AT THE EXISTENTIALIST CAFÉ

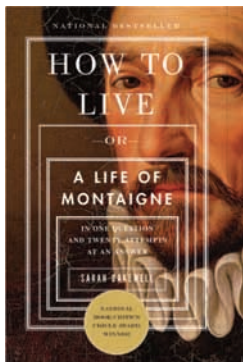
FREEDOM, BEING, AND APRICOT COCKTAILS with Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, Martin Heidegger, Maurice Merleau-Ponty, and Others

From the best-selling author of *How to Live*, a spirited account of one of the twentieth century's major intellectual movements and the revolutionary thinkers who came to shape it.

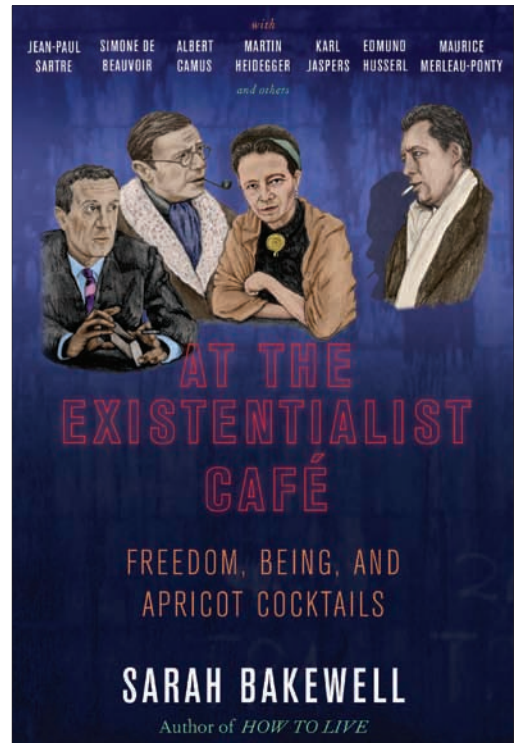
Paris, 1933: three contemporaries meet over apricot cocktails at the Bec-de-Gaz bar on the rue Montparnasse. They are the young Jean-Paul Sartre, Simone de Beauvoir, and longtime friend Raymond Aron, a fellow philosopher who raves to them about a new conceptual framework from Berlin called Phenomenology.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

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

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



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



**MARCH 2016 | on sale 3/1/16**  
\$25.00 / NCR

**Hardcover | 6 x 9" | 304 pages**

**978-1-59051-488-7 | CQ 12**

**E-book 978-1-59051-489-4**

**NONFICTION**

Rights: U.S.

Agent: Zoë Waldie, Rogers, Coleridge & White  
(zoe@rcwlitagency.com)

- National review and feature campaign including print, radio, and online coverage
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- Author appearances in New York, Washington DC, and other key markets
- Featured title at Fall trade shows and ABA Winter Institute
- Library and academic marketing
- Advertising in *New York Times Book Review*, *New York Review of Books*, *Shelf Awareness*, *Paris Review*, and Litbreaker network



© Sami Haddad

**Saleem Haddad** was born in Kuwait City in 1983 to a Lebanese-Palestinian father and an Iraqi-German mother, and educated in Jordan, Canada, and the United Kingdom. He has worked as an aid worker with Doctors Without Borders in Yemen, Syria, and Iraq, and currently lives in London, where he advises on inclusion of refugees, women, and young people in the transition and peace processes of the Arab Spring.

FROM **GUAPA**

The morning begins with shame. This is not new, but as memories of last night begin to sink in, the feeling takes on a terrifying resonance. I grimace, squirm, dig my fingers in my palms until the pain in my hands reflects how I feel. But there is no controlling what Teta saw, and her absence from my bedside means that she doesn't intend, as she had promised, to file away last night's mess in a deep corner of her mind.

On any other morning my grandmother's voice, hoarse from a million smoked cigarettes, would pierce my dreams: *Yalla Rasa, yalla habibi!* She would hover over me, her cigarette by my lips. I would inhale, feel the smoke travel to my lungs, jolting my insides awake.

This is not how I wake up this morning. Getting up today involves battling demons more powerful than sloth. There is everything that has ever happened, and then there is this morning. I've crossed the red line with Teta.

I reach for my cigarettes. The cigarette will stimulate my brain. Thoughts will begin moving. I light one and inhale. My throat is raw from last night's pleading, and the smoke burns as it makes its way down.

*Open the door. Open the door right now.*

What compelled her to look through that keyhole?

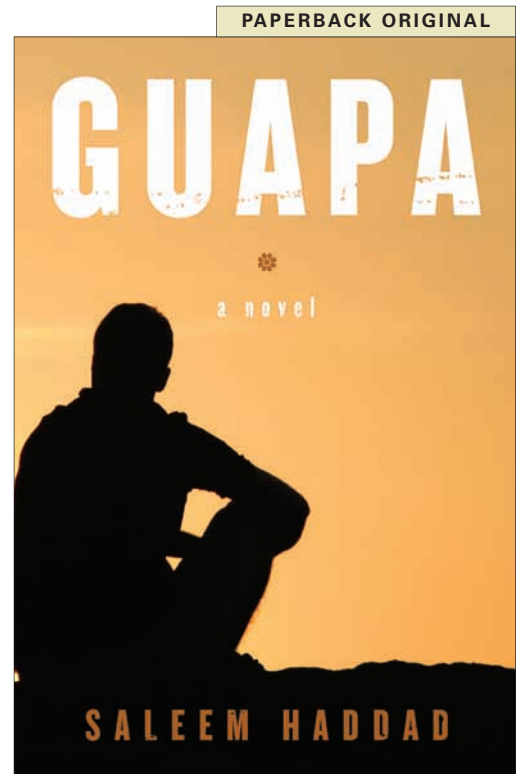
With his piercing eyes and thoughtful lips, Taymour always reminded me of a young Robert De Niro. I need to see those honey-colored eyes again, run my fingers across the soft hair on his forearms. I was so foolish to ignore the signs, to believe in a future that would never exist. Now it's just me here, alone in bed. But I can't part with him this way, on these terms. Last night can't be the last we have together. I want to hold him, whisper in his ear that we can get past this. Can I not turn back the clock, turn that damn key in the lock to block the view?

