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*“Far from a typical postapocalyptic novel. It caters neither to a pseudo-morbid nor faddishly slick vision of the future. Though grim with portent, it is ultimately, as Camus’s novel *The Plague*, an impassioned and invigorating tale whose ultimate message is one of hope, not despair.”*

—Michael Leone, *San Francisco Chronicle*

WORLD MADE BY HAND

A Novel

James Howard Kunstler

- After sixteen printings, *The Long Emergency* has sold over 100,000 copies
- *World Made by Hand* was a *Book Sense* selection, and had two printings in hardcover
- national radio coverage
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Residence: Albany, NY
Previous edition: 978-0-87113-978-8



“What’s after armageddon? No government, no laws, no infrastructure, no oil, no industry . . . and sometimes a sense of relief. In Kunstler’s richly imagined *World Made by Hand*, the bone-weary denizens of Union Grove (with its echo of *Our Town*’s Grover’s Corners) cope with everything from mercenary thugs to religious extremists, yet manage to plant a few seeds of human decency that bear fruit.”

—Cathleen Medwick, *O, The Oprah Magazine*

In his previous book, celebrated social commentator James Howard Kunstler explored how the age of globalization and mankind’s explosive progress over the last two hundred years was based on the availability of cheap fossil fuels. He observed that the terminal decline of oil production, combined with the perils of climate change, had the potential to put industrial civilization out of business. A tremendous success, *The Long Emergency* sold over 100,000 copies and cemented Kunstler’s place as an important voice in the debate on our country’s future.

His latest book, the critically acclaimed *World Made by Hand*, is an astonishing work of speculative fiction that brings to life what America might be, a few decades hence. For the townspeople of Union Grove, New York, the future is nothing like they thought it would be. After the catastrophes converged—the end of oil, climate change, resource wars, and global pandemics—they are doing whatever they can to get by. Transportation is slow and dangerous, so food is grown locally at great expense of time and energy, and the outside world is largely unknown. There may be a president, and he may be in Minneapolis now, but people aren’t sure. Their challenges play out in a dazzling, fully realized world of abandoned highways and empty houses, horses working the fields and rivers, no longer polluted, and replenished with fish.

With the cost of oil skyrocketing—and with it the price of food—Americans are increasingly aware of the possibility of the long emergency. Kunstler’s extraordinary book, a novel full of love and loss, violence and power, sex and drugs, depression and desperation, but also plenty of hope, is sure to find many new readers in paperback.

PRAISE FOR WORLD MADE BY HAND:

“The verisimilitude of Kunstler’s world leads me to think the future is Union Grove. Thirty years from now, it will be interesting to see if that little town seems excessively sad, richly luxurious, or spot on. But for now, I’m hedging my bets. Where I live, one block east of ground zero, I’ve started keeping a compost bin and am thinking about adding a micro wind generator. [Nearby] the Freedom Tower has just emerged above ground and may one day be full of investment bankers. Recently, though, I’ve started looking at that plot through Kunstler’s eyes. It gets good sunlight, and it occurs to me it would make a hell of a bean field.”

—PAUL GREENBERG, *THE NEW YORK TIMES BOOK REVIEW*

“Within the first few pages of James Howard Kunstler’s poignant, provocatively convincing novel set in a future possibly as near as tomorrow, you find yourself musing: could this happen to me? By the end, you’re wondering not could, but when?”

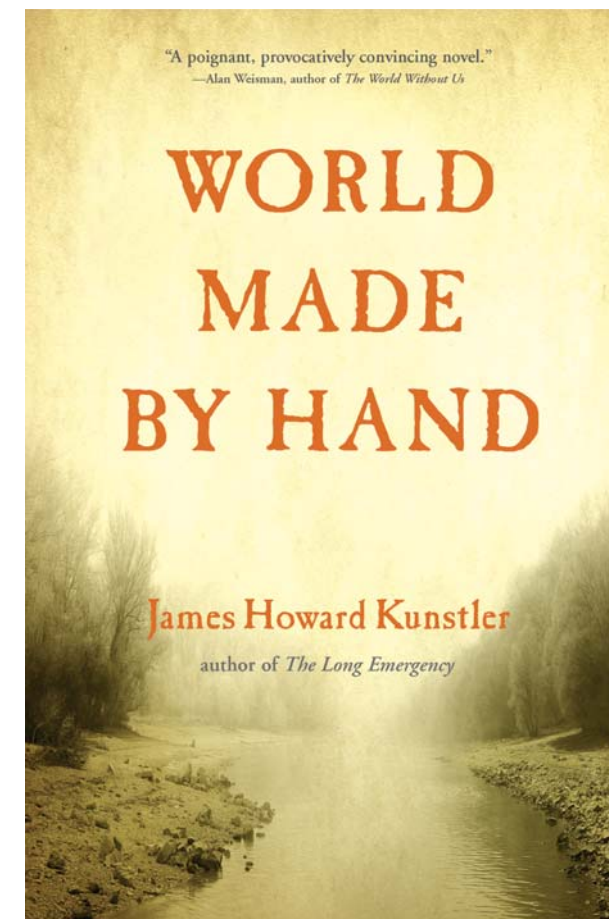
—ALAN WEISMAN, AUTHOR OF *THE WORLD WITHOUT US*

“Superb . . . an extraordinary, suspenseful, deeply affecting yarn that very successfully weaves together elements of science fiction, the Western, and even magical realism. . . . Read this book.”—REIHAN SALAM, *THE NEW YORK SUN*

“Kunstler’s emotional understanding places the book well outside the confines of genre fiction.”

—EVE OTTENBERG, *WASHINGTON CITY PAPER*

“Kunstler segues from his analysis of the possible effects of a decline in oil production on modern industrial society to a full-blown, and artfully carried out, semidystopic dramatization of what small-town American life might be like in the wake of major terrorist bombings and industrial decline on U.S. soil. . . . But in the end, the beauty of Kunstler’s brilliant cautionary fiction, aside from the charming narrative with its many convincing details of life after apocalypse, is that most readers will admit that Earle’s world, the world made by hand . . . sounds at least as unpredictably pleasing as our own.”—ALAN CHEUSE, *CHICAGO TRIBUNE*



JAMES HOWARD KUNSTLER was born in New York City in 1948. He is the author of nine novels and three nonfiction books, *The Geography of Nowhere*, *Home From Nowhere*, and *The Long Emergency*.

“Kunstler’s storytelling talents are in evidence here. . . . Kunstler has punctuated the nightmarish scenario of his novel with . . . poignant moments where hope and despair vie for dominance of the human spirit.”

—BHARTI KIRCHNER, *THE SEATTLE TIMES*

“Unlike the bleakness of style and subject in Cormac McCarthy’s *The Road*, Kunstler’s *World Made by Hand* is an end-of-days novel that is more a pleasure than a burden to read; it frightens without becoming ridiculously nightmarish, it cautions without being too judgmental, and it offers glimmers of hope we don’t have to read between the lines to comprehend.”—ZAK M. SALIH, *BALTIMORE CITY PAPER*

*“With this book, Itani joins a group of novelists who have chronicled quiet lives from start to finish, uncovering treasure in their dark corners: Carol Shields with *The Stone Diaries*, Marilynne Robinson with *Gilead*.”*

—Susann Cokal, The New York Times Book Review

REMEMBERING THE BONES

A Novel

Frances Itani

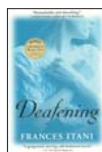
- *Remembering the Bones* was short-listed for the Commonwealth Writers' Prize
- *Deafening* was a top five Book Sense selection, one of the *Atlanta Journal-Constitution's* “Best Choices for Gift Giving,” and a *Maclean's* best seller
- *Deafening* won the 2003 Drummer General's Award, a 2004 Commonwealth Writers' Prize for Best Book, and was short-listed for the 2005 IMPAC Dublin Literary Award

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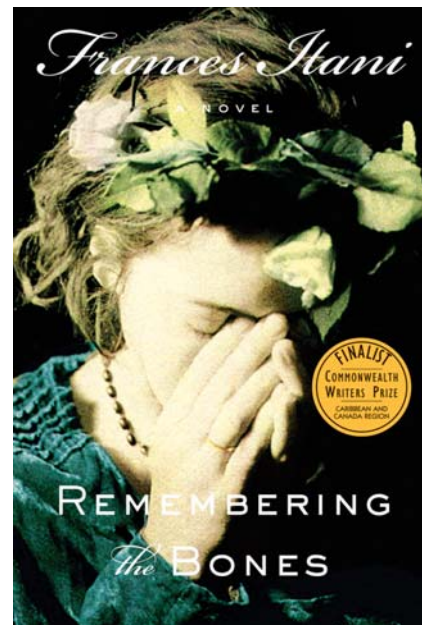
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Best-selling author Frances Itani's second novel is a beautifully written, moving tale of the staying power of family through time and memory, and the extent to which individual lives can influence and resonate in the world around them.

Born on the exact same day as Her Majesty, Queen Elizabeth II, Canadian Georgina Witley is invited to an eightieth birthday lunch at Buckingham Palace. All she has to do is drive to the airport and board the plane for London. Except that Georgie drives off the edge of the road, her car plunging into a thickly wooded ravine.

