

The Penguin Press

Summer 2011



The

Penguin

Press

Summer 2011

<i>A Jane Austen Education</i> /William Deresiewicz.....	4
<i>The Memory Chalet</i> /Tony Judt.....	6
<i>The Idea of America</i> /Gordon S. Wood	8
<i>The Filter Bubble</i> /Eli Pariser	10
<i>On China</i> /Henry Kissinger	12
<i>Conscience</i> /Louisa Thomas	14
<i>Believing Is Seeing</i> /Errol Morris.....	16
<i>Killer Stuff and Tons of Money</i> /Maureen Stanton	18
<i>The Steal</i> /Rachel Shteir.....	20
<i>Fire Monks</i> /Colleen Morton Busch.....	22
<i>Shock Value</i> /Jason Zinoman	24
<i>A Good Hard Look</i> /Ann Napolitano.....	26
<i>Kicking Ass and Saving Souls</i> /David Matthews.....	28
<i>Wendy and the Lost Boys</i> /Julie Salamon	30
<i>A First-Rate Madness</i> /Nassir Ghaemi.....	32
<i>Cocktail Hour Under the Tree of Forgetfulness</i> / Alexandra Fuller.....	34
Excerpts: Summer 2011	37
The Penguin Press Authors	54
Rights	56
Foreign Sub Rights.....	57
Reviewer Checklist.....	58
Ordering Information.....	59

A JANE AUSTEN EDUCATION

HOW SIX NOVELS TAUGHT ME ABOUT LOVE,
FRIENDSHIP, AND THE THINGS THAT REALLY MATTER

WILLIAM DERESIEWICZ

*An eloquent memoir of a young man's life
transformed by literature*

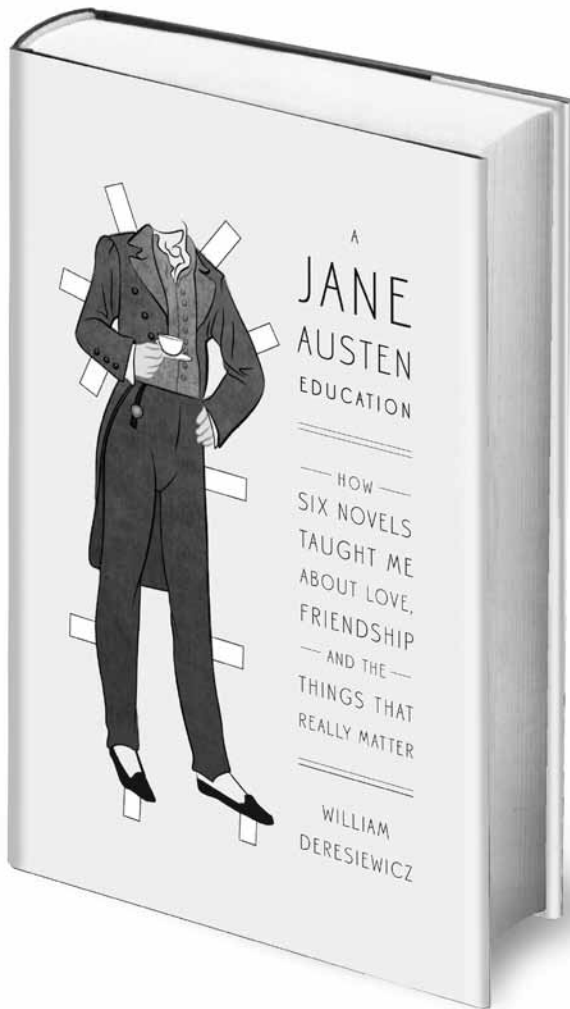
In *A Jane Austen Education*, Austen scholar William Deresiewicz turns to the author's novels to reveal the remarkable life lessons hidden within. With humor and candor, Deresiewicz employs his own experiences to demonstrate the enduring power of Austen's teachings. Progressing from his days as an immature student to a happily married man, Deresiewicz's *A Jane Austen Education* is the story of one man's discovery of the world outside himself.

A self-styled intellectual rebel dedicated to writers such as James Joyce and Joseph Conrad, Deresiewicz never thought Austen's novels would have anything to offer him. But when he was assigned to read *Emma* as a graduate student at Columbia, something extraordinary happened. Austen's devotion to the everyday, and her belief in the value of ordinary lives, ignited something in Deresiewicz. He began viewing the world through Austen's eyes and treating those around him as generously as Austen treated her characters. Along the way, Deresiewicz was amazed to discover that the people in his life developed the depth and

richness of literary characters—that his own life had suddenly acquired all the fascination of a novel. His real education had finally begun.

Weaving his own story—and Austen's—around the ones her novels tell, Deresiewicz shows how her books are both about education and themselves an education. Her heroines learn about friendship and feeling, staying young and being good, and, of course, love. As they grow up, they learn lessons that are imparted to Austen's reader, who learns and grows by their sides.

A Jane Austen Education is a testament to the transformative power of literature, a celebration of Austen's mastery, and a joy to read. Whether for a newcomer to Austen or a lifelong devotee, Deresiewicz brings fresh insights to the novelist and her beloved works. Ultimately, Austen's world becomes indelibly entwined with our own, showing the relevance of her message and the triumph of her vision.



© Aleeza Nussbaum

WILLIAM DERESIEWICZ was an associate professor of English at Yale University until 2008 and is a widely published book critic. His reviews and essays have appeared in *The New York Times*, *The New Republic*, *The Nation*, *Bookforum*, and *The American Scholar*. He was nominated for National Magazine awards in 2008 and 2009 and the National Book Critics Circle's Nona Balakian Citation for Excellence in Reviewing in 2010. He is the author of *Jane Austen and the Romantic Poets*.

MARKETING

5-7 market national author tour

National review attention

National publicity

Reviews/features in national magazines

Daily metro and book-page features

Op-eds at publication

Facebook, Twitter, and GoodReads book giveaways

In-house Internet/blog campaign

National blog tour

National Twitter tour

Pitch Twitter book club

Penguin.com book feature

Penguin iPhone app excerpt

Author video for bookseller accounts and media

Special Sales gift market push

Promote to Jane Austen societies

Book club marketing push

White Box mailing

National advertising

Available from Penguin Audio

UNABRIDGED

DOWNLOADABLE ONLY • 8 HOURS

978-1-10-148354-1

@ \$29.95/\$37.50 CAN.

INFORMATION

ISBN: 978-1-59420-288-9

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202889 52595

CATEGORY: PERSONAL MEMOIR

PAGES: 272

TRIM: 5 1/2" x 8 1/4"

RIGHTS: E33

ON SALE: 4/28/11

Also available as an e-book

THE MEMORY CHALET

TONY JUDT

Reflecting on a life spent studying and participating in public affairs, renowned historian Tony Judt shares his memories—personal and political—of the twentieth century

“It might be thought the height of poor taste to ascribe good fortune to a healthy man with a young family struck down at the age of sixty by an incurable degenerative disorder from which he must shortly die. But there is more than one sort of luck. To fall prey to a motor neuron disease is surely to have offended the Gods at some point, and there is nothing more to be said. But if you must suffer thus, better to have a well-stocked head.” —TONY JUDT

The Memory Chalet is a memoir unlike any you have ever read before. Each essay charts some experience or remembrance of the past through the sieve of Judt’s prodigious mind. His youthful love of a particular London bus route evolves into a reflection on public civility and interwar urban planning. Memories of the 1968 student riots of Paris meander through the divergent sex politics of Europe before concluding that his generation “was a revolutionary generation, but missed the revolution.” A series of road trips across America lead not just to an appreciation of American history, but also to an eventual acquisition of citizenship. Foods and trains and long-lost smells all compete for Judt’s attention; but for us, he has

forged his reflections into an elegant arc of analysis. All as simply and beautifully arranged as a Swiss chalet—a reassuring refuge deep in the mountains of memory.

PRAISE FOR *ILL FARES THE LAND*:

“[A] deeply learned, deeply humane heart’s cry.”
—LOS ANGELES TIMES

PRAISE FOR *REAPPRAISALS*:

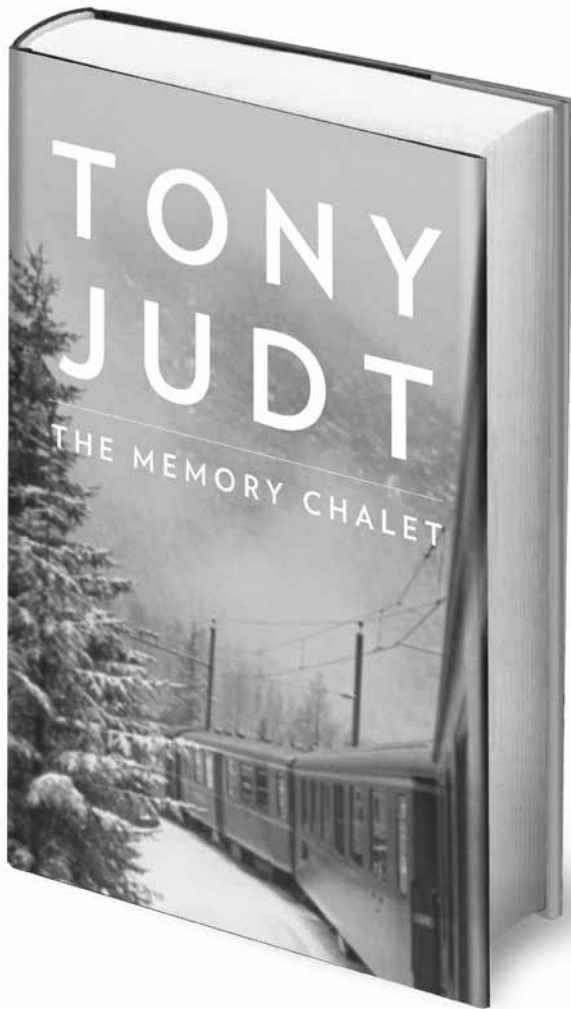
“Here in one volume is assembled perhaps the greatest single collection of thinking on the political, diplomatic, social, and cultural history of the past century.” —FORBES

PRAISE FOR *POSTWAR*:

“Magisterial . . . It is, without a doubt, the most comprehensive, authoritative, and, yes, readable postwar history.”
—THE BOSTON GLOBE

“Brilliant . . . A book that has the pace of a thriller and the scope of an encyclopedia . . . A very considerable achievement.”

—THE NEW YORK REVIEW OF BOOKS



© John R. Rifkin

TONY JUDT was the author or editor of fourteen books, including *Ill Fares the Land* and *Postwar: A History of Europe Since 1945*, which was a *New York Times* bestseller and a finalist for the Pulitzer Prize. He was University Professor at New York University and the founder and director of the Remarque Institute, which is dedicated to the study of Europe. He died in August 2010 at the age of sixty-two.

MARKETING

Widespread national review attention

On-air broadcast reviews, book features

Target national and regional NPR on-air reviews and book features

Book-page and off-the-book-page features in national monthly magazines, news weeklies, national, and regional newspapers

In-house Internet/blog campaign

Facebook and Twitter promotions

Penguin.com online feature

Book club marketing push

White Box mailing

National advertising

INFORMATION

ISBN: 978-1-59420-289-6

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202896 52595

CATEGORY: PERSONAL MEMOIR

PAGES: 240

TRIM: 5 1/2" x 8 1/4"

RIGHTS: E30

ON SALE: 11/11/10

Also available as an e-book

THE IDEA OF AMERICA

REFLECTIONS ON THE BIRTH OF THE UNITED STATES

GORDON S. WOOD

The preeminent historian of the American Revolution explains why it remains the most significant event in our history

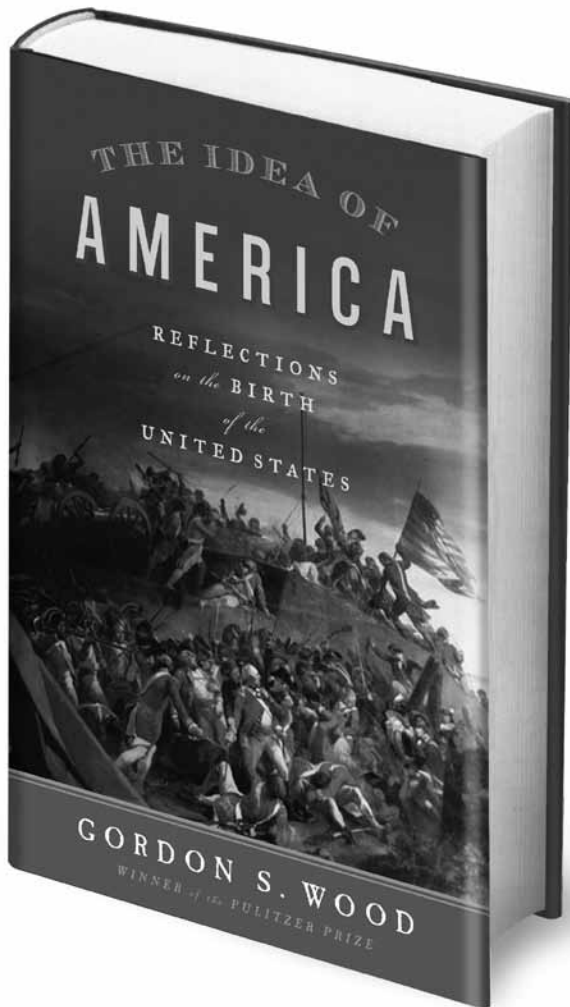
More than almost any other nation in the world, the United States began as an idea. For this reason, Pulitzer Prize-winning historian Gordon S. Wood believes that the American Revolution is the most important event in our history, bar none. Since American identity is so fluid and not based on any universally shared heritage, we have had to continually return to our nation's founding to understand who we are. In *The Idea of America*, Wood reflects on the birth of American nationhood and explains why the revolution remains so essential.