Saleem Haddad

# GUAPA

A debut novel that tells the story of Rasa, a young gay man coming of age in the Middle East

Set over the course of twenty-four hours, *Guapa* follows Rasa, a gay man living in an unnamed Arab country, and trying to carve out a life for himself in the midst of political and religious upheaval. Rasa spends his days translating for Western journalists, and pining for the nights when he can sneak his lover, Taymour, into his room. Then one morning Rasa's grandmother, the woman who raised him, catches them in bed together. The following day Rasa is consumed by the search for his best friend Maj, a fiery activist and drag queen star of the underground bar, Guapa, who has been arrested by the police. Ashamed to go home and face his grandmother, and reeling from the potential loss of the three most important people in his life, he roams the city's slums and prisons, the lavish weddings of the country's elite, and the bars where outcasts and intellectuals drink to a long-lost revolution. Each new encounter leads him closer to confronting his own identity, as he revisits his childhood and probes the secrets that haunt his family. As Rasa confronts the simultaneous collapse of political hope and his closest personal relationships, he is forced to discover the roots of his alienation and try to re-emerge into a society that may never accept him.



MARCH 2016 | on sale 3/8/16

\$16.95 / \$21.95C

Paperback Original with flaps | 5 ½ x 8 ¼" | 368 pages

978-1-59051-769-7 | CQ 24

E-book 978-1-59051-770-3

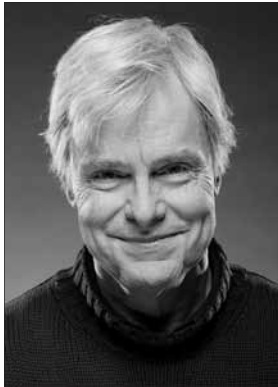
FICTION

Rights: World excluding Italy

Proprietor: Toby Eady, Toby Eady Associates

(toby@tobyeadyassociates.co.uk)

- National review and feature campaign including print, radio, and online coverage
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- Reading group guide, outreach, and promotion
- Social media and online advertising



© Tobii Jenkins

**John Preston** is the arts editor and television critic of the *Sunday Telegraph*. He is the author of three highly acclaimed novels, including *Kings of the Roundhouse* (2005), and a travel book, *Touching the Moon*. He lives in London.

FROM *THE DIG*

I knew I was going to have to give up soon. But I couldn't bear to stop. Not yet. I kept on brushing. More than anything else I wished I'd brought a torch and I cursed myself for not thinking of it before. Just when I had decided that there was no point carrying on, I came across something else. A piece of timber... When I tapped the wood with my finger, it gave out a soft, hollow sound. In the top left-hand corner, I could make out what I thought was a knot. Peering at it more closely, I saw it was a small hole. A dry, papery smell rose from the ground. It caught in my nostrils as I sat staring at the piece of wood, and at the hole in particular.

Then I did something shameful. Something I can never excuse, or properly explain. I pushed my finger through the hole. It went in quite easily—the timber fitted snugly round my knuckle. Beyond was a cavity. Although I couldn't be sure, I felt the cavity to be a large one. There was a kind of emptiness around my finger, like an absence of air. I stayed where I was for several minutes. By now I could hardly see the wood in front of me, it was so dark. But still I sat there, not moving. And when at last I took my finger away, all the excitement I'd felt before vanished in an instant. In its place came a great wash of sadness. So strong it quite knocked me back.

After I'd covered over the center of the ship with tarpaulins and secured the corners with stones, I set off for Sutton Hoo House. The gravel path ran pale and straight in front of me. On one side was a yew tree. I could see its silhouette looming up before me, its branches almost touching the ground. The sky was black as hogs. When I rang the back doorbell, I could feel the sweat, cold and drying, on my skin. Grateley answered the door. Although he'd taken off his collar, he still had his tailcoat on.



John Preston

# THE DIG

A succinct and witty literary gem that tells the strange story of a priceless treasure discovered in East Anglia on the eve of World War II

In the long, hot summer of 1939, Britain is preparing for war, but on a riverside farm in Suffolk there is excitement of another kind. Mrs. Pretty, the widowed owner of the farm, has had her hunch confirmed that the mounds on her land hold buried treasure. As the dig proceeds, it becomes clear that this is no ordinary find.

This fictional recreation of the famed Sutton Hoo dig follows three months of intense activity when locals fought outsiders, professionals thwarted amateurs, and love and rivalry flourished in equal measure. As the war looms ever closer, engraved gold peeks through the soil, and each character searches for answers in the buried treasure. Their threads of love, loss, and aspiration weave a common awareness of the past as something that can never truly be left behind.