Thrown from the car, injured, and unable to move, she must rely on her full store of family memories, her no-nonsense wit, and a recitation of the names of the bones in her body—an exercise from childhood—to remind her she is still alive. As Georgina lies stranded and helpless, she reflects on her role as a daughter, mother, sister, wife, and widow, on lost loves and painful secrets.

*“[Itani’s] unsentimental narrator creates an effective feminine counterpoint to the aged male protagonist in Philip Roth’s *Everyman*. . . . Itani succeeds in granting Georgie’s story nearly as much gravity and loving scrutiny as royal watchers give the queen.”* —Donna Rifkind, *The Washington Post*

“In unpretentious, quietly penetrating prose, Itani exposes the richness and depth beneath the surface of one ordinary life.” —*The New Yorker*

“Remembering the Bones is an astonishing feat, an extraordinary reflection on life, death, family—and what it ultimately and genuinely means to be fully human.” —Martin Dickinson, *The Bloomsbury Review*

FRANCES ITANI is the author of the best seller *Deafening*, which won the Commonwealth Writers' Prize for Best Book (Caribbean and Canada region) and the Drummer General's Award for Fiction. Her other books include two collections of short fiction: *Leaning*, *Leaning Over Water* and *Poached Egg on Toast*.

“One need not be a devotee of Wagner’s music to appreciate Mr. Carr’s riveting account.”

—John M. and Priscilla S. Taylor, The Washington Times

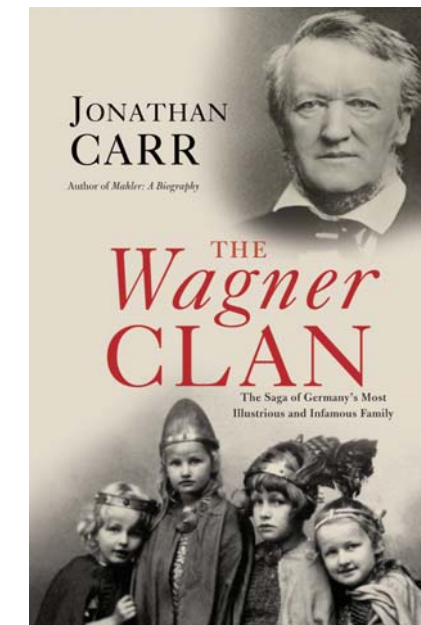
THE WAGNER CLAN

The Saga of Germany’s Most Illustrious and Infamous Family

Jonathan Carr

- *The Wagner Clan* was an *Economist* Best Book of 2007
- Wagner has an enormous international following; the annual Bayreuth Festival, the authoritative venue for Wagner’s music, draws an estimated 600,000 enthusiasts who vie for 58,000 tickets—the waiting period for tickets is between seven and ten years

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Previous edition: 978-0-87113-975-7



An *Economist* Best Book of 2007, Jonathan Carr's *The Wagner Clan* was roundly acclaimed upon its publication in hardcover. Hailed as “fiendishly enjoyable” by Salon.com and “masterly” and “enthraling” by *The Daily Telegraph*, it proves that the history of Europe and that of the Wagners are inextricably intertwined. Carr presents not only Richard Wagner himself—composer, philosopher, philanderer, failed revolutionary, and virulent anti-Semite—but also a colorful cast of historical figures who feature in Wagner's story: Franz Liszt (whose illegitimate daughter Cosima married Wagner); the “mad King” Ludwig II, who saved Wagner from penury by becoming his sponsor; Friedrich Nietzsche; Arthur Schopenhauer; Richard Strauss; Gustav Mahler; Arturo Toscanini; Joseph Goebbels; Hermann Göring; and the “Wolf” himself, Adolf Hitler, a passionate fan of the Master's music and an adopted uncle to Wagner's grandchildren. Wagner's British-born daughter-in-law, Winifred, was a close friend of Hitler's and seemed momentarily positioned to marry him after the death of her husband. All through the war the Bayreuth Festival, begun by the Master himself, was supported by Hitler, who had to fill the audience with fighting men and SS officers. After the war's devastation, the festival was dark for a decade until Wagner's offspring—with characteristic ambition and cunning—revived it.

With the sweeping scope of a Wagnerian opera, *The Wagner Clan* is a riveting chronicle of the ascent, decline, and rehabilitation of the German nation and its most infamous family.

“[An] engaging group biography . . . levelheaded and meticulous.”

—The New Yorker

JONATHAN CARR was a former bureau chief of the *Financial Times* and *The Economist*. His other books include biographies of Helmut Schmidt and Gustav Mahler.

"A master playwright whose plays return repeatedly to the past as part of his ceaseless search for meaning in a bewildering universe while demonstrating farcical cleverness alongside profound humanity."

—from the Dan David Prize citation

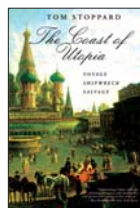
IVANOV and THE CHERRY ORCHARD

Anton Chekhov

New versions by Tom Stoppard



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Anton Chekhov was a master whose daring work revolutionized theater, and this was as true of *Ivanov*, his first full-length play, as of *The Cherry Orchard*, his last. Building on the success of his acclaimed adaptation of *The Seagull*, Tom Stoppard returns to Chekhov and the themes of bitter social satire, personal introspection, and the electrifying atmosphere of Russia on the brink of change. In these two new versions, Stoppard brings his crisp and nimble style to two masterpieces of the modern theater.

Ivanov is a portrait of a man plagued with self-doubt and despair. Considered one of Chekhov's most elusive characters, he seeks more in life than the self-absorption and ennui he sees in his contemporaries. Tormented by falling out of love with his dying Jewish wife, Ivanov, on her death, proposes to the young daughter of his neighbor, but, as the wedding party assembles, a final burst of his habitual indecisiveness has fatal results.

In *The Cherry Orchard*, an improverished landowning family is unable to face the fact that their estate is about to be auctioned off. Lopakhin, a local merchant, presents numerous options to save the estate—including cutting down their prized cherry orchard—but stricken by denial the family leave the estate to the sound of axes.

TOM STOPPARD's plays include *Rosencrantz & Guildenstern Are Dead*, *Travesties*, *Jumpers*, *Arcadia*, *The Invention of Love*, *Rock 'n' Roll*, and *The Coast of Utopia*.

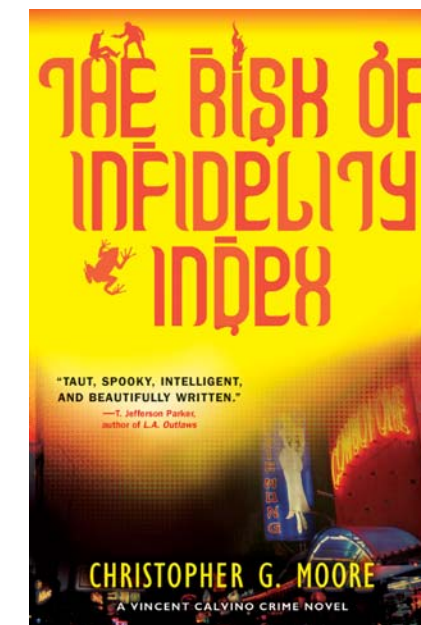
- **The Cherry Orchard, directed by Sam Mendes, will have its world premiere at the Brooklyn Academy of Music in January 2009**
- **Ivanov, directed by Michael Grandage and starring Kenneth Branagh, will have its world premiere at the Donmar (London) in September 2008**

"When Americans discover Christopher G. Moore, they're going to strip the bookstores bare of his work. *The Risk of Infidelity Index* is taut, spooky, intelligent, and beautifully written." —T. Jefferson Parker, author of *L.A. Outlaws*

THE RISK OF INFIDELITY INDEX

A Vincent Calvino Crime Novel

Christopher G. Moore



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In the twenty years he has lived in Bangkok, Christopher G. Moore has written nine novels starring Vincent Calvino, a disbarred American lawyer working as a PI in the steamy Thai capital. Internationally acclaimed, the prize-winning novels have been translated into ten languages but were first published in North America beginning with the hardcover edition of *The Risk of Infidelity Index*, the latest book in the series.

When Calvino's surveillance of a major drug piracy ring ends in definitive video evidence, it looks like his fortunes are about to turn. The money from the job will be enough to buy out the massage parlor downstairs and restore some dignity to his place of employment. But when the client dies of a heart attack, and Calvino finds the body of a murdered massage girl downstairs, the authorities get suspicious of the farang in the wrong place at the wrong time, twice. To make matters worse, with the dead man unlikely to pay, Calvino is desperate, forced to take on a job he doesn't want.

The clients are three expat housewives who want Calvino to trail their husbands. They have been rattled by "The Risk of Infidelity Index," a handbook that ranks Bangkok as the city where men are most likely to stray, and are haunted by the idea of their men in the bars on Patpong and Soi Cowboy. Unfortunately for Calvino, jealous wives tend to be unhappy, regardless of the results, and drug pirates aren't the type to play nice.