In a series of elegant and illuminating essays, Wood explores the ideological origins of the revolution—from ancient Rome to the European Enlightenment—and the founders' attempts to forge an American democracy. As Wood reveals, while the founders hoped to create a virtuous republic of yeoman farmers and uninterested leaders, they instead gave birth to a sprawling, licentious, and materialistic popular democracy.

Wood also traces the origins of American exceptionalism to this period, revealing how the revolutionary generation, despite living in a distant, sparsely populated country, believed

itself to be the most enlightened people on earth. The revolution gave Americans their messianic sense of purpose—and perhaps our continued propensity to promote democracy around the world—because the founders believed their colonial rebellion had universal significance for oppressed peoples everywhere. Yet what may seem like audacity in retrospect reflected the fact that in the eighteenth century republicanism was a truly radical ideology—as radical as Marxism would be in the nineteenth—and one that indeed inspired revolutionaries the world over.

Today there exists what Wood calls a terrifying gap between us and the founders, such that it requires almost an act of imagination to fully recapture their era. Because we now take our democracy for granted, it is nearly impossible for us to appreciate how deeply the founders feared their grand experiment in liberty could evolve into monarchy or dissolve into licentiousness. Gracefully written and filled with insight, *The Idea of America* helps us to recapture the fears and hopes of the revolutionary generation and its attempts to translate those ideals into a working democracy.



© John Abromowski, Brown University



GORDON S. WOOD is the Alva O. Way University Professor and a professor of history at Brown University. His 1969 book, *The Creation of the American Republic 1776–1787*, received the Bancroft and John H. Dunning prizes and was nominated for the National Book Award. His 1992 book, *The Radicalism of the American Revolution*, won the Pulitzer Prize and the Emerson Prize. His most recent book, *Empire of Liberty*, won the 2010 New-York Historical Society Prize in American History. Wood contributes regularly to *The New Republic* and *The New York Review of Books*.

MARKETING

Pitch to history lecture venues
 National review attention
 National publicity
 Target book-page features
 NPR and talk radio
 phoner campaign
 National history press
 Op-eds at publication
 History blog book giveaways
 In-house Internet/blog campaign
 Penguin.com history feature
 Online promotions

Available from Penguin Audio

UNABRIDGED • 7 CDS, 8 HOURS

978-0-14-242939-6

@ \$29.95/\$37.50 CAN.

Also Available

THE AMERICANIZATION OF BEN

FRANKLIN 978-0-14-303528-2

@ \$16.00/\$20.00 CAN.

THE PURPOSE OF THE PAST

978-0-14-311504-5

@ \$17.00/\$21.00 CAN.

REVOLUTIONARY CHARACTERS

978-0-14-311208-2

@ \$16.00/\$20.00 CAN.

INFORMATION

ISBN: 978-1-59420-290-2

PRICE: \$29.95/\$37.50 CAN.

EAN: 9781594202902 52995

CATEGORY: HISTORY/
 UNITED STATES/
 REVOLUTIONARY PERIOD

PAGES: 352

TRIM: 6 1/8" x 9 1/4"

RIGHTS: EOO

ON SALE: 5/12/11

Also available as an e-book

THE FILTER BUBBLE

WHAT THE INTERNET IS HIDING FROM YOU

ELI PARISER

An eye-opening account of how the hidden rise of personalization on the Internet is controlling—and limiting—the information we consume

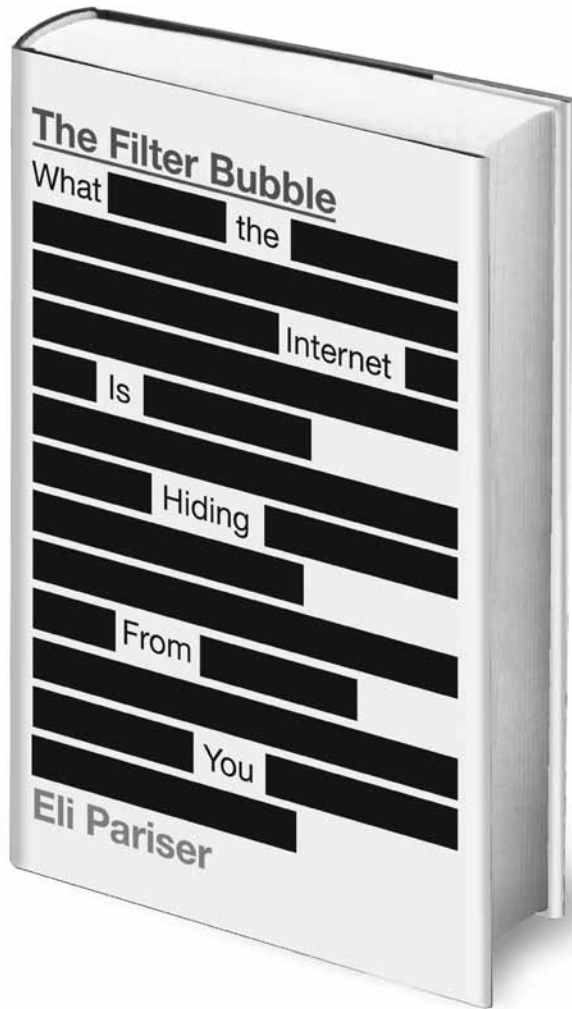
In December 2009, Google began customizing its search results for each user. Instead of giving you the most broadly popular result, Google now tries to predict what you are most likely to click on. According to MoveOn.org board president Eli Pariser, Google's change in policy is symptomatic of the most significant shift to take place on the Web in recent years—the rise of personalization. In this groundbreaking investigation of the new hidden Web, Pariser uncovers how this growing trend threatens to control how we consume and share information as a society—and reveals what we can do about it.

Though the phenomenon has gone largely undetected until now, personalized filters are sweeping the Web, creating individual universes of information for each of us. Facebook—the primary news source for an increasing number of Americans—prioritizes the links it believes will appeal to you so that if you are a liberal, you can expect to see only progressive links. Even an old-media bastion like *The Washington Post* devotes the top of its home page to a news feed with the links your Facebook friends are sharing. Behind

the scenes a burgeoning industry of data companies is tracking your personal information to sell to advertisers, from your political leanings to the color you painted your living room to the hiking boots you just browsed on Zappos.

In a personalized world, we will increasingly be typed and fed only news that is pleasant, familiar, and confirms our beliefs—and because these filters are invisible, we won't know what is being hidden from us. Our past interests will determine what we are exposed to in the future, leaving less room for the unexpected encounters that spark creativity, innovation, and the democratic exchange of ideas.

While we all worry that the Internet is eroding privacy or shrinking our attention spans, Pariser uncovers a more pernicious and far-reaching trend on the Internet and shows how we can—and must—change course. With vivid detail and remarkable scope, *The Filter Bubble* reveals how personalization undermines the Internet's original purpose as an open platform for the spread of ideas and could leave us all in an isolated, echoing world.



© Gena Konstantinakis

ELI PARISER is the board president and former executive director of MoveOn.org, which at five million members is one of the largest citizens' organizations in American politics. During his time leading MoveOn, he sent 937,510,800 e-mails to members in his name. He has written op-eds for *The Washington Post* and *The Wall Street Journal* and has appeared on *The Colbert Report*, *Good Morning America*, *Fresh Air*, and *World News Tonight*.

MARKETING

National media campaign on East and West Coasts

Pitch to offsite lecture venues

National review attention

National publicity

Reviews and features in the national mainstream and technology trade monthly and weekly magazines

Technology and science features in national and regional press

Target syndicated business, technology, family/parenting, and lifestyle columns

In-house radio-phoner campaign

Op-eds at publication

Video Q&A for bookseller accounts and media

In-house Internet/blog campaign, with book giveaways

National blog tours

National Twitter tour

Facebook, Twitter, and GoodReads promotions and book giveaways

Penguin.com online feature

GetGlue promotions

Coordinate promotions with MoveOn.org

National advertising

INFORMATION

ISBN: 978-1-59420-300-8

PRICE: \$27.95/\$35.00 CAN.

EAN: 9781594203008 52795

CATEGORY: TECHNOLOGY/
TELECOMMUNICATIONS

PAGES: 320

TRIM: 6 1/8" X 9 1/4"

RIGHTS: E33

ON SALE: 5/12/11

ON CHINA

HENRY KISSINGER

Drawing on forty years of intimate acquaintance with the country and its leaders, Henry Kissinger reflects on how China's past relations with the outside world illuminate its twenty-first century trajectory

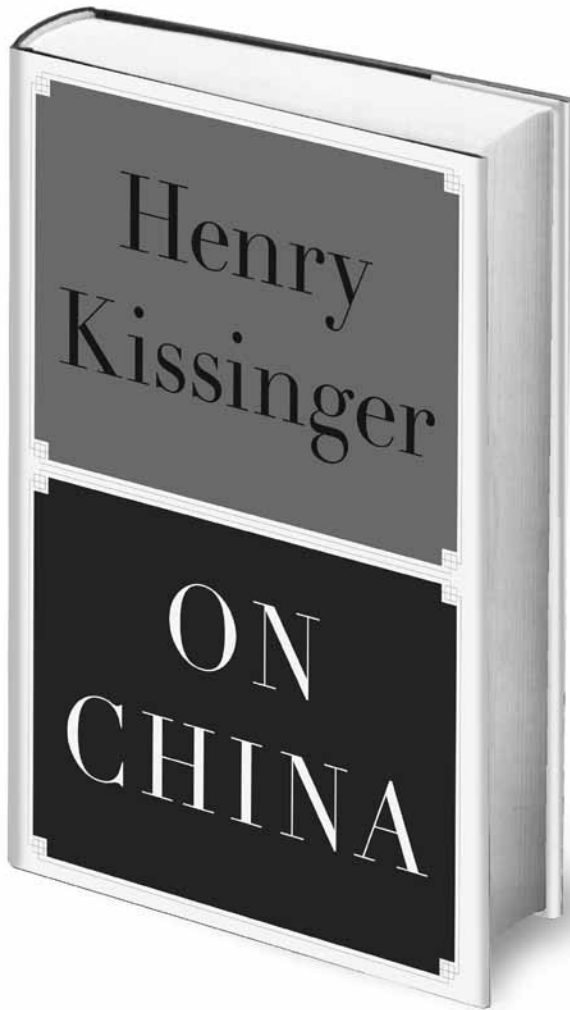
In *On China*, Henry Kissinger turns for the first time at book length to a country he has known intimately for decades and whose modern relations with the West he helped shape. Drawing on historical records as well as on his conversations with Chinese leaders over the past forty years, Kissinger examines how China has approached diplomacy, strategy, and negotiation throughout its history and reflects on the consequences for the global balance of power in the twenty-first century.

As Kissinger underscores, the unique conditions under which China developed continue to shape its policies and attitudes toward the outside world. For centuries, China rarely encountered other societies of comparable size and sophistication; it was the “Middle Kingdom,” treating the peoples on its periphery as vassal states. At the same time, Chinese statesmen—facing threats of invasion from without and the contests of competing factions within—developed a canon of strategic thought that prized the virtues of subtlety, patience, and indirection over feats of martial prowess.

On China examines key episodes in Chinese

foreign policy, with a particular emphasis on the decades since the rise of Mao Zedong, and the often fraught but crucial relationship between Beijing and Washington. Kissinger illuminates the inner workings of Chinese diplomacy during such pivotal events as the initial encounters between China and modern European powers, the formation and breakdown of the Sino-Soviet alliance, the Korean War, Richard Nixon’s historic trip to Beijing, and the Tiananmen Square events of 1989. Kissinger brings to life the two towering figures of the People’s Republic of China, Mao and Deng Xiaoping, revealing how their divergent visions have shaped China’s modern destiny.