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## PRAISE FOR *THE DIG*:

*"A very fine, engrossing, and exquisitely original novel."*

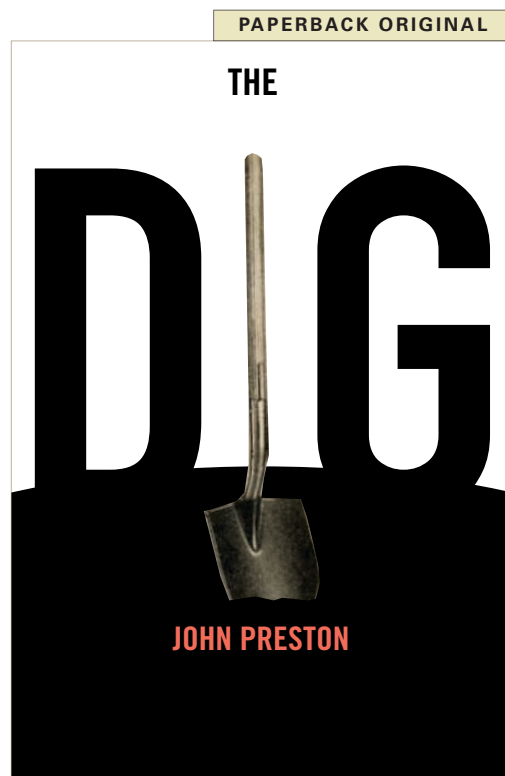
— IAN McEWAN  
author of *Atonement*

*"Wistful and poignant. A masterpiece in Chekhovian understatement."*

— *TIMES LITERARY SUPPLEMENT*

*"An enthralling story of love and loss, a real literary treasure. One of the most original novels of the year."*

— ROBERT HARRIS  
author of *An Officer and a Spy*



APRIL 2016 | on sale 4/5/16

\$16.95 / NCR

Paperback Original with flaps | 5 ½ x 8 ¼" | 272 pages

978-1-59051-780-2 | CQ 24

E-book 978-1-59051-781-9

FICTION

Rights: US

Agent: Natasha Fairweather, United Agents

(NFairweather@unitedagents.co.uk)

- National review and feature campaign including print, radio, and online coverage
- Review and feature outreach to World War II history and literary interest media
- Reading group guide, promotion, and advertising
- Library marketing
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© David Ignaszewski

**Michèle Halberstadt** is a journalist, author, and producer of such films as *Monsieur Ibrahim*, *Farewell My Concubine*, and *Murderous Maids*, which she also co-wrote. Her novels include *La Petite* and *The Pianist in the Dark*, which won the Drouot Literary Prize and was short-listed for the Lilas literary prize in France.

**Bruce Benderson** is a novelist and essayist as well as a translator. He is the author of a memoir, *The Romanian: Story of an Obsession*, winner of France's prestigious Prix de Flore in French translation, and the novels *User* and *Pacific Agony*.

FROM *MON AMIE AMÉRICAINE*

I took the six flights back upstairs on foot to get some air into my lungs and clear out the cold. By the time I'd turned the key in the lock and pushed open the door, Vincent was coming toward me with a rueful look I'd never known him to have. I'd seen him defeated, depressed—but this was different. It was me he was sorry for, like a doctor with bad news he wished he didn't have to announce.

Instantly I thought of you, so intensely that I said aloud what was no longer a question but a fact already: "Molly?"

His head nodded so sadly that it seemed to move in slow motion. "She's in a coma."

I raised a hand to interrupt him.

I didn't want an explanation. I didn't want to hear anything, understand anything, discuss anything. I opened the door to the bedroom and carefully closed it behind me.

Alone. I needed to be alone to face the din roaring in my head. It was as if a thousand people had connected to my brain to scramble its data and keep me from thinking.

[...]

Images of you passed before my eyes. Dancing with our eyes shut while singing Tina Turner in your kitchen. Trying on every single pair of sunglasses at a shop in the gare de Lyon, without buying any. Disguised as a blonde for a costume party. Wolfing down a hot dog on a London street last week. At the airport, five days ago, buying a carton of cigarettes. Your willowy figure dragging the too-heavy suitcase you hadn't wanted to check. Your violet-scented perfume when you kissed me good-bye. Your smile when you came back to shout to me, "Bon voyage!" Your voice hoarse. Mocking. Inimitable.

I didn't know I could produce so many tears.

Michèle Halberstadt

# MON AMIE AMÉRICAINNE

A NOVEL

**When two colleagues become close friends, they believe their friendship will last forever, but when one of them suffers a devastating illness, the bond between them is stretched to a breaking point.**

Two women are film industry colleagues and very close friends. Molly is a charismatic and dynamic Manhattan businesswoman until, at the age of forty, she has a brain aneurysm and falls into a month-long coma. Frightened and debilitated, she is a shadow of her former self.

Michèle, her Parisian friend, must grapple with these changes as she contemplates the nature of her relationship with a now-unrecognizable Molly. Is the bond the same when everything you once loved about a person has changed? What becomes of a friendship you once thought was unbreakable? Author Michèle Halberstadt explores the guilt that arises from these questions with grace and sensitivity.