"Moore's flashy style successfully captures the dizzying contradictions of this vertiginous landscape."—Marilyn Stasio, *The New York Times Book Review*

"Underneath Bangkok society is a deeply encrusted demiworld of hope, despair, corruption, and courage that Moore . . . paints with maetrolike Dickensian strokes." —Tom Plate, *The Seattle Times*

CHRISTOPHER G. MOORE is the author of nine novels starring Vincent Calvino and the winner of the Deutscher Krimi Preis, the most prestigious award for crime fiction in Germany. He has lived in Bangkok since 1988.

*“Not since James M. Cain’s *The Postman Always Rings Twice* has the unspoken so crackled with sexual tension. . . . Gilb’s dialogue, working class and downbeat, is inspired. When Sonny and his contemporaries converse in combo—Spanish and English as one—poetry emerges.”* —Los Angeles Times

THE FLOWERS

Dagoberto Gilb

- Gilb has received a Whiting Writers’ Award and a Guggenheim Fellowship, his work has been recognized through the El Paso Writer’s Hall of Fame, the Library of Congress Archive of Hispanic Literature on Tape, and the Texas Book Festival’s Bookend Award for Ongoing Literary Achievement

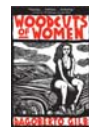
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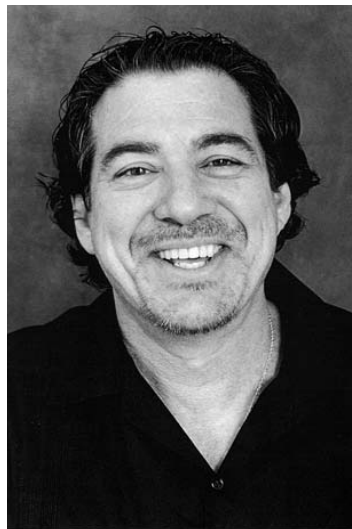


Woodcuts of Women
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Export: W
Residence: Austin
Previous edition: 978-0-8021-1859-2



*“Dagoberto Gilb is one of the most powerful writers of his generation, and *The Flowers* is perhaps his best book. It’s not to be missed.”*

—Larry McMurtry

Published to rave reviews around the country when it was first published in hardcover, *The Flowers* is the new novel from Dagoberto Gilb, winner of the PEN/ Hemingway Award for *The Magic of Blood* and most recently a finalist for the National Book Critics Circle Award for his nonfiction collection, *Gritos*. Gilb, one of today’s most captivating and authentic fiction writers, is much admired for his compact style and socially brazen storytelling, and his fiction has been compared to Raymond Carver’s and Richard Wright’s. In *The Flowers*, Gilb has taken on the voice of a Chicano teenager looking at manhood.

Sonny Bravo is a tender, smart Mexican American who has come to live at the Flowers, where he moved when his troubled and too beautiful mother Silvia remarried an Okie contractor named Cloyd Longpre. Sonny fills many days taking care of the building—sweeping the decks, taking out the trash, and entangling himself with the lives and stories of other tenants: Cindy, an eighteen-year-old druggie who is married and bored; Nica, a cloistered girl who cares for her infant brother; Bud, a muscled-up construction worker who hates blacks and Mexicans; and Pink, who sells used cars in front of the building. As Sonny observes a miniaturized world of prejudice at the Flowers, the neighborhood he lives in explodes with racial violence—and Sonny does what he can to save what’s good in his world.

The Flowers is about rules that can be broken like wooden fences, and about the drive to find that which does not fall apart. Dagoberto Gilb, in his most commanding work yet, has written an inspiring novel about the desire for love that transcends age, race, and time.

PRAISE FOR THE FLOWERS:

“Dagoberto Gilb has written a brilliant novel that vibrates with the psychic underpinnings of the contemporary Latino experience. . . . His achievement is a stunning portrait of a crackling bilingual universe where life and ‘death hums through the wires’ above the streets. It is a totally original work of American literature.”

—LUIS VALDEZ

“The prospect of reading a novel narrated in run-on sentences, fragments, Spanish phrases, and street slang might seem daunting, but not when you meet the precocious, Holden Caulfieldesque narrator of Dagoberto Gilb’s coming-of-age novel. . . . Sonny’s voice is mesmeric. It keeps us reading.”—SARAH FAY, *THE NEW YORK TIMES*

*“From the first measured words of Dagoberto Gilb’s new novel to its final, heart-wrenching exclamation, Gilb takes readers through a journey that is both startling and inevitable. Its painstaking start may create impatience in some readers, but once *The Flowers* gets going, it sails to its wondrous conclusion. . . . [Gilb] writes with enormous acuity, heart, and, most importantly, a deep respect for even the most unsavory of his characters and their deeds.”*

—AUSTIN CHRONICLE

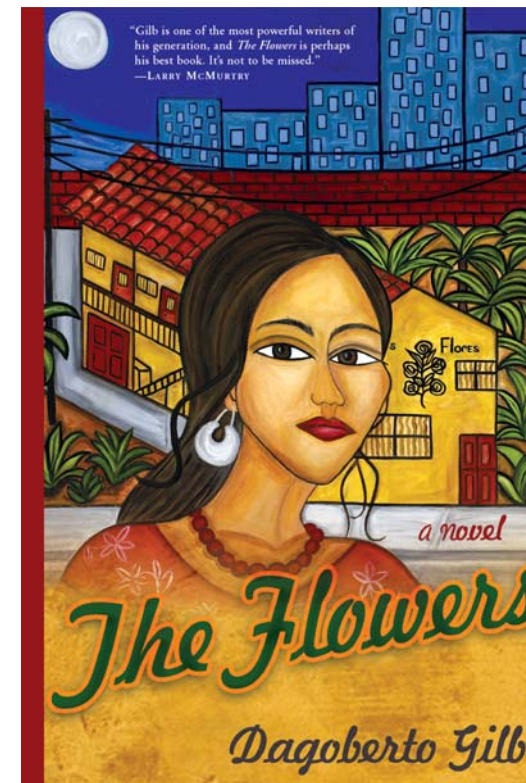
“The Flowers is laced with humor and tenderness and, in the end, a sense of hope. . . .

The author handles the voice of a teenage narrator with skill. . . . [and] does an admirable job with the rhythm and flow of the novel. . . . The simple language of the novel often turns lyrical. The result is a portrait of a working-class world with all its flowers and thorns.”

—DAVID MEDINA, *HOUSTON CHRONICLE*

*“The Flowers is just a period in a kid’s life. The events portrayed in the novel—the violence, the racism, the sordid beauty, and the sadness—these things are just the norm for Sonny. And that’s what makes the book so powerful. . . . after I read *The Flowers* it would be a lie if I were to say Gilb is a good writer. He’s not. He’s way, way better than good. *The Flowers* is the best book yet by one of our finest authors.”*

—ERIC MILES WILLIAMSON, *SAN FRANCISCO CHRONICLE*



DAGOBERTO GILB is the author of *Gritos*, *Woodcuts of Women*, *The Magic of Blood*, and *The Last Known Residence of Mickey Acuña*, and the editor of *Hecho en Tejas: An Anthology of Texas Mexican Literature*. His essays and fiction have appeared in *The New Yorker*, *Harper’s*, and *The Best American Essays*. He lives in Austin, Texas.

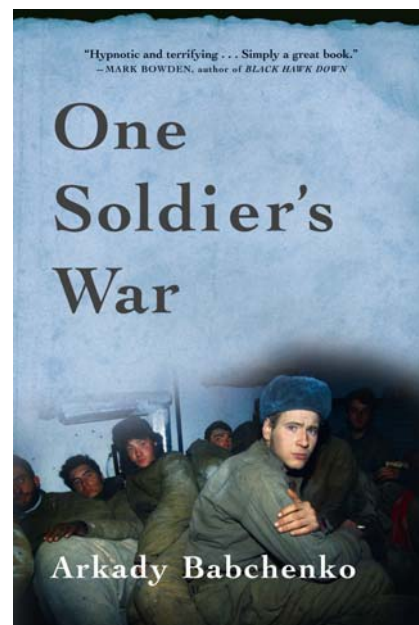
“Gilb expresses sympathy for women under the thumb of angry, threatened men while vividly portraying a romantic, vulnerable, yet calculating and resilient young man coming of age in a storm of prejudice. With a scorching sense of humor, a keen ear for dialogue, and a gift for creating microcosms, Gilb tells a suspenseful tale of loneliness, rage, yearning, and hope.”—BOOKLIST

“The raw narrative about the life of the teenaged Sonny is especially intriguing because of its gritty authenticity. Gilb conveys a realness lacking in more conventional novels by using a mix of Spanish and English to show how Sonny speaks and thinks and by allowing the plot to skip along in relation to Sonny’s tangled thoughts.”—LIBRARY JOURNAL

"A harrowing, masterfully written tale that, like Anthony Swofford's Jarhead and Mark Bowden's Black Hawk Down, bears promise of becoming a classic of modern war reportage."
—Kirkus Reviews (starred review)

ONE SOLDIER'S WAR

Arkady Babchenko



• *One Soldier's War* was serialized in *Harper's*

"A superb chronicle of modern warfare . . . Brutal, unvarnished, and deeply disturbing."—*Booklist*