The book traces the evolution of Sino-American relations over the past sixty years, following their dramatic course from estrangement to strategic partnership to economic interdependence, and toward an uncertain future. With a final chapter on the ascendant superpower’s twenty-first century global role, *On China* provides a sweeping historical perspective on Chinese foreign affairs from one of the premier statesmen of the twentieth century.



© Jürgen Frank

HENRY KISSINGER served as national security advisor and then secretary of state under Richard Nixon and Gerald Ford and has advised many other American presidents on foreign policy. He received the 1973 Nobel Peace Prize, the Presidential Medal of Freedom, and the Medal of Liberty, among other awards. He is the author of numerous books and articles on foreign policy and diplomacy and is currently the chairman of Kissinger Associates, Inc., an international consulting firm.

MARKETING

Aggressive national media campaign out of New York and Washington, D.C.

Tie in to author's lecture schedule

National review attention

National publicity

Off-the-book-page feature coverage in national monthly magazines, newsweeklies, national and regional newspapers

20-market national radio satellite tour

Pre-pub teaser blog campaign

In-house Internet/blog campaign

Coordinated Special Sales and B to B campaigns

Facebook and Twitter promotions

Op-eds at publication

Penguin.com online feature

Penguin.com podcast

Tie-in to breaking news

National advertising

Available from Penguin Audio

UNABRIDGED • 9 CDS, 11 HOURS

978-0-14-242836-8

@ \$39.95/NCR

INFORMATION

ISBN: 978-1-59420-271-1

PRICE: \$35.00/NCR

EAN: 9781594202711 53500

CATEGORY: HISTORY/ASIA/CHINA

PAGES: 512

TRIM: 6 1/8" x 9 1/4"

RIGHTS: N43

ON SALE: 5/17/11

STRICT ON SALE

Also available as an e-book

CONSCIENCE

TWO SOLDIERS, TWO PACIFISTS, ONE FAMILY—
A TEST OF WILL AND FAITH IN WORLD WAR I

LOUISA THOMAS

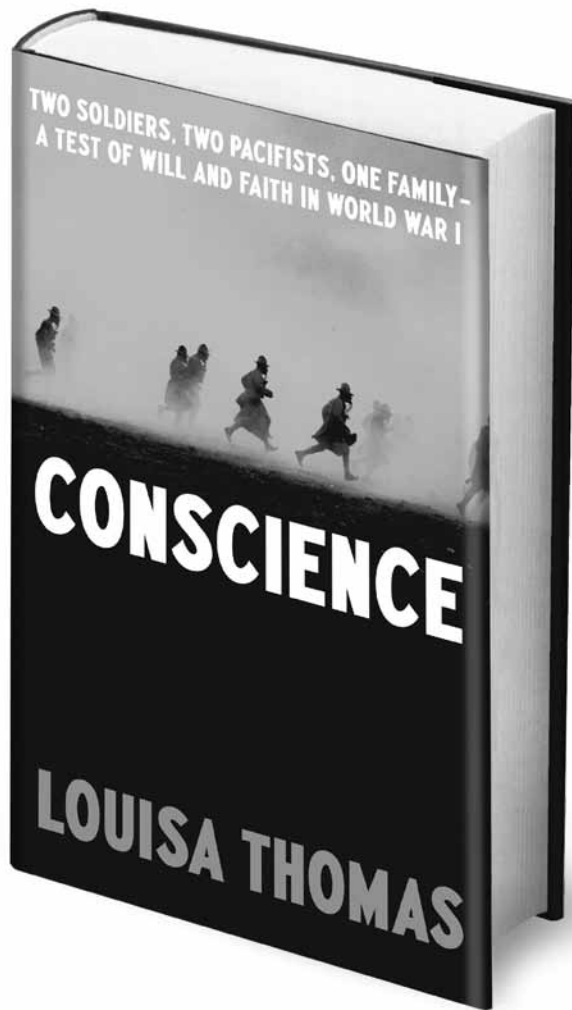
Norman Thomas and his brothers' upbringing prepared them for a life of service—but their calls to conscience threatened to tear them apart

Conscience is Louisa Thomas's beautifully written account of the remarkable Thomas brothers at the turn of the twentieth century. At a time of trial, each brother struggled to understand his obligation to his country, family, and faith. Centered around the story of the eldest, Norman Thomas (later the six-time Socialist candidate for president), the book explores the difficult decisions the four brothers faced with the advent of World War I. Sons of a Presbyterian minister and grandsons of missionaries, they shared a rigorous moral upbringing, a Princeton education, and a faith in the era's spirit of hope.

Two became soldiers. Ralph enlisted right away, heeding President Woodrow Wilson's call to fight for freedom. A captain in the Army Corps of Engineers, he was ultimately wounded in France. Arthur, the youngest, was less certain about the righteousness of the cause but sensitive to his obligation as a citizen—and like so many men eager to have a chance to prove himself. The other two were pacifists. Evan became a conscientious

objector, protesting conscription; when the truce was signed on November 11, 1918, he was in solitary confinement. Norman left his ministry in the tenements of East Harlem, New York, and began down the course he would follow for the rest of his life, fighting for civil liberties, social justice, and greater equality, and against violence as a method of change. *Conscience* reveals the tension among responsibilities, beliefs, and desires, between ideas and actions—and, sometimes, between brothers.

Conscience moves from the gothic buildings of Princeton to the tenements of New York City, from the West Wing of the White House to the battlefields of France, tracking how four young men navigated a period of great uncertainty and upheaval. A Thomas family member herself (Norman was Louisa's great grandfather), Thomas proposes that there is something we might recover from the brothers' debates about conscience: a way of talking about personal liberty and social obligation, about being true to oneself and to one another.



© Joe Mikos

LOUISA THOMAS is a contributing editor at *Newsweek*. Her writing has appeared in *The New York Times Book Review*, *Vogue*, *The New Yorker*, *The Washington Post*, and other publications. She lives in New York.

MARKETING

Pitch to history lecture venues

National review attention

National publicity with a focus on NPR, national history press

Target book-page feature coverage in national and regional press

In-house Internet/blog campaign targeting history sites

Facebook and Twitter promotions

Penguin.com online feature

Op-eds at publication

Tie-in to news cycle

INFORMATION

ISBN: 978-1-59420-294-0

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202940 52595

CATEGORY: HISTORY/AMERICAN/
WORLD WAR I

PAGES: 256

TRIM: 6" x 9"

RIGHTS: E33

ON SALE: 6/2/11

Also available as an e-book

BELIEVING IS SEEING

OBSERVATIONS ON
THE MYSTERIES OF PHOTOGRAPHY

ERROL MORRIS

Academy Award–winning filmmaker Errol Morris investigates the hidden truths behind a series of documentary photographs

In *Believing Is Seeing* Academy Award–winning director Errol Morris turns his eye to the nature of truth in photography. In his inimitable style, Morris untangles the mysteries behind an eclectic range of documentary photographs, from the ambrotype of three children found clasped in the hands of an unknown soldier at Gettysburg to the indelible portraits of the WPA photography project. Each essay in the book presents the reader with a conundrum and investigates the relationship between photographs and the real world they supposedly record.

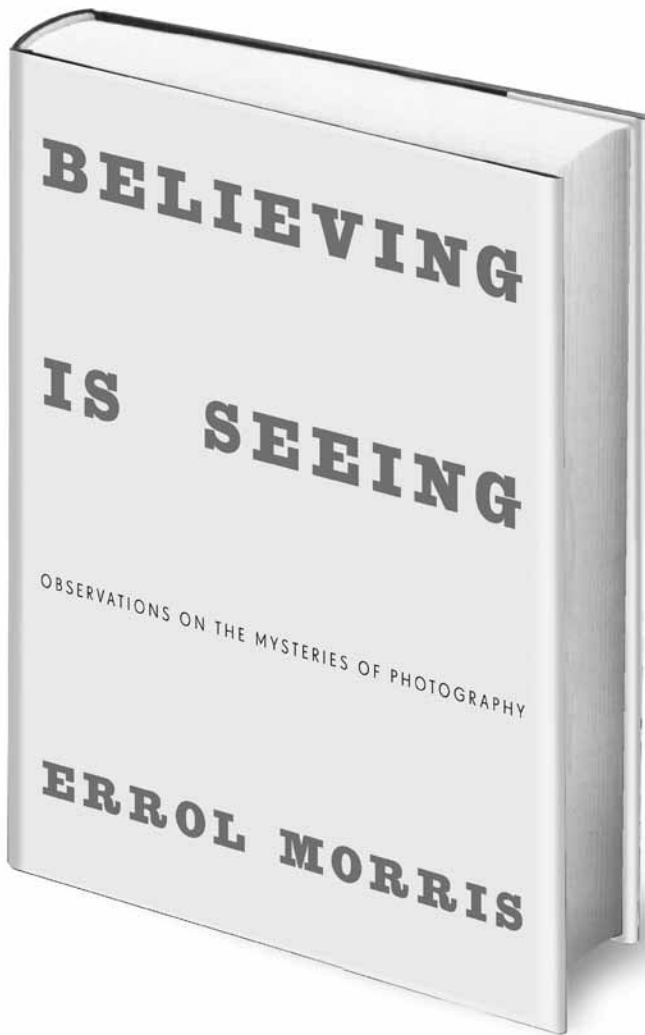
During the Crimean War, Roger Fenton took two nearly identical photographs of the Valley of the Shadow of Death—one of a road covered with cannonballs, the other of the same road without cannonballs. Susan Sontag later claimed that Fenton posed the first photograph, prompting Morris to return to Crimea to investigate. Can we recover the truth behind Fenton’s intentions in a photograph taken 150 years ago?

In the midst of the Great Depression and one of the worst droughts on record, FDR’s Farm Service Administration sent several photographers, including Arthur Rothstein, Dorothea Lange,

and Walker Evans, to document rural poverty. When Rothstein was discovered to have moved the cow skull in his now-iconic photograph, fiscal conservatives—furious over taxpayer money funding an artistic project—claimed the photographs were liberal propaganda. What is the difference between journalistic evidence, fine art, and staged propaganda?

During the Israeli–Lebanese war in 2006, no fewer than four different photojournalists took photographs in Beirut of toys lying in the rubble of bombings, provoking accusations of posing and anti-Israeli bias at the news organizations. Why were there so many similar photographs? And were the accusers objecting to the photos themselves or to the conclusions readers drew from them?

With his keen sense of irony, skepticism, and humor, Morris reveals in these and many other investigations how photographs can obscure as much as they reveal and how what we see is often determined by our beliefs. Part detective story, part philosophical meditation, *Believing Is Seeing* is a highly original exploration of photography and perception from one of America’s most provocative observers.



© Sumaya Agha

ERROL MORRIS is a world-renowned filmmaker—the Academy Award–winning director of *The Fog of War* and the recipient of a MacArthur “Genius” Award. His other films include *Standard Operating Procedure*; *Mr. Death*; *Fast, Cheap, and Out of Control*; *A Brief History of Time*; and *The Thin Blue Line*.

MARKETING

National media campaign out of New York and Los Angeles

National review attention

National publicity

Culture/Arts page reviews and features in the national and regional print media

Target reviews/features in national and regional photography and film press

Target nationally syndicated art columns

In-house radio phoner campaign

Op-eds at publication

In-house Internet/blog campaign

National blog tour

Penguin.com online feature

Facebook and Twitter promotions

Special sales gift market push

INFORMATION

ISBN: 978-1-59420-301-5

PRICE: \$32.95/\$41.00 CAN.