## PRaise FOR *MON AMIE AMÉRICAINNE*:

*"Michele Halberstadt sensitively and honestly explores the limits, which we never want to stumble over, of friendship."*

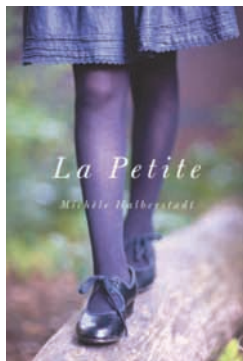
— *POINT DE VUE*

*"Michele Halberstadt has a rare sensibility and a unique voice."*

— *LA PRESSE*

*"A magnificent book"*

— *LE NOUVELLISTE*



**La Petite**  
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978-1-59051-531-0

PAPERBACK ORIGINAL



APRIL 2016 | on sale 4/12/16

\$14.95 / \$19.50C

Paperback Original | 5 x 7 1/2" | 176 pages

978-1-59051-759-8 | CQ 24

E-book 978-1-59051-760-4

FICTION

Rights: World English

Proprietor: Solène Chabanais, Éditions Albin Michel

(solene.chabanais@albin-michel.fr)

- National review and feature campaign including print, radio, and online coverage
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© Audrey C. Ternan

**Dinitia Smith** is the author of four novels, including *The Illusionist*, which was a *New York Times* Notable Book of the Year. Her stories have appeared in numerous publications and she has won a number of awards for her writing, including fellowships from the National Endowment for the Arts and the Ingram Merrill Foundation. For eleven years, Smith was a cultural correspondent for the *New York Times* specializing in literature and the arts. She is also an Emmy Award-winning filmmaker and has taught at Columbia University, New York University, the Bread Loaf Writers Conference, and elsewhere. She lives in New York City with her husband, the historian David Nasaw, and she has two sons.

Johnnie put his arm around her waist and drew her to him, a protective gesture, warm and kind, but not sexual. She was acutely conscious of his touch. She looked up at his face. It was the familiar posture of a woman looking up at the man she loves, she thought, her life's companion, his face in profile, the face she possesses as her own, but the face of someone separate, unknowable. All men were mysterious to her, except George. She and George had been like one person. Johnnie's was a handsomer face than George's of course, an ideal of masculine beauty. Before she and George had come together, she'd heard people call him "the ugliest man in London"—not true! But Johnnie's face was troubled. His forehead was drawn in a frown.

By now George would have been animated with excitement. "Look, Polly!" he'd cry, calling her by her girlhood nickname. Always full of enthusiasm, rousing her from tiredness and worry and depression. "Can't wait till morning!" he'd say. And he'd awaken her into his own joy. He was irresistible. When he pulled her close to him, her body melded completely into his. No distance between them, the line of his wiry thigh against hers, he, who relished her body continually, her slenderness, always, with each new day and night as if he'd never known it before and it was a constant surprise to him, whatever it was he saw in it, her eyes and mouth, distorted by blind love.



Dinitia Smith

# THE HONEYMOON

A NOVEL

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

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

In her youth, Marian Evans—who would later be known as George Eliot—was a country girl, considered too plain to marry, so she educated herself in order to secure a livelihood. In an era when female novelists were objects of wonder, she became the most famous writer of her day—with a male nom de plume.

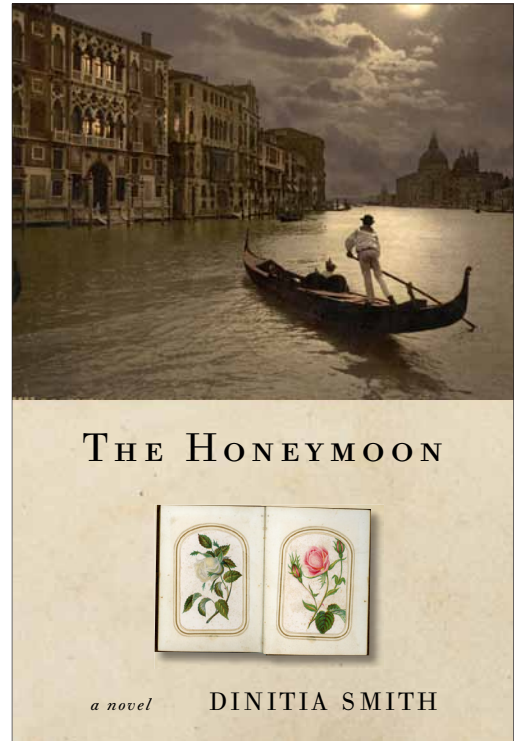
*The Honeymoon* explores different kinds of love, and of the possibilities of redemption and happiness even in an imperfect union. Smith integrates historical truth with her own rich rendition of Eliot's inner voice, crafting a page-turner that is as intelligent as it is gripping.

## PRAISE FOR *THE ILLUSIONIST*:

*"Smith's novel is a deeply disturbing and provocative study not only of the transsexual psyche but of the meaning of romantic love and its attendant powers of denial."* —**LIBRARY JOURNAL**

*"Smith's harsh but deadly accurate evocation of late-20th-century rural life almost upstages the violent drama in the foreground. Still, both prove memorable in this haunting exploration of a senseless and brutal murder."* —**KIRKUS**

*"Beautifully written. With this haunting book, Smith tells a wonderful tale and raises provocative questions."* —**CHICAGO TRIBUNE**



**MAY 2016 | on sale 5/3/16**

**\$26.95 / \$34.95C**

**Hardcover | 5 ½ x 8 ¼" | 384 pages**

**978-1-59051-778-9 | CQ 12**

**E-book 978-1-59051-779-6**

**FICTION**

Rights: World

Agent: Joy Harris, Joy Harris Literary Agency

(joy@joyharrisliterary.com)

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- **ABA Winter Institute featured title**
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FROM **CONSTELLATION**



© Stéphane de Bourgies

**Adrien Bosc**, born in 1986 in Avignon, is the founder of the journals *Feuilleton* and *Desports*. *Constellation*, the winner of the prestigious Grand Prix du roman de l'academie francaise and the Prix littéraire de la Vocation, and a best seller in France, is his first novel.