"Hypnotic and terrifying . . . Babchenko's honesty has the force of a blunt object . . . Simply a great book."—Mark Bowden

*"I have not read a book about war and soldiering like *One Soldier's War* since *All Quiet on the Western Front*. Babchenko's prose, like Remarque's, is stark but evocative, eloquent in its simplicity, and absolutely unflinching in its honesty."*—Philip Caputo

"A gripping narrative and a sobering one . . . In their eye-popping detail and near-perfect dramatic arcs, some of Mr. Babchenko's stories read more like fiction than journalism."
—*The Wall Street Journal*

Published to extraordinary acclaim around the world, *One Soldier's War* is a visceral and unflinching memoir of a young Russian soldier's experience in the Chechen wars that brilliantly captures the fear, drudgery, chaos, and brutality of modern combat. Reviewers have hailed it as "remarkable . . . a work of both autobiography and the imagination in the tradition of . . . Ernest Hemingway's *A Farewell to Arms*" (Hugh Barnes, *The New Statesman*), "a modern equivalent of *All Quiet on the Western Front*" (Zurich's *Sonntagszeitung*), and "right up there with *Catch-22* and Michael Herr's *Dispatches*" (Tibor Fischer, *The Guardian*). Babchenko chronicles his torturous journey from naïve conscript to hardened soldier with such power, precision, and insight that it transcends his own experience and captures the universal experience of warfare. *One Soldier's War* is a devastating book by an extraordinary storyteller that "should be required reading for anyone who still harbors the illusion that war has some redemptive qualities" (Philip Caputo).

*"By turns horrific, sad, and funny, [*One Soldier's War*] fills a big gap by providing us with the first-person experiences of an articulate Russian soldier. . . . Evokes *Catch-22* or, closer to the source, the savage ironies of Isaac Babel's tales of the 1919–21 Russian-Polish war, *Red Cavalry*."*

—*The Washington Post*

ARKADY BABCHENKO was born in 1977. A law graduate, he currently works as a journalist at the independent newspaper *Novaya Gazeta*. This is his first book.

\$15.00 (Canada \$16.50)

paperback

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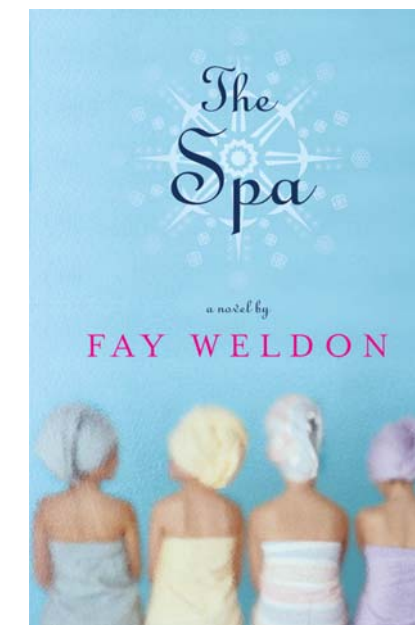
Residence: Moscow

Previous edition: 978-0-8021-1860-8

"Tales of male betrayal, sexual shenanigans, and Machiavellian mayhem [that] sparkle with empathy and insight . . . Weldon has a wicked sense of humor, a brilliant ear for dialogue, and a super-charged imagination."
—Daily Mail

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Fay Weldon has been hailed as "dry [and] delicious" by Caroline See in *The Washington Post*, and "the Dorothy Parker of our time" by London's *Daily Telegraph*. Her latest novel, *The Spa*, is full of all the biting humor and glittering prose that made her name. Now in paperback, it offers a glimpse of the despairs and dalliances of a set of high-powered women who have burned paths through—and sometimes been burned by—their worlds and the men in them.

It is the week between Christmas and New Year's, and ten high-achieving ladies are gathered at the expensive Castle Spa, seeking to rejuvenate themselves with Botox, aromatherapy, and all-around pampering. They lounge around in the Jacuzzi, sipping champagne, and telling each other the stories of their lives, starting with the Trophy Wife's tale of her spell in a Greek prison; the Brain Surgeon's tale of twins and mistaken identity; and the Judge's tale of a sex change that allowed him to judge the pleasures of the bedroom from both male and female perspectives. The manicurist, the public speaker, the journalist, the company director, the ex-vicar's wife, and the screenwriter all share their stories, ending with the stepmother's tale, a reversal of Cinderella's fate, with the stepmother as the victim.

Always sharp tongued and occasionally libidinous, *The Spa* is a darkly funny sketch of a group of women who, despite prejudice, imprisonment, domestic catastrophes and romantic debacles, have risen to the top of their respective worlds.

"Provokingly complicated and eminently readable . . . Weldon raises more questions about contemporary sexual politics."
—*Financial Times*

FAY WELDON is the author of many novels, including *She May Not Leave*, *The Life and Loves of a She-Devil*, and *Rhode Island Blues*, as well as an autobiography, *Auto da Fay*.

"A sense of opium dreams, of floating back into memories with an unsentimental wistfulness . . . the sea trickled into Moore's style, roiled around in her thinking. Hold this little memoir up to your ear like a seashell and you'll hear it, easy."

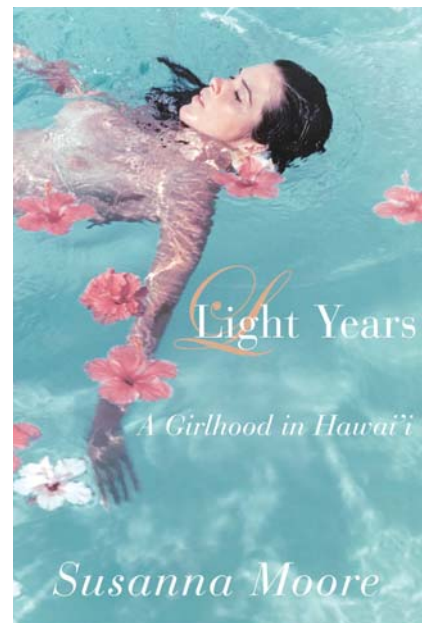
—Susan Salter Reynolds, Los Angeles Times

LIGHT YEARS

A Girlhood in Hawai'i

Susanna Moore

- Moore has written many well-received literary novels since her debut twenty-five years ago—the most prominent, *In the Cut*, was made into a movie with Meg Ryan and Jennifer Jason Leigh
- Her first novel, *My Old Sweetheart*, was inspired by her childhood in Hawai'i, a felicitous setting upon which *Light Years* also draws



Susanna Moore has long been defined by her critically acclaimed novels—complex and compelling works such as *In the Cut* and *My Old Sweetheart*. Now in paperback, Moore's *Light Years* is a shimmering look at the early life of this cherished novelist. Taking the form of a Commonplace Book, it mixes reminiscences with passages from famous works of literature that were formative in her younger years. A startling exploration of youth, family, and the writers who shaped her life and art, *Light Years* transports readers to the halcyon world of 1950s Hawai'i—a world where beauty and danger were never far from the surface.

Born in Hawai'i at a time when the island chain was separated from the U.S. mainland by five days ship travel, Moore was raised in a secluded paradise of water, light, and color. As a child she spent endless days holed up with a bundle of books while the sound of the ocean and the calls of her brothers and sister drifted toward her through the palm grove. All around her, Moore saw flashes of the ocean described in those pages: a force of kaleidoscopic beauty and romantic possibility, but with an undercurrent of unfathomable darkness. In *Light Years: A Girlhood in Hawai'i*, she weaves reminiscences of her childhood with some of her favorite pieces of literature—excerpts from *Robinson Crusoe*, *Moby-Dick*, *Treasure Island*, *Kon-Tiki*, *To the Lighthouse*, and many others.

Although Moore now lives in New York, the sea remains her constant companion. *Light Years* marks her return to her island world.

"A lush and beautiful book; her reminisces read in many cases like a series of dreams. . . . *Light Years* artfully recalls a time when life often felt carefree, even when it wasn't." —Andrew Ervin, *The Washington Post Book World*

SUSANNA MOORE is the author of six novels and a book of nonfiction, *I Myself Have Seen It*.

\$13.00 (Canada \$14.50)

paperback

5 x 7 1/4, 208 pp.

Memoir (B10026000)

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"A skillfully paced story . . . As a memoirist, Rechy is both participant and observer, and he segues as easily between narrative and exegesis as his younger self did between the lure of the wild streets and the embrace of his traditional family."