EAN: 9781594203015 53295

CATEGORY: PHOTOGRAPHY/
CRITICISM AND
PHOTOGRAPHY/HISTORY

PAGES: 416

TRIM: 7 3/8" x 9 1/4"

RIGHTS: E30

ON SALE: 6/30/11

Also available as an e-book

KILLER STUFF AND TONS OF MONEY

SEEKING HISTORY AND HIDDEN GEMS IN FLEA-MARKET AMERICA

MAUREEN STANTON

One dealer's journey from the populist mayhem of flea markets to the rarefied realm of auctions reveals the rich, often outrageous subculture of antiques and collectibles

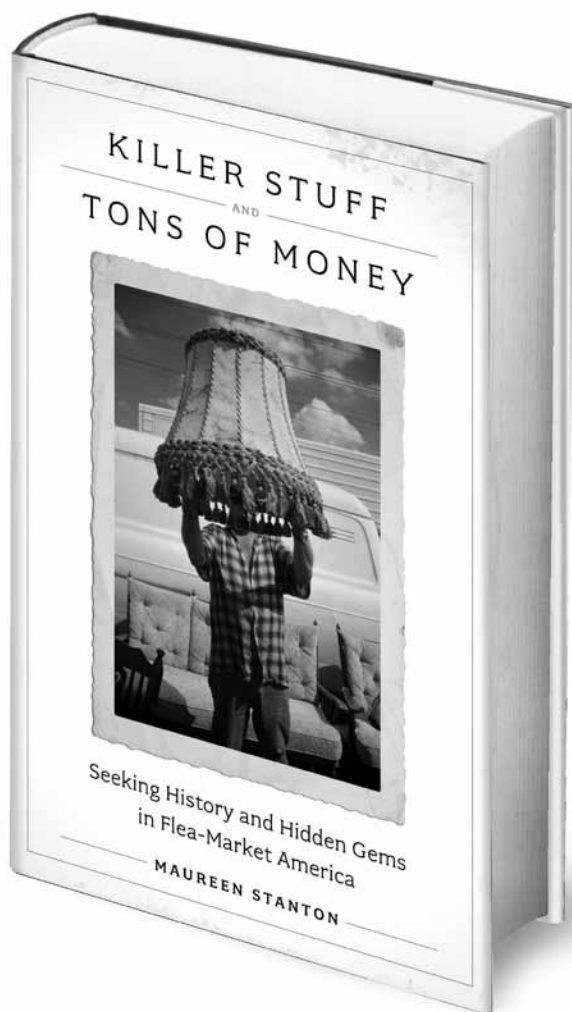
Millions of Americans are drawn to antiques and flea-market culture, whether as participants or as viewers of the perennially popular *Antiques Roadshow* or the recent hit *American Pickers*. This world has the air of a lottery: a \$20 purchase might net you four, five, or six figures. Master dealer Curt Avery, the unlikely star of *Killer Stuff and Tons of Money*, plays that lottery every day, and he wins it more than most. Occasionally he gets lucky, but more often, he draws on a deep knowledge of America's past and the odd, fascinating, and beautiful objects that have survived it.

Week in, week out, Avery trawls the flea and antiques circuit—buying, selling, and advising other dealers in his many areas of expertise, from furniture to glass to stoneware, and more. On the surface, he's an improbable candidate for an antiques dealer. He wrestled in high school and still retains the pugilistic build; he is gruff, funny, and profane; he favors shorts and sneakers, even in November; and he is remarkably generous toward both competitors and customers who want a break.

But as he struggles for a spot in a high-end Boston show, he must step up his game and, perhaps more challenging, fit in with a white-shoe crowd.

Through his ascent, we see the flea-osphere for what it truly is—less a lottery than a contact sport with few rules and many pitfalls. This rich and sometimes hilarious subculture rewards peculiar interests and outright obsessions—one dealer specializes in shrunken heads; another wants all the postal memorabilia he can get. So Avery must be a guerrilla historian and use his hard-earned knowledge of America's past to live by and off his wits. Only the smartest survive in one of America's most ruthless meritocracies.

Killer Stuff and Tons of Money is many things: an insider's look at a subculture replete with arcane traditions and high drama, an inspiring account of a self-made man making his way in a cutthroat field, a treasure trove of tips for those who seek out old things themselves, and a thoroughly fresh, vibrant view of history as blood sport.



© Michelle McDougall

MAUREEN STANTON's work has been featured in *Creative Nonfiction*, *Fourth Genre*, *Iowa Review*, *American Literary Review*, *The Sun*, and *Riverteeth*, among other journals, and anthologies, including *Best of The Sun*, *Best of Brevity*, and *Best Texas Writing*. She has received numerous awards, including the Pushcart Prize, the National Endowment for the Arts Literature Fellowship, and a Maine Arts Commission Individual Artist Fellowship. She teaches creative nonfiction at the University of Missouri.

MARKETING

Pitch to offsite lecture venues

National review attention

National publicity

Off-the-book-page reviews and features in the national and regional press

Pitch reviews/features in national and regional flea-market magazines and guides

In-house radio phoner campaign

Op-eds and articles at publication

In-house Internet/blog campaign

National blog tour targeting flea-market sites

Penguin.com online feature

Facebook and Twitter promotions

Special sales gift market push

White Box mailing

INFORMATION

ISBN: 978-1-59420-293-3

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202933 52595

CATEGORY: ANTIQUES/
COLLECTIBLES

PAGES: 288

TRIM: 6 1/8" x 9 1/4"

RIGHTS: WOO

ON SALE: 6/9/11

Also available as an e-book

THE STEAL

A CULTURAL HISTORY OF SHOPLIFTING

RACHEL SHTEIR

A history of shoplifting, revealing the roots of our modern dilemma

Rachel Shteir's *The Steal* is the first serious study of shoplifting, tracking the fascinating history of this ancient crime. Dismissed by academia and the mainstream media and largely misunderstood, shoplifting has become the territory of moralists, mischievous teenagers, tabloid television, and self-help gurus. But shoplifting incurs remarkable real-life costs for retailers and consumers. The "crime tax"—the amount every American family loses to shoplifting-related price inflation—is more than \$400 a year. Shoplifting cost American retailers \$11.7 billion in 2009. The theft of one \$5.00 item from Whole Foods can require sales of hundreds of dollars to break even.

The Steal begins when shoplifting entered the modern record as urbanization and consumerism made London into Europe's busiest mercantile capital. Crossing the channel to nineteenth-century Paris, Shteir tracks the rise of the department store and the pathologizing of shoplifting as kleptomaniac. In 1960s America, shoplifting becomes a symbol of resistance when the publication of Abbie Hoffman's *Steal This Book* popularizes shoplifting as an antiestablishment act. Some contemporary analysts see our current epidemic as a response to

a culture of hyper-consumerism; others question whether its upticks can be tied to economic downturns at all. Few provide convincing theories about why it goes up or down.

Just as experts can't agree on why people shoplift, they can't agree on how to stop it. Shoplifting has been punished by death, discouraged by shame tactics, and protected against by high-tech surveillance. Shoplifters have been treated by psychoanalysis, medicated with pharmaceuticals, and enforced by law to attend rehabilitation groups. While a few individuals have abandoned their sticky-fingered habits, shoplifting shows no signs of slowing.

In *The Steal*, Shteir guides us through a remarkable tour of all things shoplifting—we visit the Woodbury Commons Outlet Mall, where boosters run rampant, watch the surveillance footage from Winona Ryder's famed shopping trip, and learn the history of antitheft technology. A groundbreaking study, *The Steal* shows us that shoplifting in its many guises—crime, disease, protest—is best understood as a reflection of our society, ourselves.



© Marion Eitlinger

RACHEL SHTEIR is the author of the award-winning *Striptease: The Untold History of the Girlie Show* and *Gypsy: The Art of the Tease*. Her writing has appeared in *The New York Times*, *Slate*, *The Guardian*, *Playboy*, the *Los Angeles Times*, *Chicago Magazine*, *The Chicago Tribune*, and elsewhere. She is an associate professor and the head of the BFA program in criticism and dramaturgy at the Theatre School at DePaul University.

MARKETING

National media campaign

National review attention

National publicity

Off-the book-page features in the national and regional press

Pitch metro page stories to urban monthly glossies and the metro daily newspapers

In-house radio phoner campaign

In-house Internet/blog campaign

Op-eds at publication

Tie-in to breaking news

Facebook, GoodReads, and Twitter promotions and book giveaways

Penguin.com online feature

B to B promotional push

INFORMATION

ISBN: 978-1-59420-297-1

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202971 52595

CATEGORY: HISTORY/
SOCIAL HISTORY

PAGES: 256

TRIM: 6 1/8" x 9 1/4"

RIGHTS: EOO

ON SALE: 6/30/11

Also available as an e-book

FIRE MONKS

ZEN MIND MEETS WILDFIRE AT THE GATES OF TASSAJARA

COLLEEN MORTON BUSCH

The true story of how five monks saved the oldest Zen Buddhist monastery in the United States from wildfire

When a massive wildfire surrounded Tassajara Zen Mountain Center, five monks risked their lives to save it. A gripping narrative as well as a portrait of the Zen path and the ways of wildfire, *Fire Monks* reveals what it means to meet a crisis with full presence of mind.

Zen master and author of the classic *Zen Mind, Beginner's Mind*, Shunryu Suzuki Roshi established a monastery at Tassajara Hot Springs in 1967, drawn to the location's beauty, peace, and seclusion. Deep in the wilderness east of Big Sur, the center is connected to the outside world by a single unpaved road. The remoteness that makes it an oasis also makes it particularly vulnerable when disaster strikes. If fire entered the canyon, there would be no escape.

More than two thousand wildfires, all started by a single lightning storm, blazed across the state of California in June 2008. With resources stretched thin, firefighters advised residents at Tassajara to evacuate early. Most did. A small crew stayed behind, preparing to protect the monastery when the fire arrived.

But nothing could have prepared them for what came next. A treacherous shift in weather conditions prompted a final order to evacuate everyone, including all firefighters. As they caravanned up the road, five senior monks made the risky decision to turn back. Relying on their Zen training, they were able to remain in the moment and do the seemingly impossible—to greet the fire not as an enemy to defeat, but as a friend to guide.

Fire Monks pivots on the kind of moment some seek and some run from, when life and death hang in simultaneous view. Novices in fire but experts in readiness, the Tassajara monks summoned both intuition and wisdom to face crisis with startling clarity. The result is a profound lesson in the art of living.

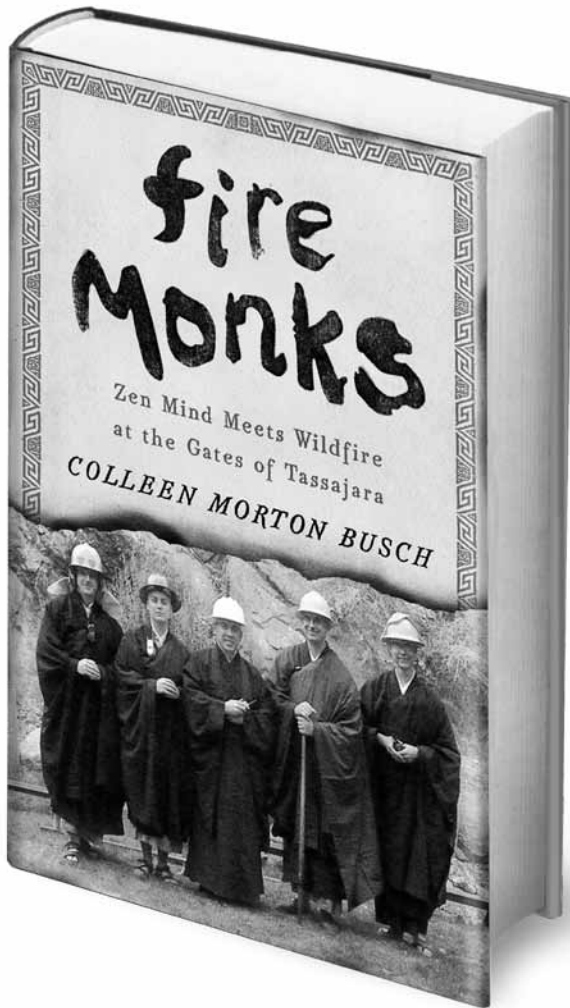


Photo courtesy of the author



COLLEEN MORTON BUSCH's nonfiction, poetry, and fiction have appeared in a wide range of publications, from literary magazines to the *San Francisco Chronicle* and *Yoga Journal*, where she was a senior editor. A Zen student since 2000, Busch lives in Berkeley, California.