**Willard Wood** is the translator of Yannick Grannec's *The Goddess of Small Victories*, Jacqueline Raoul-Duval's *Kafka in Love*, and Anne Plantagenet's *The Last Rendez-vous*, among other works. He is a winner of the Lewis Galantière Award for Literary Translation and a National Endowment for the Arts Fellowship in Translation. He lives in Connecticut.

The "Airplane of the Stars" is living up to its name today. Besides the "Casablanca Clouter," the violin virtuosa Ginette Neveu is also setting off to conquer America. The tabloid *France-soir* organizes an impromptu photo session in the departure lounge. In the first snapshot, Jean Neveu stands in the center smiling at his sister, while Marcel holds the Stradivarius and Ginette grins across at him. Next, Jo takes Jean Neveu's place and, with his expert's eye, compares the violinist's small hands with the boxer's powerful paws.

Then on the tarmac, at the foot of the gangway, the two celebrities continue their conversation. Ginette gives the details of her tour: Saint Louis, San Francisco, Los Angeles, Chicago, New York. Marcel offers her front-row seats for his rematch at Madison Square Garden and promises to attend the concert at Carnegie Hall on November 30. Maybe they can have dinner together at the Versailles, the cabaret where the Little Sparrow has been packing the house for months.

The four enormous Wright engines of the Lockheed Constellation F-BAZN are droning. The propellers and blades have been inspected, and the eleven crew members line up in front of the plane. The big, beautiful aircraft, its aluminum fuselage perched on its outsized undercarriage, looks like a wading bird. In the boarding queue are thirty-two other passengers. [...] Left behind are two newlyweds, Edith and Philip Newton, returning home from their honeymoon, and Mme Erdmann. The three were bumped when the champion received priority seating.

# CONSTELLATION

This best-selling debut novel from one of France's most exciting young writers is based on the true story of the 1949 disappearance of Air France's Lockheed Constellation and its famous passengers

On October 27, 1949, Air France's new plane, the Constellation, launched by the extravagant Howard Hughes, welcomed thirty-eight passengers aboard. On October 28, no longer responding to air traffic controllers, the plane disappeared while trying to land on the island of Santa Maria, in the Azores. No one survived.

The question Adrien Bosc's novel asks is not so much how, but why? What were the series of tiny incidents that, in sequence, propelled the plane toward Redondo Mountain? And who were the passengers? As we recognize Marcel Cerdan, the famous boxer and lover of Edith Piaf, and we remember the musical prodigy Ginette Neveu, whose tattered violin would be found years later, the author ties together their destinies: "Hear the dead, write their small legend, and offer to these thirty-eight men and women, like so many constellations, a life and a story."

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## PRAISE FOR **CONSTELLATION**:

*"[Bosc's] first novel shines...Part fiction, part historical investigation, and part tribute, Constellation is radiant."*

— **LE FIGARO**

*"[Bosc] weaves together the connections between these people and the events of their times, searches to understand why he started out on this process, halfway between literary journalism and fictional adventure, in this unsolvable investigation where at every turn the fictional fights with the real."*

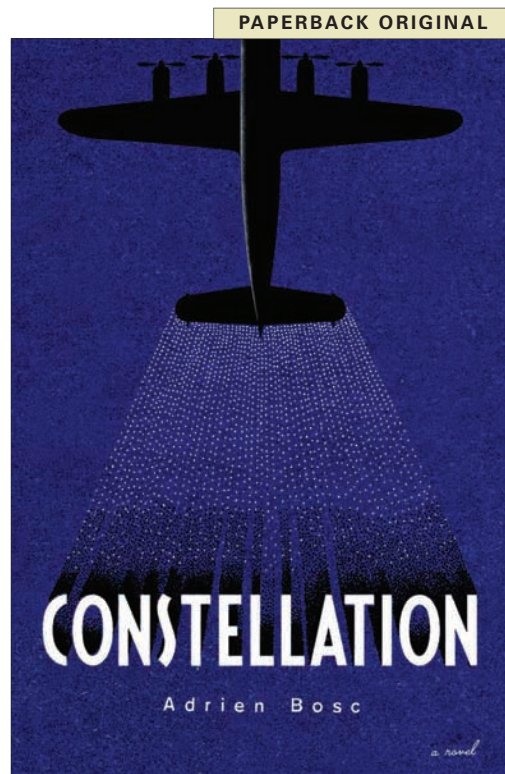
— **LIBÉRATION**

*"Shows great promise...With his Constellation, the fireworks have only just begun."*

— **LIVRES HEBDO**

*"[Bosc] has unearthed astonishing biographies...Bosc, twenty-eight years old, has already demonstrated a curiosity, and his appetite shows here. A coroner who is attentive to the smallest clues, he searches through the debris, revives the dead, notes the hands of fate."*

— **LE POINT**



MAY 2016 | on sale 5/10/16

\$15.95 / \$20.95C

Paperback Original | 5 ½ x 8 ¼" | 208 pages

978-1-59051-756-7 | CQ 24

E-book 978-1-59051-757-4

FICTION

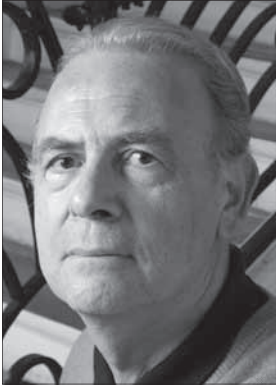
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*The Nobel Prize in Literature was awarded to Patrick Modiano "For the art of memory with which he has evoked the most ungraspable human destinies and uncovered the life-world of the occupation."*

— 2014 NOBEL COMMITTEE FOR LITERATURE



Carherine H  ric,   ditions Gallimard

**Patrick Modiano** is a French novelist and recipient of the 2014 Nobel Prize in Literature. He previously won the 2012 Austrian State Prize for European Literature, the 2010 Prix mondial Cino Del Duca from the Institut de France for lifetime achievement, the 1978 Prix Goncourt for *Missing Person*, and the 1972 Grand Prix du roman de l'Acad  mie fran  aise for *Ring Roads*. His works have been translated into more than thirty languages.