—Los Angeles Magazine

ABOUT MY LIFE AND THE KEPT WOMAN

A Memoir

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- Named an Outstanding Alumnus, 2007, University of Texas at El Paso

• reading group guide available online at www.groveatlantic.com

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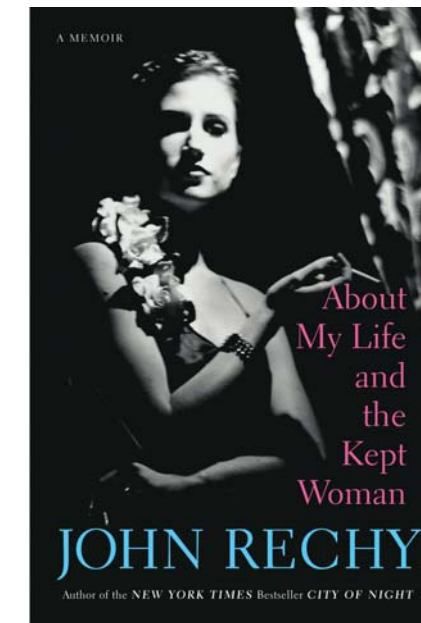
(tel.: 212-753-5785)

Carton quantity: 36

Export: USCO

Residence: Los Angeles

Previous edition: 978-0-8021-1861-5



Gore Vidal has hailed John Rechy as "one of the few original American writers of the last century," and Michael Cunningham has called him an author "whose life is almost as interesting, and meaningful, as his work." Now in paperback, Rechy's long-awaited memoir, *About My Life and the Kept Woman*, is the author's first open treatment of his life—and a testament to the power of pride and self-acceptance.

John Rechy has always known discrimination. Raised Mexican-American in El Paso, Texas, at a time when Latino children were routinely segregated, Rechy was often assumed to be Anglo because of his light skin, and had his name "changed" for him by a teacher, from Juan to John. As he grew older—and as his fascination with the memory of a notorious kept woman in his childhood deepened—Rechy became aware that his differences lay not just in his heritage, but in his sexuality. While he performed the roles others—the authoritarians in the U.S. Army during the Korean War, the bigoted relatives of his Anglo college classmates, or the men and women who wanted him to be something he was not—wanted for him, he never allowed them to define him.

A moving, powerful story of a life that bears witness to some of the most riotous changes of the past century, *About My Life and the Kept Woman* is as much a portrait of intolerance as of an individual who defied it to forge his own path.

"Lyrical . . . fills in the story of one of our most vital voices." —*Out*

JOHN RECHY is the author of three works of nonfiction and twelve novels. The first novelist to receive PEN Center USA's Lifetime Achievement Award, he is also the recipient of the Publishing Triangle's Bill Whitehead Lifetime Achievement Award, and an NEA fellow.

“Dazzling. Manguel, who has read everything, will tell you where to find traces of the original—the Helen, the Cyclops, the Circe, the horse—in Icelandic sagas, fourteenth-century danse macabre, Fellini’s 8 1/2, Bergman’s The Seventh Seal, and Jack and the Beanstalk. . . . And he himself writes like a dream of antiquity.”
—John Leonard, Harper’s

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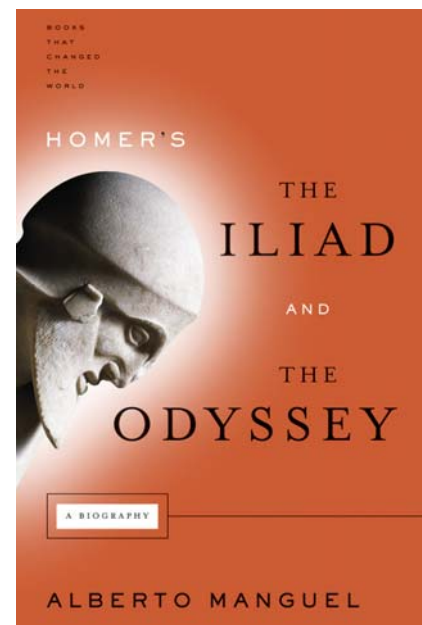
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While it is unknown if there ever was a man named Homer, there is no doubt that the epic poems assembled under his name form the cornerstone of Western literature, feeding our imagination for over two and a half millennia. *The Iliad* and *The Odyssey*, with their incomparable tales of the Trojan War, brave Achilles, Ulysses and Penelope, the Sirens, the Cyclops, the beautiful Helen of Troy, and the petulant gods, are familiar to most readers because they are so pervasive. From Plato to Virgil, Pope to Joyce, the poems have been told and retold, interpreted and embellished. As Manguel writes, “In a very real sense, *The Iliad* and *The Odyssey* are familiar to us prior to opening the first page.”

In this graceful and sweeping book, Alberto Manguel traces the lineage of the poems from their inception and first recording. He considers the original purpose of the poems—either as allegory of philosophical truth or as a record of historical truth—surveys the challenges the pagan Homer presented to the early Christian world, and how this “primordial spring without which there would have been no culture” spread after the Reformation. Manguel follows Homer through the greatest literature ever created and, above all, delights in the poems themselves.

“[A] brief but rich history of a mysterious bard and two wondrous works that serve as foundation for Western culture.”
—*Kirkus Reviews*

“Nothing less than a history of literature itself.”
—Tom Holland, *The Spectator* (UK)

“A hugely stimulating read.”
—Mary Beard, *The Times* (London)

ALBERTO MANGUEL is a world-renowned writer, translator, and editor of literary anthologies. His works include *A History of Reading*, *The Library at Night*, and a novel, *Stevenson Under the Palm Trees*.

“Guy Vanderhaeghe is simply a wonderful writer. The Englishman’s Boy, spanning as it does two countries, two centuries, two views of story—the Canadian Wild West as ‘imagined’ by Hollywood—is a great accomplishment. Readers, I think, will find this book irresistible.”
—Richard Ford

THE ENGLISHMAN’S BOY

Guy Vanderhaeghe

- *The Englishman’s Boy* won the Governor General’s Award for Fiction and the Saskatchewan Book Awards for Fiction and for Book of the Year. It was also a finalist for The Giller Prize and the International IMPAC Dublin Literary Award
- With seven printings and over 50,000 copies sold, *The Last Crossing* was a national best seller
- *The Last Crossing* was a Book Sense selection
- *The Last Crossing* was a finalist for the Commonwealth Writers’ Prize for Best Book and a nominee for the International IMPAC Dublin Literary Award

Also available:



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(978-0-8021-4175-0 • \$14.00 • USO)

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THE ENGLISHMAN’S BOY



Originally published in 1996, *The Englishman’s Boy* is the first in a Guy Vanderhaeghe trilogy that includes the nationally best-selling novel *The Last Crossing*, with the third book due to be published next year. By far his most successful book in his native Canada, *The Englishman’s Boy* expertly depicts an American West where greed and deception act side by side with honor and strength.

In 1920s Hollywood, elusive movie studio owner Damon Ira Chance is obsessed with making pictures rooted in American history and experience, with the poetry of fact. So when he discovers that one of the most popular bit players in the Westerns is a real-life tin god—the last buffalo of the old West, Shorty McAdoo—he commissions an ambitious young screenwriter named Harry Vincent to hunt Shorty down and retell his story.

Richly textured and evocative, this is an unforgettable story about power, greed, and the pull of dreams. At once an intensely original character study and a hugely entertaining page-turner, *The Englishman’s Boy* is a gritty, resonant novel of timeless beauty and insight.

“An epic tale that brings together the American West before the turn of the century with the Hollywood of the 1920s.”

—Katharine Weber, *Los Angeles Times*

“By turns a Western, a critique of Hollywood, and a novel of ideas.”
—John Motyka, *The New York Times Book Review*

“Vanderhaeghe displays a flair for the kind of descriptive prose that makes plain the essential characteristics of both the novel’s scenery, which is stunning, and its characters, who are unforgettable.”

—Kevin Driscoll, *The Washington Times*

GUY VANDERHAEGHE was born in Esterhazy, Saskatchewan. He is the author of three other novels, *My Present Age*, *Homesick*, and *The Last Crossing*, a national best seller. Vanderhaeghe is a visiting professor of English at St. Thomas More College.

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Editor's residence: New York City



Over the last century air travel has evolved from a high-risk experiment involving a few visionary pioneers to an efficient—and often irritating—means for distributing masses of people to the far reaches of the globe. Whether gridlock in the sky signals progress is debatable. But what becomes clear upon reading the letters, diaries, memoirs, and fictional stories of pilots, flight attendants, crew members, and passengers included in *Flight Patterns* is that flight requires a state of suspension. This suspension is of real life as much as of disbelief (not to mention of an unwieldy mass of metal and circuitry), and during the hundred-year history of human air travel, it has yielded writing that is, by turns, heroic, dreamy, subversive, and utterly dire.

This anthology traces this trajectory from the early letters and memoirs of Wilbur and Orville Wright, and Charles and Anne Morrow Lindbergh, to the diaries of the headstrong and supremely ambitious Amelia Earhart, to Mary Lee Settle's firsthand account of a control-tower mishap in wartime England. Antoine de Saint-Exupéry's heroism gives way to the darkly magical storytelling of Roald Dahl, and the spare, elegiac prose of master stylist James Salter. More recent stories by Erica Jong, Mary Gaitskill, Thomas Beller, Mike Albo, Meghan Daum, Maxine Swann, and David Sedaris examine an array of contemporary subjects, from the addictiveness of mile-high sex, to the phenomenon of gay flight attendants, to etiquette for cramped seating and accounts of racial profiling post-9/11.