MARKETING

West Coast author tour

Pitch to offsite lecture venues

National review attention

National publicity

Book features/mentions in the national and regional holistic/spiritual/health/wellness press

Off-the-book-page features in metro daily newspapers

Extensive in-house phoner campaign

Op-eds at publication

In-house Internet/blog campaign, with book giveaways

National blog tour

Facebook, Twitter, and GoodReads promotions

Penguin iPhone app excerpt

Penguin.com online feature

Market nationally to spiritual bookstores, yoga centers, and holistic health centers

Special sales gift push

Direct-to-booksellers promotions

White Box mailing

INFORMATION

ISBN: 978-1-59420-291-9

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202919 52595

CATEGORY: HISTORY

PAGES: 256

TRIM: 6" x 9"

RIGHTS: EOO

ON SALE: 7/7/11

Also available as an e-book

SHOCK VALUE

HOW A FEW ECCENTRIC OUTSIDERS GAVE US NIGHTMARES,
CONQUERED HOLLYWOOD, AND INVENTED MODERN HORROR

JASON ZINOMAN

An enormously entertaining account of the gifted and eccentric directors who gave us the golden age of modern horror in the 1970s, bringing a new brand of politics and gritty realism to the genre

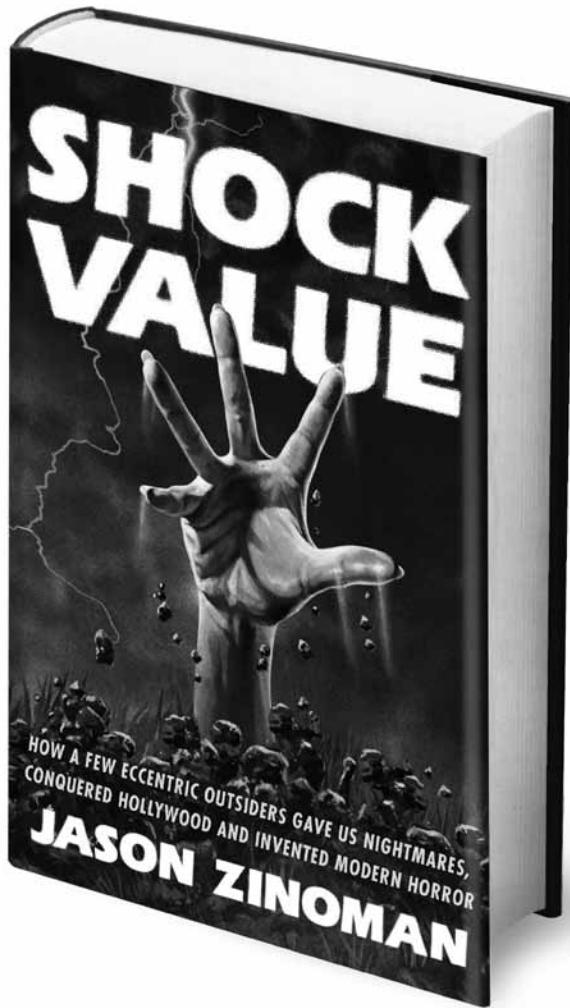
Much has been written about the storied New Hollywood of the 1970s, but at the same time as Martin Scorsese, Steven Spielberg, and Francis Ford Coppola were making their first classic movies, a parallel universe of directors gave birth to the modern horror film—aggressive, raw, and utterly original. Based on unprecedented access to the genre’s major players, *The New York Times*’s critic Jason Zinoman’s *Shock Value* delivers the first definitive account of horror’s golden age.

By the late 1960s, horror was stuck in the past, confined mostly to drive-in theaters and exploitation houses, and shunned by critics. *Shock Value* tells the unlikely story of how the much-disparaged horror film became an ambitious art form while also conquering the multiplex. Directors such as Wes Craven, Roman Polanski, John Carpenter, and Brian De Palma—counterculture types operating largely outside the confines of Hollywood—revolutionized the genre, exploding taboos and bringing a gritty aesthetic, confrontational style, and political edge to horror. Zinoman recounts how these directors produced such classics as *Rosemary’s Baby*, *Carrie*, *The Texas Chainsaw Massacre*, and *Halloween*, creating a template for horror that has been imitated

relentlessly but whose originality has rarely been matched.

This new kind of film dispensed with the old vampires and werewolves and instead assaulted audiences with portraits of serial killers, the dark side of suburbia, and a brand of nihilistic violence that had never been seen before. *Shock Value* tells the improbable stories behind the making of these movies, which were often directed by obsessive and insecure young men working on shoestring budgets, were funded by sketchy investors, and starred porn stars. But once *The Exorcist* became the highest grossing film in America, Hollywood took notice.

The classic horror films of the 1970s have now spawned a billion-dollar industry, but they have also penetrated deep into the American consciousness. Quite literally, Zinoman reveals, these movies have taught us what to be afraid of. Drawing on interviews with hundreds of the most important artists in horror, *Shock Value* is an enthralling and personality-driven account of an overlooked but hugely influential golden age in American film.



© Earl Wilson/The New York Times

JASON ZINOMAN is a critic and reporter covering theater for *The New York Times*. He has also regularly written about movies, television, books, and sports for publications such as *Vanity Fair*, *The Guardian*, *The Economist*, and *Slate*. He was the chief theater critic for *Time Out New York* before leaving to write the “On Stage and Off” column in the Weekend section of *The New York Times*. He grew up in Washington, D.C., and now lives in Brooklyn, New York.

MARKETING

National publicity out of New York and Los Angeles

National review attention

Arts page features in national and regional press

Target coverage in film press and syndicated film columns

NPR and top talk radio phoner campaign

Op-eds at publication

In-house Internet/blog campaign

National blog tour targeting film sites

Penguin.com feature

Facebook and Twitter promotions

INFORMATION

ISBN: 978-1-59420-302-2

PRICE: \$27.95/\$35.00 CAN.

EAN: 9781594203022 52795

CATEGORY: HISTORY/UNITED STATES/TWENTIETH CENTURY AND PERFORMING ARTS/FILM AND VIDEO/HISTORY AND CRITICISM

PAGES: 272

TRIM: 6 1/8" x 9 1/4"

RIGHTS: EOO

ON SALE: 7/7/11

Also available as an e-book

A GOOD HARD LOOK

A NOVEL

ANN NAPOLITANO

In Flannery O'Connor's hometown of Milledgeville, Georgia, reckless relationships lead to a tragedy that forever alters the town and the author herself

Crippled by lupus at twenty-five, celebrated author Flannery O'Connor was forced to leave New York City and return home to Andalusia, her family farm in Milledgeville, Georgia. Years later, as Flannery is finishing a novel and tending to her menagerie of peacocks, her mother drags her to the wedding of a family friend.

Cookie Himmel embodies every facet of Southern womanhood that Flannery lacks: she is revered for her beauty and grace; she is at the helm of every ladies' organization in town; and she has returned from her time in Manhattan with a rich fiancé, Melvin Whiteson. Melvin has come to Milledgeville to begin a new chapter in his life, but it is not until he meets Flannery that he starts to take a good hard look at the choices he has made. Despite the limitations of her disease, Flannery seems to be more alive than other people, and Melvin is drawn to her like a moth to a candle flame.

Melvin is not the only person in Milledgeville who starts to feel that life is passing him by. Lona Waters, the dutiful wife of a local policeman, is hired by Cookie to help create a perfect home.

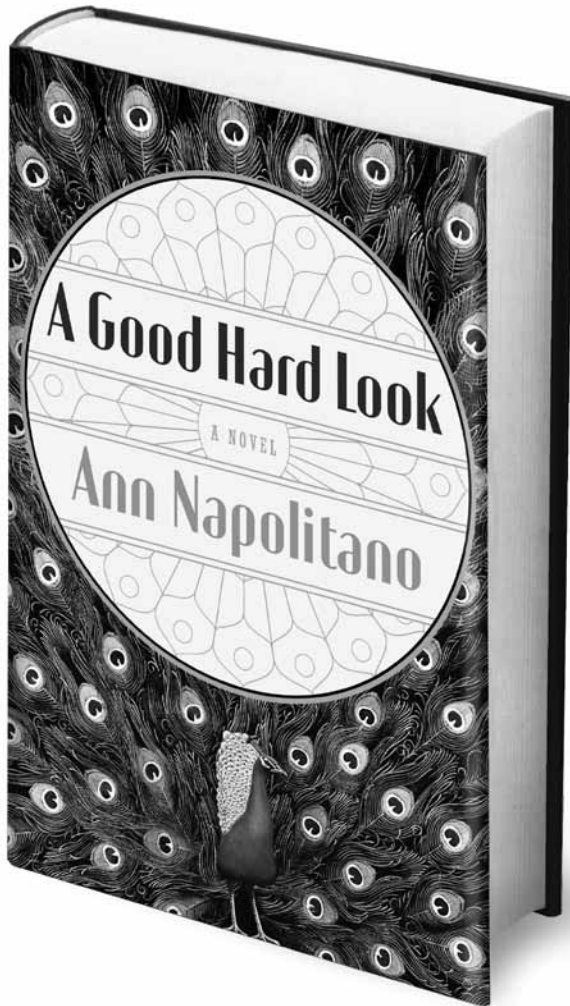
As Lona spends her days sewing curtains, she is given an opportunity to remember what it feels like to be truly alive, and she seizes it with both hands.

Heartbreakingly beautiful and inescapably human, these ordinary and extraordinary people chart their own courses through life. In the aftermath of one tragic afternoon, they are all forced to look at themselves and face up to Flannery's observation that "the truth does not change according to our ability to stomach it."

PRAISE FOR A GOOD HARD LOOK:

"Ann Napolitano is an expert at carving out the inner lives of her characters, at revealing both the mystery and the manners of heartbreak. *A Good Hard Look* is not just a novel about an extraordinary American literary figure. It is an examination of how we can live our lives to the fullest."

—HANNAH TINTI, AUTHOR OF *THE GOOD THIEF*



© Nicola Dove

ANN NAPOLITANO is the author of the novel *Within Arm's Reach*. She is a graduate of Connecticut College and received her MFA from New York University. She lives in New York City with her family.

MARKETING

National review attention

National publicity

Book-page features in national and regional press

In-house radio phoner campaign

In-house Internet/blog campaign targeting Flannery O'Connor fans

National fiction blog tour

Pitch Twitter book club

Facebook, Twitter, and GoodReads promotions

Penguin iPhone app excerpt

Penguin.com book feature

Reading group guide

Book club marketing push

White Box mailing

Shelf Awareness advertising

Available from Penguin Audio

UNABRIDGED

DOWNLOADABLE ONLY • 11 HOURS

978-1-10-149410-3

@ \$39.95/\$50.00 CAN.

INFORMATION

ISBN: 978-1-59420-292-6

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202926 52595

CATEGORY: FICTION

PAGES: 352

TRIM: 6 1/8" x 9 1/4"

RIGHTS: E33

ON SALE: 7/7/11

Also available as an e-book

KICKING ASS AND SAVING SOULS

A TRUE STORY OF A LIFE OVER THE LINE

DAVID MATTHEWS

The story of a boy from Baltimore who evolves from a safecracking, jewel-heisting, deep-sea diving, ultimate-fighting, international playboy into a globetrotting humanitarian

Stefan Templeton was born a child of extremes. The son of Ebba, an aristocratic Norwegian love child, and Royce, a militant African American philosopher, Stefan spent his early years shuffling between the discipline of his father's house and dojo in decaying west Baltimore and the eccentricities of his mother's life as a healer and artist in the wealthiest enclaves of Europe. The confusion formed a singular man who had nothing but his own abilities. By age eighteen Stefan was a skilled fighter, philosopher, lover, horseman, and swimmer who exuded confidence and competence.

His highs came from adventure, always. He hunted in Macon, France; brawled in Oxford, England; lived as a kept man off the Champs-Élysées; served as a medicine man in Colombia; escaped death on the Amazon; and trained to serve on Cousteau's *Calypso* in Marseilles. Love of the mother of his first child temporarily settled Stefan in Norway, but poverty and adrenaline addiction soon kicked in.

Eventually, Stefan found himself in a labyrinthine criminal world—where he pulled off one of the biggest jewel heists in Scandinavia's history as a player in a smuggling consortium. He eluded capture, but the downward spiral continued

until he hit bottom one night in Tokyo.

Alone and in need of redemption, Stefan lost himself in the south Asian jungle, but fate brought him an opportunity to help the wretched Karen people of Burma. By serving the forgotten, Stefan could begin his restitution. This Renaissance man at last utilized his uncommon skill set to embrace the call of humanitarian relief. Disasters like the Indonesian tsunami and the Sudanese civil war and drought required all of him.

The adventure of Stefan Templeton tests the bounds of human possibility, and even the most hardened of skeptics will be gripped by this account of David Matthews, Stefan's childhood friend and sometimes harshest critic.

PRAISE FOR *ACE OF SPADES*:

"Narrate[d] with the vigor of a movie script."

—THE NEW YORKER

"A memoir with lightning strikes of awareness and brilliant analyses."