**John Cullen** is the translator of many books from French, Spanish, German, and Italian, including Yasmina Khadra's *Middle East Trilogy* (*The Swallows of Kabul*, *The Attack*, and *The Sirens of Baghdad*), Kamel Daoud's *The Meursault Investigation*, Yasmina Reza's *Happy Are the Happy*, and Chantal Thomas's *The Exchange of Princesses*. He lives in upstate New York.

FROM **VILLA TRISTE**

She was sitting in the lobby of the Hermitage, settled on one of the big sofas in the back and not taking her eyes off the revolving door, as if she was waiting for someone. My armchair was only two or three meters away, and I could see her profile.

Auburn hair. Green shantung dress. And the stiletto-heeled shoes women wore. White.

A dog lay at her feet. From time to time, he yawned and stretched. He was a huge, lethargic Great Dane. He had a white coat with black patches. Green, red, white, black. The combination of colors affected me with a kind of numbness. How did I wind up next to her on the sofa? Did the Great Dane perhaps serve as a go-between, lumbering up to me lazily so he could sniff me?

I noticed that she had green eyes and very light freckles, and that she was a little older than me.

That same morning, we walked in the hotel gardens. The dog led the way. We followed him along a path that ran under a canopy of *Clematis* with big blue and purple flowers. I pushed aside hanging clusters of *Laburnum*; we skirted lawns and privet hedges. There were, if I recall correctly, some rock plants of various frosty hues, some pink hawthorn blossoms, a flight of steps bordered with empty basins. And the immense bed of yellow, red, and white dahlias. We leaned on the balustrade and looked at the lake below us.

I've never been given to know exactly what she thought of me in the course of that first encounter. Maybe she took me for a bored rich boy, some millionaire's son. In any case, what amused her was the monocle I wore on my right eye to read, not out of foppishness or affectation, but because my vision was very much worse in that eye than in the other.

Patrick Modiano

# VILLA TRISTE

**This novel by Nobel Prize-winning author Patrick Modiano is one of the most seductive and accessible in his oeuvre: the story of a man's memories of fleeing responsibility and finding love**

The narrator of *Villa Triste*, an anxious, roving, stateless young man of eighteen, arrives in a small French lakeside town near Switzerland in the early 1960s. He is fleeing the atmosphere of menace he feels around him and the fear that grips him. Fear of war? Of imminent catastrophe? Of others? Whatever it may be, the proximity of Switzerland, to which he plans to run at the first sign of danger, gives him temporary reassurance.

The young man hides among the other summer visitors until he meets a beautiful young actress named Yvonne Jacquet, and a strange doctor, René Meinthe. These two invite him into their world of soirees and late-night debauchery. But when real life beckons once again, he finds no sympathy from his new companions.

Modiano has written a haunting novel that captures lost youth, the search for identity, and ultimately, the fleetingness of time.

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## PRAISE FOR PATRICK MODIANO:

*"Stylistically, Modiano is certainly French; in an e-mail, Josyane Savigneau of Le Monde called his writing 'delicate, subtle, restrained,' and praised the man himself as discreet and generous, detached from his literary celebrity. 'He doesn't create symphonies or operas,' she wrote, 'but he's an excellent pianist.'"*

— THE NEW YORKER

*"He is not at all difficult to read....he has a very refined, simple, straight, clear style....but it is very, very sophisticated in that simplicity....[Modiano is] a kind of Marcel Proust for our time."*

— PETER ENGLUND

Permanent Secretary of the Nobel Academy

PAPERBACK ORIGINAL



MAY 2016 | on sale 5/31/16

\$13.95 / \$17.95C

Paperback Original | 5 ½ x 8 ¼" | 176 pages

978-1-59051-767-3 | CQ 24

E-book 978-1-59051-768-0

FICTION

Rights: World English

Proprietor: Anne-Solange Noble, Éditions Gallimard

(Anne-Solange.Noble@gallimard.fr)

- National review and feature campaign including print, radio, and online coverage
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- Academic marketing
- Online advertising





© AP Photo/Ira Gostin

**Louis Malle** was a film director, screenwriter, and producer who worked both in French cinema and Hollywood. His most famous films include the crime film *Elevator to the Gallows* (1958), the World War II drama *Lacombe Lucien* (1974), the romantic crime film *Atlantic City* (1980), the comedy-drama *My Dinner with Andre* (1981), and the autobiographical film *Au revoir, les enfants* (1987). *The Silent World* won the Palme d'Or and Academy Award for Best Documentary in 1956. He died in 1995.

**Patrick Modiano** is a French novelist and recipient of the 2014 Nobel Prize in Literature. He previously won the 2012 Austrian State Prize for European Literature, the 2010 Prix mondial Cino Del Duca from the Institut de France for lifetime achievement, the 1978 Prix Goncourt for *Missing Person*, and the 1972 Grand Prix du roman de l'Académie française for *Ring Roads*. His works have been translated into more than thirty languages.