A must for every airport bookstore, *Flight Patterns* promises an entertaining refuge for frequent fliers, and a gateway to dreams for nighttime readers. These writings exude the primal fear and cool perspective that can only come from seeing the world—and one's own life—from a great distance. *Flight Patterns* renders airplane travel a time capsule of modern life.

DOROTHY SPEARS is an arts journalist and frequent contributor to *The New York Times*.

GRANTA 102

The New Nature Writing

Edited by Jason Cowley

AUGUST 2008

\$16.95 (Canada \$18.50)
paperback original
5 3/4 x 8 1/4, 256 pp.
Fiction (Anthologies) (FIC003000)
978-1-929001-32-3
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tel.: 207-605-1360)
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Export: NA
Editor's residence: London

For as long as people have been writing, they have been writing about nature. But nature—as we know it—is changing. Economic migration, overpopulation, and climate change are transforming the natural world into something unfamiliar. As our conception and experience of nature changes, so too does the way we write about it.

In this special issue Jonathan Raban goes on the road in the American West; Kathleen Jamie dissects a human colon; Matthew Power squats in the Bronx; Paul Farley and Niall Griffiths write about escaping the inner city; Edward Platt goes inside Israel's "bird plague zones"; Robert Macfarlane and Justin Partyka ghost-hunt in the fens; Richard Mabey searches for the Fortingall Yew; Benjamin Kunkel drops out in Colorado; Philip Marsden ponders the mystery of Cornwall's ancient stones; and Donovan Wylie photographs the demolition of the Maze prison. Also Seamus Heaney, Mark Cocker, Anthony Doerr, Jim Holt, David Heatley, Roger Deakin's notebooks, poetry by Sean O'Brien, and a new short story by Lydia Peelle.

"An overwhelmingly powerful force in English writing."

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GRANTA 103

The Enemy Within

Edited by Jason Cowley

OCTOBER 2008

\$16.95 (Canada \$18.50)
paperback original
5 3/4 x 8 1/4, 256 pp.
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Export: NA
Editor's residence: London

In *Granta 103*, look out for a remarkable investigation into the rise of the British jihad by Richard Watson; Binyavanga Wainaina on what it means to be Kenyan after the ravages of ethnic cleansing; Isabel Hilton in China and Tibet; Philip Delves Broughton on the trail of rogue trader Jérôme Kerviel; and Caleb Crain on the future of Fresh Kills, once America's largest landfill, now a repository of much of the September 11 wreckage and a graveyard for many of the unidentified dead.

Web exclusives on www.granta.com include interviews with Jonathan Raban, Lorrie Moore, Robert Macfarlane and others; Zimbabwean writer Petina Gappah on her country in crisis; short films and audio discussions with *Granta* contributors; original fiction by emerging writers in the New Voices series; and news, blogs, photography, and highlights from the archive, updated daily.

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GRANTA 104

Edited by Alex Clark

JANUARY 2009

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Issue 104 features original work by many of the writers who have helped to make *Granta* the most widely read literary magazine in the world. *Granta* has always succeeded when at its boldest and most unpredictable, when it has sought to challenge and confront as well as entertain and inform.

In this spirit, the design has been refined and a new front section is being introduced, which includes a letters page that will serve as a forum for readers' views and opinions. The result is a magazine that carries a timely sense of renewal and possibility as *Granta* sails on into its second century.



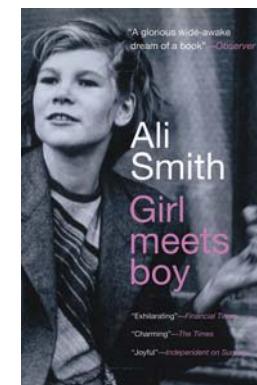
JANUARY

“Girl Meets Boy pulls you in and doesn’t let you go. Never afraid of big ideas, morality or politics, Smith’s retelling is bold and brilliant.”
—The Independent

GIRL MEETS BOY

The Myth of Iphis

Ali Smith



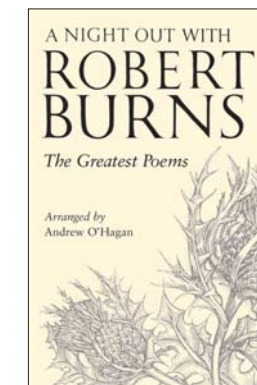
“O’Hagan makes the point about the universality and relevance of Burns with eloquence and economy. . . . Accessible, lightly glossed, and eruditely formatted. [There is] no better modern introduction to his work.”
—The Herald

A NIGHT OUT WITH ROBERT BURNS

The Greatest Poems

Robert Burns

Arranged by Andrew O’Hagan



CANONGATE



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From the astonishingly talented writer of *The Accidental* and *Hotel World* comes Ali Smith’s brilliant retelling of Ovid’s gender-bending myth of Iphis and Ianthe, as seen through the eyes of two Scottish sisters.

Girl Meets Boy is about girls and boys, girls and girls, love and transformation, and the absurdity of consumerism, as well as a story of reversals and revelations that is as sharply witty as it is lyrical. Funny, fresh, poetic, and political, *Girl Meets Boy* is a myth of metamorphosis for a world made in Madison Avenue’s image, and the funniest addition to the Myths series from Canongate since Margaret Atwood’s *The Penelopiad*.

“Cheerful, sexy, disorienting . . . Smith’s spare and sharp lyricism . . . are handled with glee . . . and Smith’s cadences, which read like classical drama, carry the novel along beautifully.”

—Publishers Weekly

ALI SMITH is the author of *Hotel World*, which was short-listed for both the Orange Prize and the Man Booker Prize, and won the Encore Award, and *The Accidental*, which was short-listed for the Man Booker Prize and the Orange Prize and won the Whitbread Novel of the Year Award.

\$14.00
paperback
5 x 7 3/4, 176 pp.
Fiction (FIC019000)
978-1-84767-186-8
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Residence: Cambridge
Previous edition:
978-1-84767-019-9

The Scottish poet and lyricist Robert Burns has been idolized and eulogized. He has been sainted, painted, sculpted, tormented, and toasted. Best known for his poem “Auld Lang Syne,” Burns is regarded as the patron saint of the heartsore and the hungover. But beneath his cult following and the patriotic yawps, there is the writing itself, which is among the purest of any age.

In *A Night Out with Robert Burns* novelist and Scottish essayist Andrew O’Hagan joins company with the poet who has mattered most to him throughout his own writing career. Organizing the poems into four overlapping categories, O’Hagan offers fragments and distilled commentary of his own, forming an ongoing dialogue between O’Hagan and the bard himself. The effect is explosive, giving us Robert Burns at his very best—a political Burns, a satirical Burns, a poet who can name hypocrisy and intolerance while always aiming directly at the human heart.

ROBERT BURNS was born in Ayr in 1759. He worked as a farmer, a flax-dresser, and an Excise officer, and is Scotland’s greatest poet. ANDREW O’HAGAN is the author of *The Missing*, *Our Fathers*, and *Be Near Me*. His work has appeared in the *London Review of Books*, *The New Yorker*, and *The New York Review of Books*. He was voted one of *Granta’s* Best of Young British Novelists and received the E. M. Forster Prize from the American Academy.

• January 25, 2009 marks the 250th anniversary of Robert Burns’s birth.

\$15.00
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5 1/2 x 8 1/4, 224 pp.
Poetry (POE005020)
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Arranger’s residence: London

From The New York Times best-selling author of *The Crimson Petal and the White*, Michel Faber's *The Fire Gospel* is a wickedly funny, acid-tongued, media-savvy picaresque that delves into our sensationalist culture.

THE FIRE GOSPEL

Michel Faber



- **The Crimson Petal and the White** has sold over 500,000 copies in the United States
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Theo Griepenkerl, a Canadian linguistics scholar with little to lose, is sent to Iraq in search of artifacts that have survived the destruction and looting of the war. While visiting a museum in Mosul, he finds nine papyrus scrolls tucked in the belly of a bas-relief sculpture: they have been perfectly preserved for more than two thousand years. After smuggling them out of Iraq and translating them from Aramaic, Theo realizes the extent of his career-making find, for he is in possession of the Fifth Gospel, and it offers a shocking and incomparable eyewitness account of Christ's crucifixion and last days on Earth.

Nakedly ambitious and recently dumped by his girlfriend, Theo sets out to share his discovery with the world in the form of a headline-grabbing U.S. book tour. Caught in the throes of his newfound fame, and accompanied by his leggy, gun-toting publicist, Theo fails to consider the global and cultural ramifications his discovery will have with God-fearing folks and religious zealots worldwide. Like Prometheus's gift of fire, Theo's book has incendiary consequences.

A hugely entertaining, and by turns shocking story, *The Fire Gospel* is a smart, stylish, and suspenseful novel by the celebrated author of *The New York Times* best seller *The Crimson Petal and the White*.

PRAISE FOR *THE CRIMSON PETAL AND THE WHITE*:

"The Crimson Petal and the White [is] a book so vigorous and preternaturally delightful that a stylish brio enlivens even its weather reports. . . . A big, sexy, bravura novel that is destined to be surpassingly popular . . . wildly entertaining." —Janet Maslin, *The New York Times*

"The Crimson Petal and the White is a marvel, an engaging whale of a novel." —*The Boston Phoenix*

"Faber's writing is so dizzyingly accomplished that he is able to convince you that, just sometimes, the old stories really are the best ones." —*The Guardian*

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Excerpt from **THE FIRE GOSPEL**

"You did a reading in there last night," she said, jerking her head toward the Barnes & Noble.