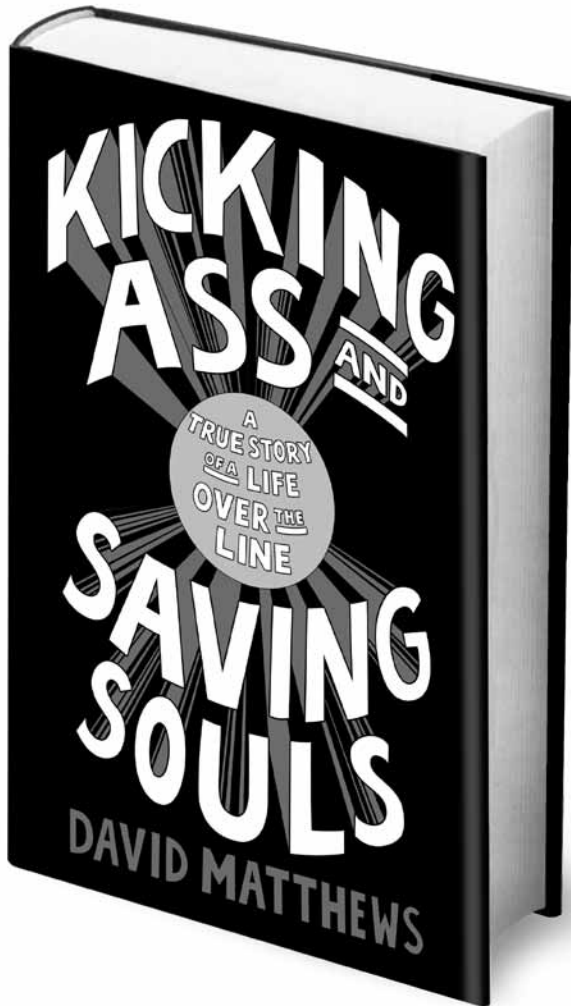
—PAULA FOX

"As honest as autobiography ever gets . . . A classic."

—DAVID SIMON

"[Matthews's] skill as a writer . . . is considerable."

—THE NEW YORK TIMES BOOK REVIEW



© Justin Lane

DAVID MATTHEWS is the author of the 2007 memoir *Ace of Spades*, which was selected as an Editor's Choice pick by *The New York Times*. Matthews's work has also appeared in *Salon*, *The New York Times*, *The Huffington Post*, *The Washington Post*, and *The Autobiographer's Handbook: The 826 National Guide to Writing Your Memoir*. He lives in Manhattan, but can't wait to move back to Brooklyn.

MARKETING

National media campaign

Pitch to offsite lecture venues

National review attention

National publicity

Off-the-book-page features in national and regional press

In-house radio phoner campaign

Op-eds at publication

In-house Internet/blog campaign

National blog tour

Facebook, Twitter, and GoodReads promotions and giveaways

Penguin iPhone app excerpt

Penguin.com online feature

White Box mailing

Shelf Awareness advertising

INFORMATION

ISBN: 978-1-59420-296-4

PRICE: \$25.95/\$32.50 CAN.

EAN: 9781594202964 52595

CATEGORY: BIOGRAPHY

PAGES: 288

TRIM: 6" x 9"

RIGHTS: E30

ON SALE: 7/21/11

Also available as an e-book

WENDY AND THE LOST BOYS

THE UNCOMMON LIFE OF WENDY WASSERSTEIN

JULIE SALAMON

*The authorized biography of Pulitzer Prize–winning
playwright Wendy Wasserstein*

In *Wendy and the Lost Boys* bestselling author Julie Salamon explores the life of playwright Wendy Wasserstein's most expertly crafted character: herself. The first woman playwright to win a Tony Award, Wendy Wasserstein was a Broadway titan. But with her high-pitched giggle and unkempt curls, she projected an image of warmth and familiarity. Everyone knew Wendy Wasserstein. Or thought they did.

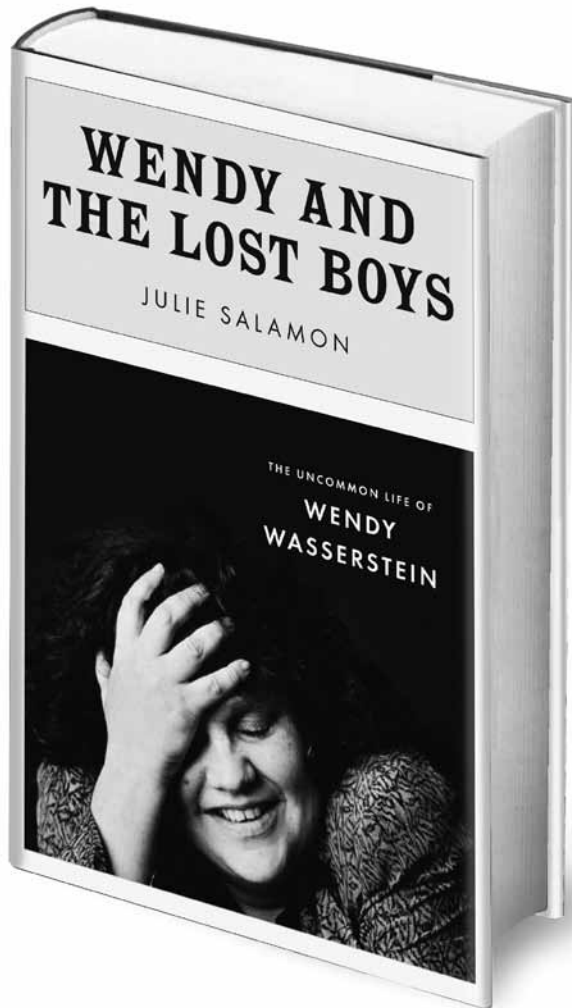
Born on October 18, 1950, in Brooklyn, New York, to Polish Jewish immigrant parents, Wendy was the youngest of Lola and Morris Wasserstein's five children. Lola had big dreams for her children. They didn't disappoint: Sandra, Wendy's glamorous sister, became a high-ranking corporate executive at a time when Fortune 500 companies were an impenetrable boys club. Their brother Bruce became a billionaire superstar of the investment banking world. Yet behind the family's remarkable success was a fiercely guarded world of private tragedies.

Wendy perfected the family art of secrecy while cultivating a densely populated inner circle. Her friends included theater elite such as playwright Christopher Durang, Lincoln Center Artistic Director André Bishop, former *New York Times*

theater critic Frank Rich, and countless others.

And still almost no one knew that Wendy was pregnant when, at age forty-eight, she was rushed to Mount Sinai Hospital to deliver Lucy Jane three months premature. The paternity of her daughter remains a mystery. At the time of Wendy's tragically early death less than six years later, very few were aware that she was gravely ill. The cherished confidante to so many, Wendy privately endured her greatest heartbreaks alone.

In *Wendy and the Lost Boys*, Salamon assembles the fractured pieces, revealing Wendy in full. Though she lived an uncommon life, she spoke to a generation of women during an era of vast change. Revisiting Wendy's works—*The Heidi Chronicles* and others—we see Wendy in the free space of the theater, where her many selves all found voice. Here Wendy spoke in the most intimate of terms about everything that matters most: family and love, dreams and devastation. And that is the Wendy of Neverland, the Wendy who will never grow old.



© Sara Krulwich

JULIE SALAMON is the author of *Hospital*, about Maimonides Hospital, as well as *The New York Times* bestseller *The Christmas Tree*; the true-crime book *Facing the Wind*; the novel *White Lies*; the film classic *The Devil's Candy*; a family memoir, *The Net of Dreams*; and *Rabam's Ladder*. Previously a reporter and critic with *The Wall Street Journal*, she has also written for *The New Yorker*, *Vanity Fair*, *Vogue*, and *The New Republic*.

MARKETING

National media/event campaign out of New York, Chicago, San Francisco, and Los Angeles

Pitch to offsite lecture venues

National review attention

National publicity

Reviews/features in national monthly and weekly magazines, urban glossies, and theater trade magazines

Arts and Culture page features in metro daily newspapers

Target syndicated and regional theater pages and columns

Virtual radio phoner tour

In-house Internet/blog campaign

National blog tour

Penguin.com online feature

Facebook, Twitter, and GoodReads promotions and giveaways

Special sales push to theater gift shops

National advertising

INFORMATION

ISBN: 978-1-59420-298-8

PRICE: \$29.95/\$37.50 CAN.

EAN: 9781594202988 52995

CATEGORY: BIOGRAPHY

PAGES: 368

TRIM: 6 1/8" x 9 1/4"

RIGHTS: EOO

ON SALE: 8/18/11

Also available as an e-book

A FIRST-RATE MADNESS

UNCOVERING THE LINKS BETWEEN LEADERSHIP
AND MENTAL ILLNESS

NASSIR GHAEMI

An investigation into the surprisingly deep correlation between mental illness and successful leadership, as seen through some of history's greatest politicians, generals, and businesspeople

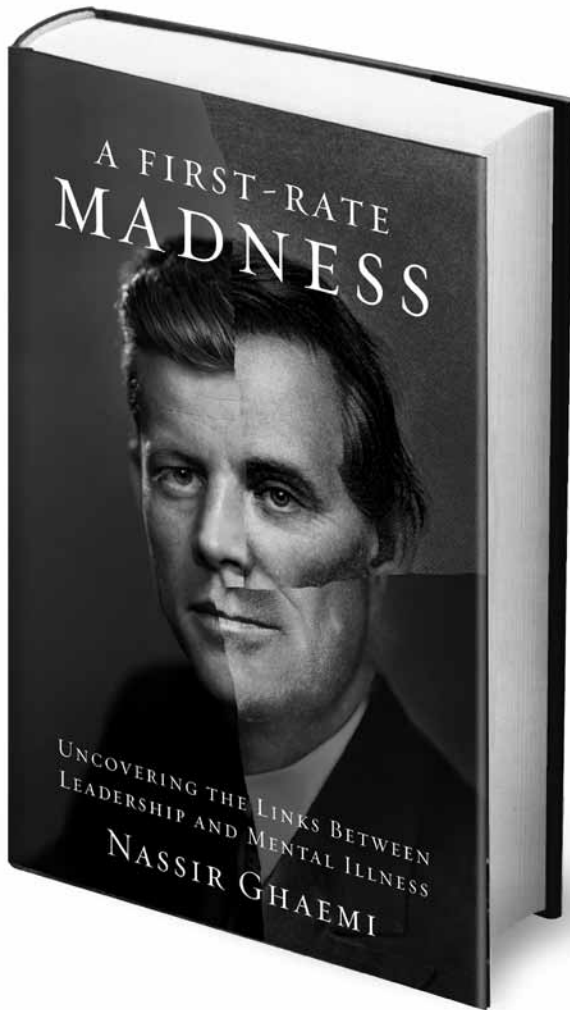
In *A First-Rate Madness*, Nassir Ghaemi, who runs the Mood Disorders Program at Tufts University Medical Center, draws from the careers and personal plights of such notable leaders as Lincoln, Churchill, Gandhi, Martin Luther King, Jr., JFK, and others from the past two centuries to build an argument at once controversial and compelling: the very qualities that mark those with mood disorders—realism, empathy, resilience, and creativity—also make for the best leaders in times of crisis. By combining astute analysis of the historical evidence with the latest psychiatric research, Ghaemi demonstrates how these qualities have produced brilliant leadership under the toughest circumstances.

Take realism, for instance: study after study has shown that those suffering depression are better than “normal” people at assessing current threats and predicting future outcomes. Looking at Lincoln and Churchill among others, Ghaemi shows how depressive realism helped these men tackle challenges both personal and national. Or consider creativity, a quality psychiatrists have studied extensively in relation to bipolar disorder. *A First-Rate Madness* shows how mania inspired General Sherman and Ted Turner to design and

execute their most creative—and successful—strategies.

Ghaemi's thesis is both robust and expansive; he even explains why eminently sane men like Neville Chamberlain and George W. Bush made such poor leaders. Though sane people are better shepherds in good times, sanity can be a severe liability in moments of crisis. A lifetime without the cyclical torment of mood disorders, Ghaemi explains, can leave one ill equipped to endure dire straits. He also clarifies which kinds of insanity—like psychosis—make for despotism and ineptitude, sometimes on a grand scale.

Ghaemi's bold, authoritative analysis offers powerful new tools for determining who should lead us. But perhaps most profoundly, he encourages us to rethink our view of mental illness as a purely negative phenomenon. As *A First-Rate Madness* makes clear, the most common types of insanity can confer vital benefits on individuals and society at large—however high the price for those who endure these illnesses.



© James Lawrence

NASSIR GHAEMI is a professor of psychiatry at Tufts University School of Medicine and the director of the Mood Disorders Program at Tufts Medical Center in Boston. He trained in psychiatry at, and also serves on the faculty of, Harvard Medical School, and has degrees in history (BA, George Mason University), philosophy (MA, Tufts), and public health (MPH, Harvard). He has published more than a hundred scientific articles and several books on psychiatry.