FROM **LACOMBE LUCIEN**

LUCIEN: No, I'm from Souleillac.

HORN: And you're a...a friend of Jean-Bernard de Voisins?

LUCIEN: Yeah.

HORN (*groping*): Are you...a student? Are you...on vacation?

LUCIEN: No. I work in the German police.

*Horn takes the blow with bowed head. Then he gets up and helps Lucien slip into the jacket, to which he makes some minor adjustments. From the table he takes a big pair of tailor's scissors and snips off a few stray ends of thread that still show, especially in the area around the collar. He circles slowly around Lucien, who stands there motionless.*

HORN (*as though he were speaking to himself*): The fact is...I knew Jean-Bernard's father, the Count de Voisins...A charming man...He used to worry a lot about his son.

*Lucien gingerly picks up his revolver, shoves it deep into his inside coat pocket, then takes it out again.*

LUCIEN: So it's true, eh...you're a Jew?

*Horn does not answer. The piano, which we have heard up till now, has stopped.*

LUCIEN: Monsieur Faure says that Jews are the enemies of France.

HORN: No...not me...

*Lucien now tries to fit the revolver into his other pocket.*

LUCIEN: Are you from Paris?

HORN: Yes. ...I was a good tailor. ...I had a good clientele...friends.

## Louis Malle and Patrick Modiano

# LACOMBE LUCIEN

### THE SCREENPLAY

**Louis Malle and Patrick Modiano's screenplay for the Oscar-nominated film tells a powerful story set in World War II France of a seventeen-year-old boy who allies himself with collaborators, only to fall in love with a Jewish girl.**

This early work by the Nobel Prize winner Patrick Modiano relates the story of Lucien Lacombe: a poor boy in Nazi-occupied France who, rebuffed in his efforts to enter the Resistance for a taste of war, becomes a member of a sordid, pathetic group of Fascist collaborators who join the Gestapo in preying upon their countrymen. Lucien encounters the Horns, a Jewish family from Paris hiding in his provincial town. Inevitably, he must choose between the coarse appeal of violence and his emerging feelings of tenderness for the family's daughter, France. Amid the excesses brought on by the impending collapse of the Nazi occupation, Lucien and France come to live out an improbable idyll. This classic is an essential read for students and film lovers alike.

---

#### PRAISE FOR **LACOMBE LUCIEN**:

*"Lacombe Lucien is easily Mr. Malle's most ambitious, most provocative film."*

— **NEW YORK TIMES**

*"Louis Malle's drama Lacombe Lucien is one of the most effective films about the capitulation of France to the Nazis during World War II, and one of the most controversial...Louis Malle's film was daring for its time for suggesting that not every member of the French public was a member of the Resistance; that indeed, many were willing accomplices to the Vichy government, and the sting of the film remains to this day."*

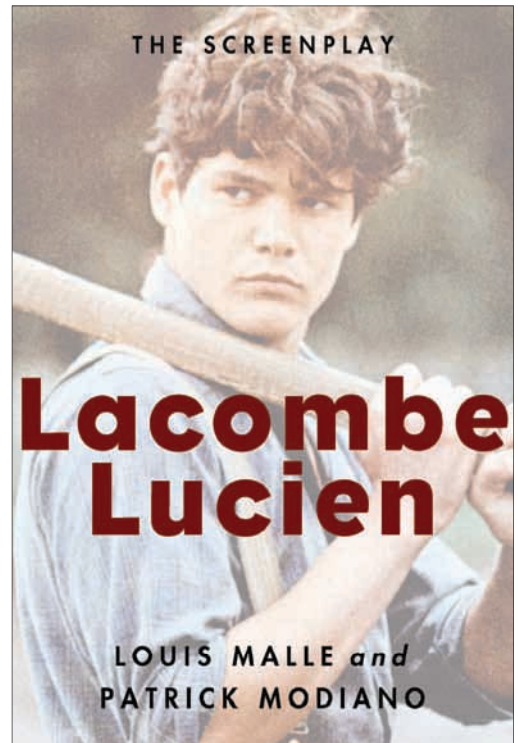
— **WHEELER WINSTON DIXON**, film critic

*"Lacombe Lucien, a cause célèbre since its release in France... is a remarkable work in its sociology as well as in its art."*