"That's right," said Theo. "Were you there, ma'am? I didn't see you."

"I wasn't there," she said. "I wanted to be, but I got this here wheelchair, and that building is too difficult." She pronounced the final syllable with a definite "kult" emphasis, the way lower-class Americans often did.

"I'm sorry to hear that," said Theo.

"I read your book, Mr. Grippin," said the black woman, eyes fixed unswervingly on Theo. "*The Fifth Gospel*."

"Oh, thank you," he said.

"No need to thank me, Mr. Grippin," said the black woman. "God told me to read it. It was very innaresting."

"Uh . . . I'm glad you thought so."

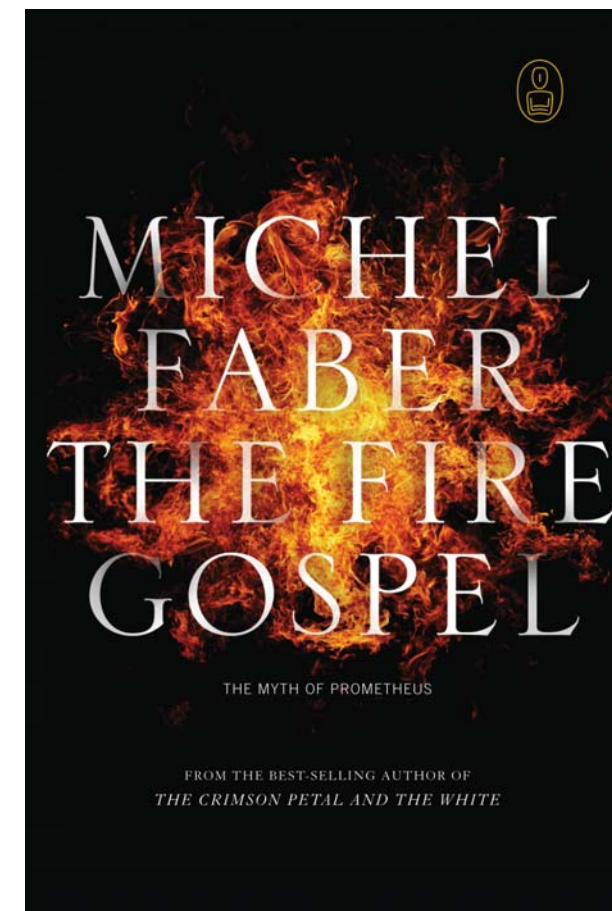
"I would appreciate it so much if I could have your autograph. I got a special autograph book."

"Uh . . . I'd be happy to."

She fumbled inside her polyester garments with her stubby fingers. Instinctively, Theo bent down toward her, ready to oblige when she pulled her autograph book to light.

Instead, she pulled out a handgun.

"You done an evil thing, Mr. Grippin," she said, more in sadness than in anger, as she lifted the grey metal barrel toward his forehead. "You goin' straight to hell."



MICHEL FABER is the author of the international best seller *The Crimson Petal and the White*, the Whitbread short-listed novel, *Under the Skin*, and *Some Rain Must Fall*, which won the Saltire Best First Book of the Year Award.

PRAISE FOR MICHEL FABER'S *THE CRIMSON PETAL AND THE WHITE*:

"The Crimson Petal and the White [is] a burgeoning, buxom, neo-Victorian literary bodice-ripper about a prostitute in 1870s London. . . . Faber, a scholar of nineteenth-century culture and literature, shows his debt to Dickens, Balzac, and Stendhal. . . . Faber's tour de force is an enormously readable saga . . . stuffed with vivid characters. . . . The Crimson Petal and the White is escapist literature in the best sense."

—SAN FRANCISCO CHRONICLE

"Nothing could have prepared [Faber's] readers for the sweep and subtlety of *The Crimson Petal and the White*. . . . Faber's is an immensely difficult project, and to carry it off he returns to the self-conscious reforming zeal, the bracing ethical assurance, the heartbreaking generosity and the sly rhetorical tricks of the great Victorian novelist."—THE NEW YORK TIMES

"The Crimson Petal and the White, Michel Faber's bulging, bawdy Victorian epic, is a gloves-off kind of novel, one not to be passed along lightly to your grandmother. Cocky and brilliant, amused and angry, the author is rightfully earning comparisons to observer extraordinaire Charles Dickens."—ENTERTAINMENT WEEKLY

Winner of the inaugural 2005 Man Booker International Prize, Ismail Kadare's *The Siege* is an absorbing, timeless, psychological study into human cunning, battlefield strategy, and the grinding effects of warfare. Finally available in English, *The Siege* marks an exciting publishing event from a revered modern master.

THE SIEGE

Ismail Kadare

Translated by David Bellos



- Kadare's fifteen novels have been translated into thirty-nine languages
- Ismail Kadare was the recipient of the inaugural Man Booker International Prize
- David Bellos won the Man Booker International Prize for translation
- Kadare will attend a major Princeton conference on translation in late winter

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"There are very few writers alive today with the depth, power, and resonance of this remarkable novelist, regularly cited as a Nobel Prize contender."

—*The Herald*

Ismail Kadare's *The Siege* dramatizes a relentless fictional assault on a Christian fortress in the Albanian mountains by the Ottoman Army in the fifteenth century. As the bloody and psychologically crushing attack for control over the citadel unfolds, Kadare's newest work opens a literary window onto the eternal clash between religions and empires as well as the exhilaration, despair, and immediacy of the battlefield.

The imperial pasha—an instrument of the vast bureaucracy of the Ottoman Empire—is the commander in chief of a war council that debates and decides the strategies and methods meant to grind away at the Albanians' hold on their citadel and their very way of life. The pasha's cabinet embodies the political and strategic impulses that have characterized the mechanics of warfare throughout history: the engineer behind a technologically unprecedented weapon; the embattled leader of the restless foot soldiers and artillerymen; as well as the poet, war chronicler, and astrologer who place it all in a larger context. All the while, the pasha's harem soothes his greatest fears and insecurities as the siege becomes increasingly oppressive and hopeless—both for the besiegers and the besieged.

Kadare is a hugely respected novelist and a hero to his people, as well as an outspoken critic of all forms of totalitarianism. *The Siege*, Kadare's latest work, is a novel of considerable cumulative power and resonance for our own times.

"Kadare's political courage made him a hero; his sense of irony and his powerful command of narrative are what make him a writer."

—*The Boston Globe*

"Ismail Kadare is one of Europe's most consistently interesting and powerful contemporary novelists, a writer whose stark, memorable prose imprints itself on the reader's consciousness."

—*Los Angeles Times*

Excerpt from

THE SIEGE

"With a people of that kind we are not going to have an easy time," the Quartermaster concluded. "With them, or with any of the other Balkan tribes."

"We shall smite them and destroy them without remission until they are wiped from the face of the earth," the Chronicler replied.

"Yes, yes, I know," the Quartermaster riposted. "But the question remains, how do we smite them, and where do we smite them, and, above all, to what purpose? You talked of annihilating them. But let me ask three questions. One: is it possible to wipe out an entire people? Two: if the first answer is yes, then by what means? Three—and remember this, Çelebi, third questions are usually the trickiest—I ask you: is it desirable to do so? Or to be more precise: do we still need to do it?"

In all current ways of talking as well as in all of the ancient chronicles, exterminating the enemy was considered the crowning glory of victory. Whereas he was now being told the opposite! If the Quartermaster had not been such an important personage, Çelebi would have walked away without looking back. Now he had got aches in all his joints again and his arms felt as if they had been crushed by bludgeons.



ISMAIL KADARE was born in Albania. In 2005 he became the first winner of the Man Booker International Prize.

PRAISE FOR THE SIEGE:

"Extraordinary: an epic with the force of myth and the delicacy of a miniature . . . You could read *The Siege* every year for a lifetime and find something new each time. There seems no reason to refrain from calling this ideal collaboration between author and translator a masterpiece."

—*THE SUNDAY TELEGRAPH*

"Kadare's poker-faced sense of humor and eye for the characters' secret absurdities, tragic as well as comic, make the book more than a coded protest from a cold war backwater. The urgent gestures toward something that's not quite said somehow make the story linger in the mind long after the regime in which *The Siege* was written went the way of the empire it dreams back to life."

—*THE GUARDIAN*

"Composed with grace and economy throughout, it is as relevant now as it was nearly four decades ago."

—*THE HERALD*

"His fiction offers invaluable insights into life under tyranny—his historical allegories point both to the grand themes and small details that make up daily life in a restrictive environment. But his books are of more than just political statement—at his best he is a great writer, by any nation's standards."

—*FINANCIAL TIMES*

A rollicking, retro-adventure yarn set in the dark heart of Africa, Pandora in the Congo follows a gold mining expedition gone horribly wrong, a netherworld of ungodly creatures, and an in-over-his-head pulp fiction ghostwriter, bringing the reader to the furthest and wildest realms of the imagination.