MARKETING

National media campaign

Pitch to offsite lecture venues

National review attention

National publicity

Reviews/features in national and regional mainstream, psychology, science, and health magazines

Off-the-book-page features in metro daily newspapers

Features/mentions in the national history press

Target nationally syndicated psychology columns and journals

In-house Internet/blog campaign

Penguin.com online feature

Facebook, Twitter, and GoodReads promotions and give-aways

Place op-eds at publication

Tie-in to ongoing news cycle

INFORMATION

ISBN: 978-1-59420-295-7

PRICE: \$27.95/\$35.00 CAN.

EAN: 9781594202957 52795

CATEGORY: BIOGRAPHY/
HISTORY AND PSYCHIATRY/
MENTAL HEALTH

PAGES: 320

TRIM: 6 1/8" x 9 1/4"

RIGHTS: WOO

ON SALE: 8/4/11

Also available as an e-book

COCKTAIL HOUR UNDER THE TREE OF FORGETFULNESS

ALEXANDRA FULLER

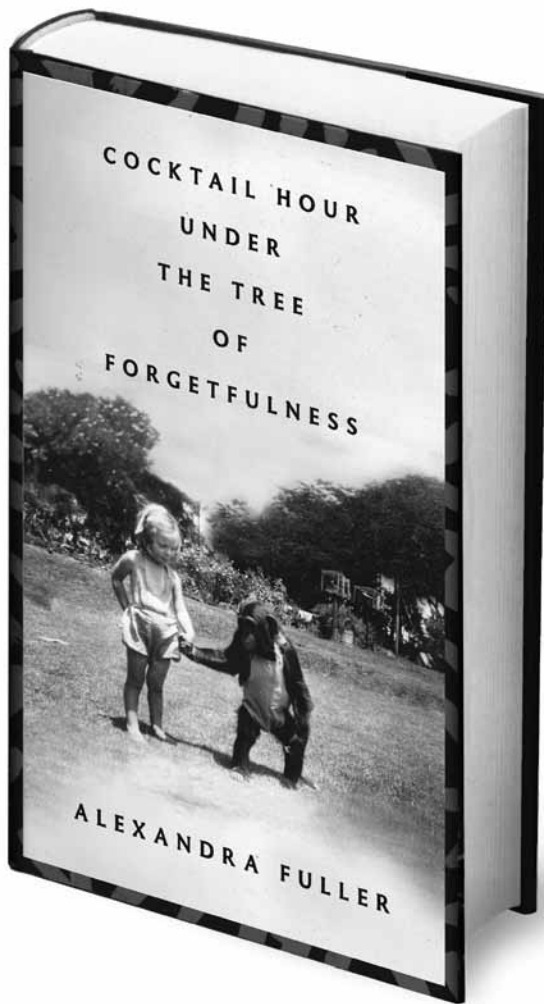
In this sequel to Don't Let's Go to the Dogs Tonight, Alexandra Fuller returns to Africa and the story of her unforgettable family

In *Cocktail Hour Under the Tree of Forgetfulness* Alexandra Fuller braids a multilayered narrative around the perfectly lit, Happy Valley-era Africa of her mother's childhood; the boiled cabbage grimness of her father's English childhood; and the darker, civil war-torn Africa of her own childhood. At its heart, this is the story of Fuller's mother, Nicola. Born on the Scottish Isle of Skye and raised in Kenya, Nicola holds dear the kinds of values most likely to get you hurt or killed in Africa: loyalty to blood, passion for land, and a holy belief in the restorative power of all animals. Fuller interviewed her mother at length and has captured her inimitable voice with remarkable precision. *Cocktail Hour Under the Tree of Forgetfulness* is as funny, terrifying, exotic, and unselfconscious as Nicola herself.

We see Nicola and Tim Fuller in their lavender-colored honeymoon period, when east Africa lies before them with all the promise of its liquid equatorial light, even as the British empire in which they both believe wanes. But in short order, an accumulation of mishaps and tragedies bump up

against history until the couple finds themselves in a world they hardly recognize. We follow the Fullers as they hopscotch the continent, running from war and unspeakable heartbreak, from Kenya to Rhodesia to Zambia, even returning to England briefly. But just when it seems that Nicola has been broken entirely by Africa, it is the African earth itself that revives her.

A story of survival and madness, love and war, loyalty and forgiveness, *Cocktail Hour Under the Tree of Forgetfulness* is an intimate exploration of the author's family. In the end we find Nicola and Tim at a coffee table under their Tree of Forgetfulness on the banana and fish farm where they plan to spend their final days. In local custom, the Tree of Forgetfulness is where villagers meet to resolve disputes and it is here that the Fullers at last find an African kind of peace. Following the ghosts and dreams of memory, *Cocktail Hour Under the Tree of Forgetfulness* is Alexandra Fuller at her very best.



© Henry Dombey / Face Collective



ALEXANDRA FULLER was born in England in 1969. In 1972, she moved with her family to a farm in southern Africa. She lived in Africa until her midtwenties. In 1994, she moved to Wyoming with her husband. They have three children.

MARKETING

Author pretour

5-market national author tour

National review attention

National publicity

Reviews and features in national monthly and weekly magazines

Target culture, family, and home pages in national/local print outlets

In-house radio phoner campaign

Op-eds at publication

Viral Internet/blog campaign

National blog tour

Facebook, Twitter, and GoodReads promotions

Pitch Twitter book club

Penguin.com featured book

Penguin iPhone app excerpt

Video Q&A for bookseller accounts and media

Book club marketing push

White Box mailing

National advertising

Also Available

THE LEGEND OF COLTON H. BRYANT 978-0-14-311537-3
@ \$15.00/\$18.50 CAN.

SCRIBBLING THE CAT
978-0-14-303501-5
@ \$15.00/\$18.50 CAN.

INFORMATION

ISBN: 978-1-59420-299-5

PRICE: \$25.95/NCR

EAN: 9781594202995 52595

CATEGORY: MEMOIR

PAGES: 256

TRIM: 5 1/2" x 9 1/4"

RIGHTS: N44

ON SALE: 8/18/11

Also available as an e-book

Excerpts

from

A JANE AUSTEN EDUCATION

WILLIAM DERESIEWICZ

Growing up may be the most remarkable thing anybody ever does. One day we're hitting our little brother over the head with a wooden duck, and a few days later we're running a business, or writing a book, or raising a child of our own. How do we do it? The physical part is easy. But the other part—what about that? We come into the world as a little bundle of impulse and ignorance—how do we ever become fit for human company, let alone capable of love?

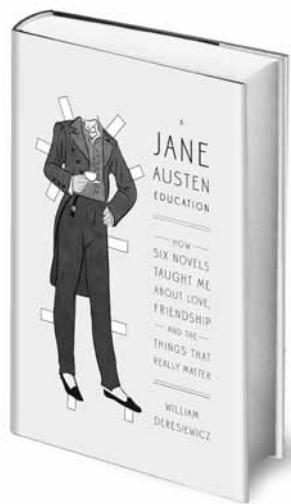
This, I discovered, was what Jane Austen's novels were about. Her heroines were sixteen or nineteen or twenty. We followed them for a few weeks, or a few months, or a year. They started out in one place, and gradually—or sometimes, quite suddenly—they ended up somewhere else. They opened their eyes, let out a scream, took a few frantic breaths, then settled down and looked around at the strange new world in which they'd come to find themselves. They started out as girls, and day by day, page by page, before our very eyes, they turned into women.

It was the way they did it, though, that came as such a revelation to me. I was used to thinking about growing up in terms of going to school and getting

a job: passing tests, gaining admissions, accumulating credentials, acquiring the kinds of knowledge and skills that made you employable—the terms in which my parents (and everyone else, for that matter) had taught me to think about it. If I had been asked to consider what kinds of personal qualities it might involve—which I doubt I ever was—I would have spoken of things like self-confidence and self-esteem. As for anything like character or conduct, who even still used such words? Their very sound was harsh to me: so demanding, so inflexible.

But Austen, it turned out, did not see things that way. For her, growing up has nothing to do with knowledge or skills, because it has everything to do with character and conduct. And you don't strengthen your character or improve your conduct by memorizing the names of Roman emperors (or American

presidents) or learning how to do needlework (or calculus). You don't do so, she believed, by developing self-confidence and self-esteem, either. If anything, self-confidence and self-esteem are the great enemies, because they make you forget that you're still just a bundle of impulse and ignorance. For Austen, growing up means making mistakes.



from

THE MEMORY CHALET

TONY JUDT

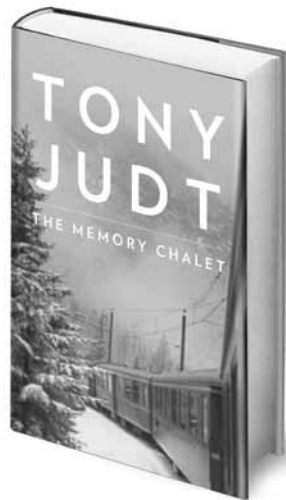
From the essay "Night"

Imagine for a moment that you had been obliged to lie absolutely motionless on your back—by no means the best sleeping position, but the only one I can tolerate—for seven unbroken hours and constrained to come up with ways to render this Calvary tolerable not just for one night but for the rest of your life. My solution has been to scroll through my life, my thoughts, my fantasies, my memories, mis-memories, and the like until I have chanced upon events, people, or narratives that I can employ to divert my mind from the body in which it is encased.

From the essay "Go West, Young Judt"

Everyone thinks they know the United States. What you "know," of course, depends a lot on how old you are. For elderly Europeans, America is the country that arrived late, rescued them from their history, and irritated with its self-confident prosperity: "What's wrong with

the Yanks?" "They're overpaid, oversexed and over here"—or, in a London variant alluding to cheap ladies' underwear provided under a wartime government scheme: "Have you heard about the new Utility drawers? One Yank and they're off."



From the essay "Midlife Crisis"

Other men change wives. Some change cars. Some change gender. The point of a midlife crisis is to demonstrate continuity with one's youth by doing something strikingly different. To be sure, "different" is a relative term: a man in the throes of such a crisis usually does the same as every other man—that, after all, is how you know it's a midlife crisis. But mine was a little different. I was the right age, at the right stage (divorcing Wife #2), and experiencing the usual middle-aged uncertainties: what's it all about? But I did it my way. I learned Czech.

from

THE IDEA OF AMERICA

GORDON S. WOOD

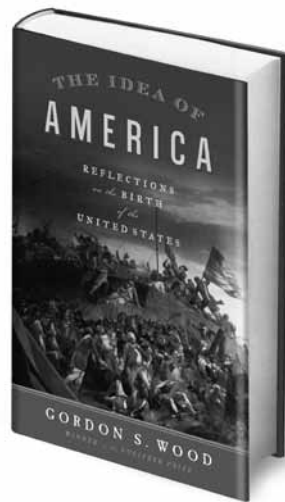
The ratification of the United States Constitution in 1788 was greeted with more excitement and more unanimity among the American people than at any time since the Declaration of Independence a decade earlier. “’Tis done!” declared Benjamin Rush in July 1788. “We have become a nation.” This was an extravagant claim, to say the least. Yet Rush thought the new United States had become a nation virtually overnight, one that represented the “triumph of knowledge over ignorance, of virtue over vice, and of liberty over slavery.”

What gave revolutionaries like Rush confidence in America’s instant nationhood was their belief in America’s enlightenment. As early as 1765 John Adams had declared that all previous American history had pointed toward the eighteenth-century Enlightenment. The seventeenth-century settlement of America, he said, had opened up “a grand scene and design in Providence for the illumination of the ignorant, and the emancipation of the slavish part of mankind all over the earth.” The revolution had become the climax of this great historic drama. With the break from Great Britain complete and the Constitution ratified, many Americans in the 1790s thought that the United States had become the “most enlightened” nation in the world.

For the people of these obscure provinces to make

this claim seemed scarcely credible. The United States in 1789, in comparison with the former mother country, was still an underdeveloped country. Americans had no sophisticated court life, no magnificent cities, no great concert halls, no lavish drawing rooms, and not much to speak of in the way of the fine arts. Its economy was primitive. There was as yet nothing comparable to the Bank of England; there were no stock exchanges, no large trading companies, no great centers of capital. Nineteen out of twenty Americans were still employed in agriculture, and most of them lived in tiny rural communities. No wonder many Europeans thought of the United States as a remote wilderness at the very edges of Christendom, three thousand miles from the centers of Western civilization.