— **NEW YORK MAGAZINE**

*"Malle's film is a long, close look at the banality of evil... a major work."*

— **THE NEW YORKER**



**MAY 2016 | on sale 5/31/16**

**\$14.95 / \$19.50C**

**Paperback | 5 ½ x 8 ¼" | 160 pages**

**978-1-59051-765-9 | CQ 24**

**E-book 978-1-59051-766-6**

**FICTION**

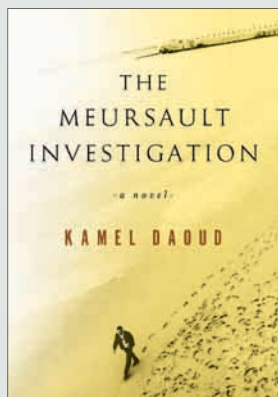
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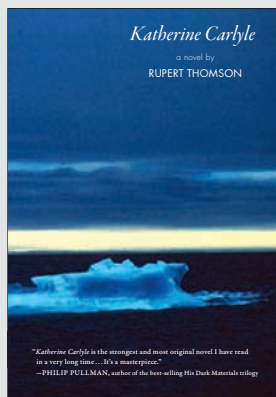
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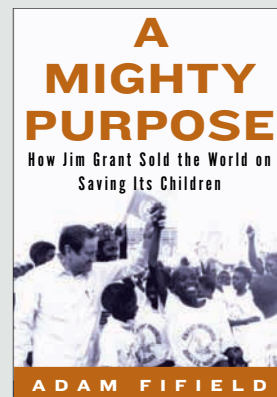
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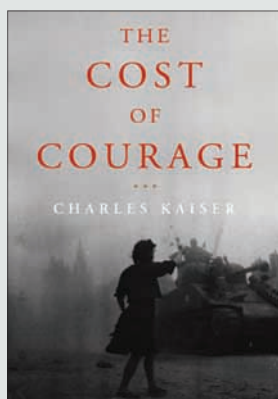
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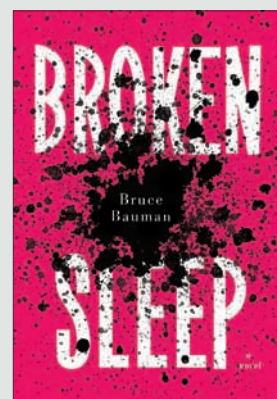
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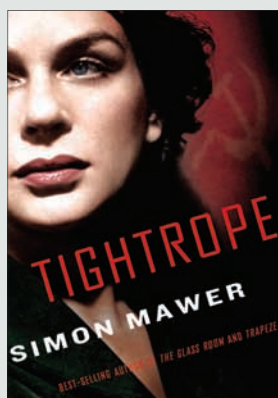
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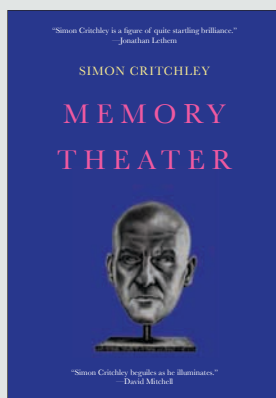
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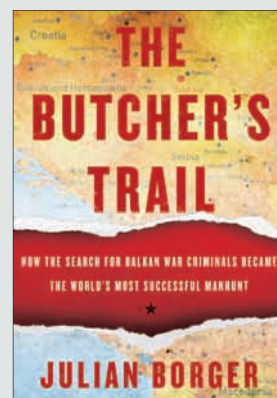
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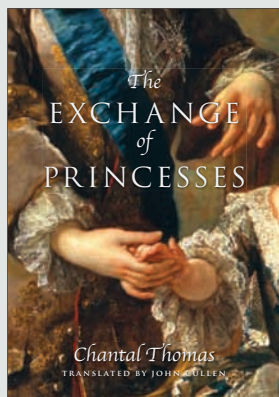


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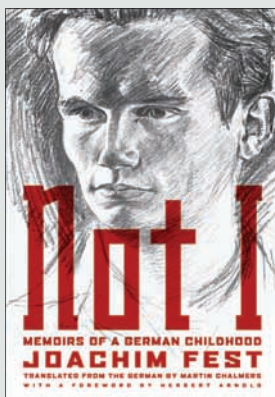


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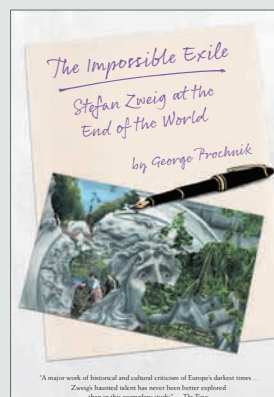
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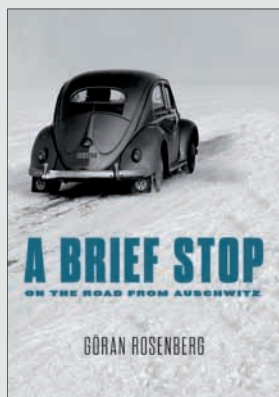
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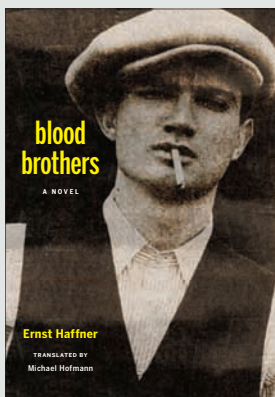
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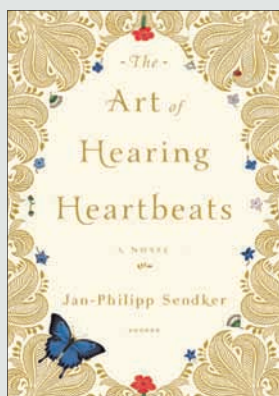
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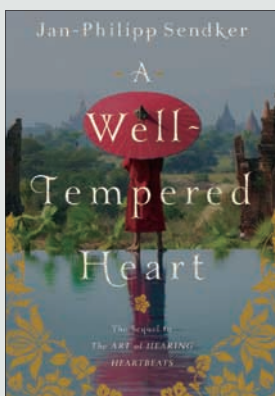
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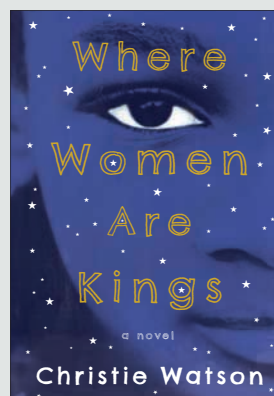
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