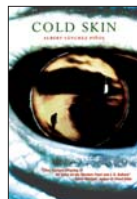
PANDORA IN THE CONGO

Albert Sánchez Piñol

Translated from the Catalan by Mara Faye Lethem

- Sánchez Piñol's first novel, *Cold Skin*, has been translated into fifteen languages
- *Cold Skin* won the 2003 Ojo Critico de Narrativa Prize in Spain
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The trees dominated everything. There was no desert, no ocean, no tundra that could compare. And, in that moment, at the top of that tree, Marcus knew the world could be a very large place, but that the Congo would always be larger than the world.

*Out loud he said, "My God, where are we going?"
I think that Marcus sensed the answer: on beyond the grace of God.*

It is 1914 when Marcus Garvey, a bedraggled British manservant, emerges from the depths of the Belgian Congo. He is the sole survivor of an ill-fated mining expedition in which both his masters, William and Richard Craver, died and from which their African porters unexpectedly fled. Garvey returns to London carrying two diamonds of extraordinary size, spinning a story too unspeakably terrifying to be believed. He is promptly arrested.

Tommy Thompson, a London ghostwriter for a ghostwriter for a ghostwriter (don't ask!), is approached by his attorney to document Garvey's unholy African odyssey. From his prison cell awaiting the murder trial, Garvey recounts the mind-boggling horror that the Craver mining expedition encountered in the dark recesses of the Belgian Congo. Exactly how did the Craver brothers die? What unearthly forces would drive men to commit such acts of immeasurable brutality? Could love have possibly bloomed in the heart of such darkness? Only Tommy can untangle the mysteries of the Garvey case.

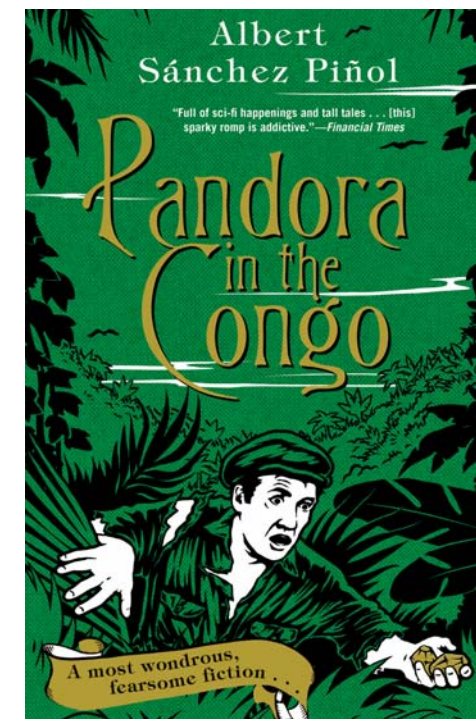
A brilliant literary pastiche and tongue-in-cheek pulp African adventure with echoes of *Heart of Darkness* and *King Solomon's Mines*, *Pandora in the Congo* is, at its heart, a fabulist literary exploration of imagination, reminding us that there is rarely one version to any story, and always more than meets the eye.

"The author succeeds in detailing an environment oppressive enough to disintegrate body and soul. . . . The suspense and revolver-blasting battles are all perfectly handled. . . . There is a contemporary intelligence at play in this writing. To a bouillabaisse of H. Rider Haggard, Piñol adds a dash of Dave Eggers."
—*The Independent*

Excerpt from PANDORA IN THE CONGO

The next few days set everyone's nerves on edge. The screams that came out of the mine at night were a thermometer of the noises within. Some nights the racket didn't stop until daybreak. William didn't want to deal with it at all. He ordered Marcus and Pepe to take care of the incidents at night. They were only to notify him in the case of a real emergency.

Marcus couldn't stand waking up with nightmares. Now he found out there was something worse: waking up for other people's nightmares. He could only sleep for a little while, until the explosions of howls ravaged his mind. The sound travelled from the mine's opening and spread through the clearing. There were one hundred mouths shrieking desperately, like pigs that had a knife to the neck. Marcus opened his eyes, disconcerted, terrified, wet with a sickly sweat. His numb brain had trouble accepting what was going on. He learned to ask himself four questions before moving: "Who am I? Where am I? Who's screaming? Why are they waking me up?" And he answered: "I'm Marcus Garvey. I'm in the Congo. I'm an overseer of Negroes. The Negroes are screaming because they're afraid of a Tecton attack." And when he had obtained those four answers he told himself: "Calm down, everything's normal."



ALBERT SÁNCHEZ PIÑOL was born in Barcelona in 1965. He is the author of *Cold Skin*, which has been translated into fifteen languages and won the Ojo Critico de Narrativa prize upon publication in 2003.

PRAISE FOR PANDORA IN THE CONGO:

"Applying the differential polarities of structural anthropology to all sorts of expectations—racial, cultural, literary—it melds the ironies of Christopher Hope's *Darkest England* with the shape-shifting brio of Richard Flanagan's *Gould's Book of Fish*. Going beyond particular postcolonial politics (as might detain a British or Commonwealth writer) into that realm of hyperbolic fabulation where Umberto Eco has long made safari, *Pandora in the Congo* marks Sánchez Piñol's emergence as a significant European writer."

—THE GUARDIAN

"An action-packed adventure story in the best Rider Haggard tradition. It is also a parody of such novels and a sophisticated reflection on the imaginative power of literature. . . . Sánchez Piñol's originality lies in his themes and excellently structured plot. This is an impressive and most unusual novel."—THE INDEPENDENT

"A wonderful oddity . . . an adventure yarn that could stand alongside the works of Edgar Rice Burroughs."—THE TIMES (LONDON)

"Full of sci-fi happenings and tall tales, Albert Sánchez Piñol's sparky romp is addictive."
—FINANCIAL TIMES

"A rip-roaring historical adventure."—SCOTLAND ON SUNDAY

"It lets us know the worst, and yet we can still value the morally ambiguous product of Tommy's idealism, talent, and unselfish love."—THE TIMES LITERARY SUPPLEMENT

MARCH

A rare behind-the-music look at Chuck D, Professor Griff, and Flavor Flav's groundbreaking collective hip-hop assault that was Public Enemy—a group that fought the power, terrorized the music industry, and was crucial to the development of the hip-hop music phenomenon.

DON'T RHYME FOR THE SAKE OF RIDDLIN'

The Authorized Story of Public Enemy

Russell Myrie

- **Published to coincide with the twentieth anniversary of the release of the landmark album, *It Takes a Nation of Millions to Hold Us Back***
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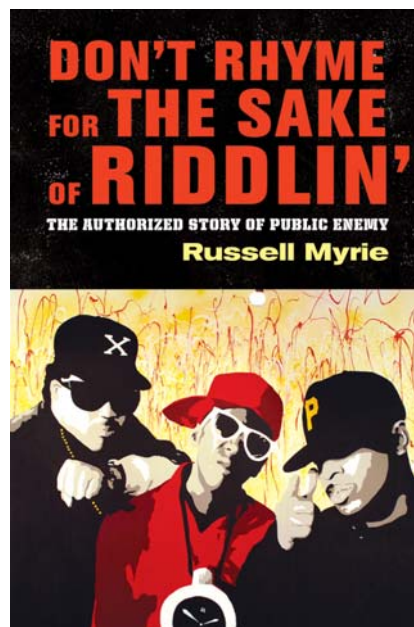
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Russell Myrie's *Don't Rhyme for the Sake of Riddlin'* is the first authorized biography of Public Enemy, the foremost hip-hop group of all time. With unprecedented access to the group, Myrie has conducted extensive interviews with Chuck D, Flavor Flav, Terminator X, Professor Griff, and the Shocklee Brothers, along with many others who form a part of Public Enemy's legacy. Beginning with the group's inception on Long Island and working up to the present day, Myrie writes with in-depth detail about the making of each seminal album, including *It Takes a Nation of Millions to Hold Us Back* and their multi-million selling album, *Fear of a Black Planet*.

Myrie delves into the controversy sparked by Professor Griff's alleged anti-Semitic remarks, the complexities of PE's relationship with the Nation of Islam, the group's huge crossover appeal with white and alternative music audiences in the early nineties, and finally the strange circumstances of Flavor Flav's re-emergence on reality TV with shows such as *The Surreal Life* and *Flavor of Love*.

Long regarded by fans and other hip-hop musicians as the quintessential hip-hop act, Public Enemy exploded onto the scene in the late 1980s in New York City with the release of their first album *Yo! Bum Rush the Show*. The combination of Public Enemy's politically conscious, brutally honest lyrics—through which they presented undiluted black power with more style and clarity than had been present in hip-hop music before—and the innovative, experimental ways the "Bomb Squad" produced PE's work, resulted in a powerful new musical force. With the help of key players such as an emerging Russell Simmons, Def Jam records, and Rick Rubin, and friends like the Beastie Boys, PE has now become legend as we near the twentieth anniversary of their landmark record *It Takes a Nation of Millions to Hold Us Back*.