Nevertheless, as far removed from the centers of civilization as they were, many Americans persisted in believing not only that they were the most enlightened people on earth but also that because they were enlightened they were by that fact alone a nation. Indeed, America became the first nation in the world to base its nationhood solely on Enlightenment values. Gertrude Stein might have been right when she said that America was the oldest country in the world.



from

THE FILTER BUBBLE

ELI PARISER

Few people noticed the post that appeared on Google's corporate blog on December 4, 2009. It didn't beg for attention—no sweeping pronouncements, no Silicon Valley hype, just a few paragraphs sandwiched between a weekly roundup of top search terms and an update about Google's finance software.

Not everyone missed it. Search engine blogger Danny Sullivan pores over the items on Google's blog looking for clues about where the monolith is headed next, and to him, the post was significant. In fact, he called it "the biggest change that has ever happened in search engines." For Sullivan, the headline said it all: "Personalized search for everyone."

Starting that morning, Google would use fifty-seven signals—everything from where you were logging in from to what browser you were using to what you'd searched for before—to make guesses about who you were and what you liked. Then it would customize its results, showing you the sites it predicted you were most likely to click on.

In 2008, when you searched for a term, the top item that came up was the most broadly popular result. Now, you get the result that Google's algorithm suggests is best for you in particular. There is no "standard Google" anymore.

It's not hard to see this difference in action. In the spring of 2010, while the remains of the Deepwater

Horizon oil rig were spewing crude oil into the Gulf of Mexico, I asked two friends to search for the term "BP." They're pretty similar—educated white left-leaning women who live in the northeast. But the results they saw were quite different. One of my friends saw investment information about BP; the other saw news. Even the number of results returned

by Google differed—about 180 million results for one friend and 139 million for the other. If the results were that different for my two similar friends, imagine how different they would be for them and, say, an elderly Republican in Texas.

With Google personalized for everyone, a doctor who searches for "stem cells" might see the latest research papers, while parents looking for fertility information would be more likely to get results about clinics. From the same starting query, scientists who support stem cell research and activists who

oppose it might see diametrically opposed results.

Google's announcement marked a transformation in how we use and share information, a transformation that will change how we learn, think, communicate, and act as a society. You could say that on December 4, 2009, the era of personalization—and what I call the filter bubble—began.



from
ON CHINA

HENRY KISSINGER

Richard Nixon arrived in Beijing on a raw, drizzly day in February 1972. It was a memorable moment for the president, the inveterate anti-Communist, who had seen a geopolitical opportunity and seized it boldly. He wanted to descend alone from Air Force One to meet Premier Zhou Enlai, who was standing on the windy tarmac in his immaculate Mao jacket as a Chinese military band played “The Star-Spangled Banner.” But for a historic occasion, the reaction was strangely muted.

Nixon’s pragmatic approach to foreign policy found a receptive audience in Beijing—as did his repeated avowals that he was in China to serve his own country’s interests and expected his Chinese counterparts to do the same. Particularly in light of their experience on the verge of open conflict with Moscow, Chinese leaders valued an objective alignment of interests over protestations of goodwill or ideological affinity.

In welcoming the American president, Mao, the author of the Great Leap Forward and the anti-rightist campaign, made the astonishing remark that he had “voted for” Nixon, and that he was “comparatively happy when these people on the right come into power” in the West. As for the revolutionary slogans that formed the central text of Chinese diplomacy and propaganda, Mao explained that these were “empty cannons”

that, in any event, did not apply to Nixon and me.

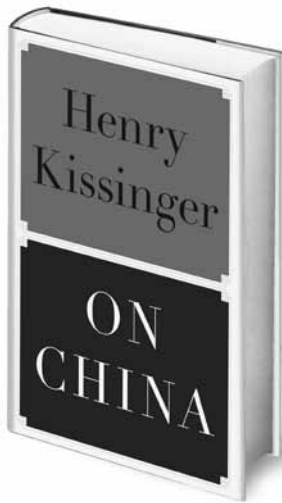
But was pragmatism enough to hold these two opposing countries together? Nixon was too experienced and by nature too skeptical to consider one summit meeting to be an indication of a new, permanent state of affairs. Neither Nixon nor I ever forgot that China’s anti-American policies of recent

decades had been carried out with the same conviction as the current ones. Or that the leaders who greeted us so charmingly in February 1972 had been equally insistent in their diametrically different course only a few months earlier.

The direction of Chinese policy in the future would be a composite of ideology and national interest. What the opening to China accomplished was to create an opportunity for both countries to explore their common interests and mitigate their differences. The reward for Sino-American rapprochement would

not be a state of perpetual friendship or a harmony of values, but a tenuous rebalancing of the global equilibrium that would require constant tending.

Would the interests of the two sides ever be truly congruent? Could they ever separate those interests from prevalent ideologies sufficiently to avoid a rollercoaster ride of conflicting emotions? Those were the challenges Nixon faced when he opened the door to China. They are with us still.



from

CONSCIENCE

LOUISA THOMAS

Norman Thomas expected bad news. His country was at war, his brothers in danger, and he knew that more than a few men wanted to see him in jail. Even so, the telegrams that arrived in the late days of August 1918 were worse than feared. One said that his brother Evan, a conscientious objector, had been hospitalized at Fort Riley during a hunger strike against the draft—a hunger strike that Norman thought neither right nor wise, though he, too, opposed conscription. Then came news that another brother, Ralph, a captain in the Army Corps of Engineers, had been wounded by a German artillery shell on the western front in France.

Norman's mother, Emma, was beside herself. With two sons who were pacifists and two sons who were soldiers—four sons whom she loved—her nerves were already frayed. She felt Ralph's absence every day, having lived with him since the death of her husband two years before. Evan's extremist tendencies alarmed her. She had misgivings about Norman's politics and pacifism, and she worried about her youngest son, Arthur, who was at training camp in Texas flying flimsy practice planes.

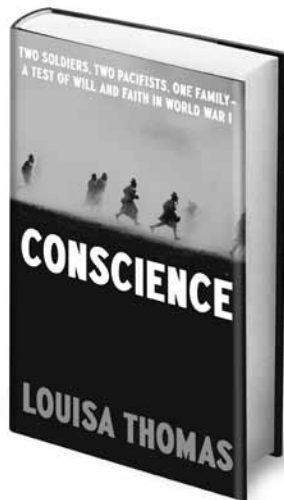
Norman and his mother could not do anything to help Ralph. They could, though, go to Fort Riley

in Kansas. They left New York on August 30. As the train sped west, Norman thought about the demands the state made upon men and men made upon the state, and he thought about his brothers. All of them believed they were fighting for freedom. So did he. But unlike Ralph and Arthur, he and Evan thought that the millions of deaths on the mired

battlefields undermined President Woodrow Wilson's lofty hopes. Even on the home front, Norman had seen how corrosive force could be. From his work in a pacifist and fledgling civil liberties organization, Norman knew that criticizing the war could land a man in prison and that being a radical, or a black, or a Socialist could get a man lynched. It wasn't only the war. As a minister in the New York tenements he had witnessed degradation, hate, and despair. Too many people never had a chance, and too many others did not seem to care. Something had

to change, Norman thought, and he was starting to believe he had a part to play.

As his train cut through the midwestern fields, though, more immediate problems pressed upon him. "The situation of mother—Evan—military—myself has no promise of simplicity and ease," he wrote to his wife, Violet, from the journey.



from

BELIEVING IS SEEING

ERROL MORRIS

I was born on February 5, 1948. My father died on December 10, 1950, when I was almost three years old. He was at a party with my mother, complained of chest pains, and collapsed. He died within minutes of a massive heart attack—leaving my mother a widow at the age of thirty-two with two children (my brother, Noel, who was almost six years older than me), and an adored housekeeper, Mary Jane Hardman, whom we called Hardy. This picture of my mother, father, and Noel was probably taken in 1943, while my father, a doctor, was stationed at Fort Sill, Oklahoma.

I have absolutely no memory of my father and was given only very limited recollections from my mother, brother, and other family members. My brother, whom I believe was horribly traumatized by my father's death, never spoke about him. No stories, no anecdotes.

My mother also said very little. It was like there was a secret, and I had to figure out what it was. Although my mother often suggested that I should become a physician "like my father," I told her that I wanted to become an artist, like her. I knew my mother; I hadn't known him.

For years after my father died, his doctor's office was part of the house. The office had hundreds of

medical books with grotesque pictures of various diseases and deformities. It had his chair, his pipe, his tobacco jar. But he himself was absent. When I misbehaved, Hardy would use him as a warning, telling me, "Your father would never have tolerated this behavior." But my father was dead and the issue of whether he would have tolerated my behavior seemed remote, at best academic.

And then there were the *photographs* of my father. Who was this man in the photographs? The photographs were familiar. I grew up with them around the house. I'm not exactly sure what I thought about them growing up, but I was surprised when years later someone told me that my father had a rather severe, forbidding expression.

In a sense, the photographs both gave me my father and took him away. They put his image in front of me, but they also acutely reminded me of his absence. He existed for me primarily in photographs accompanied by sketchy family stories. There was ample evidence that he had once been in the house with us but, nevertheless, he was inherently unknowable. Who was he? I have no idea. I have the photographs, but I have to imagine who he was.



from

KILLER STUFF AND TONS OF MONEY

MAUREEN STANTON

Curt Avery scans the tables with a piercing gaze, like the Six Million Dollar Man deploying his laser vision. Twenty feet away from one table, he sings a ditty into my ear. “I just made a hundred *doll*-ars.” He picks up a butter churn, a small glass canister with a wooden paddlewheel inside, and pays the asking price of forty bucks. “They made very few one-quart butter churns,” he explains, out of the dealer’s ear-shot, “because for all the work you did, you got only a little butter. You do the same amount of work in a two-quart churn and double the butter. Once they figured that out, they didn’t make too many of the one quarts. They’re rare.” This bit of esoterica—and Avery has hundreds more like it—will earn him a clean C-note when he resells the one-quart churn for close to two hundred dollars.

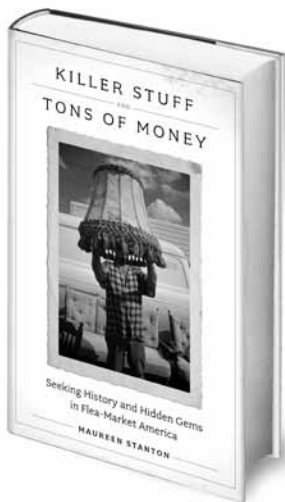
But the easy money is deceptive. Avery’s apparently effortless profit is the result of years of gleaning tips from other dealers, working at an auction house for minimum wage, studying obscure reference books. But mostly he learned the hardest way of all, by buying “mistakes”—fakes or reproductions that turn out to be worthless. “It’s a long education,” Avery says. “You really don’t start until you spend a hundred dollars. I can remember the first time I broke

the one-hundred-dollar mark. It was traumatizing.”

From a Ryder truck nearby, a woman is unloading a variety of two-inch tall, delicately shaped perfume bottles. Avery picks one up, asks how much. “Five bucks,” she replies. It’s an anomaly to see him gingerly handling the fragile bottle. He was a wrestler in high school, and he still has the wrestler’s form, a low center of gravity, beefy limbs, and a barrel chest. He has tattooed biceps, a wild mop of carbon black curls, and a five o’clock shadow by noon.

As the woman unloads more bottles, Avery picks up each one, asks the price. Same as before, five bucks. Finally he says, “How much for all of them?” He pays her \$100 and walks away with a shoebox holding thirty antique perfume bottles. Someone who collected perfumes died and her collection, her lifelong passion,

ended up in the hands of a woman who didn’t know the value of each bottle, and—it would appear—didn’t care. Avery will later sell the bottles on eBay, most for \$20 to \$50 each, and one for \$150. He will net more than \$1,000. This is capitalism down and dirty, no guarantees, no regrets.



from

THE STEAL

RACHEL SHTEIR

In January 1971, after more than two dozen New York publishers rejected his manuscript, Abbie Hoffman collected \$15,000 from friends and set up Pirate Editions to put out *Steal This Book*. Grove Press distributed the book, which endorsed Hoffman's rage at bourgeois America's materialism. Hoffman believed that shoplifting—like all forms of theft—could free people from the yoke of possessions.

In four months, *Steal This Book* sold upward of one hundred thousand copies. No newspaper would review it. Few radio stations would advertise it. Many states banned it outright. In Ohio, stores wrapped the state shoplifting law on a brown paper band around the book. Canada seized copies at the border; Doubleday bookstores refused to stock it, blaming the title. George Hecht, then president of Doubleday said, "If it was called *How to Live for Free*, we would sell it." Some authors might have seen this as failure; not Hoffman. He set up a table outside the Doubleday store on Fifth Avenue and Fifty-seventh Street in New York City and sold books there.

Thirteen New York bookstores declined to sell the book. Only the *San Francisco Chronicle* ran ads. The political journal *Ramparts* ran an excerpt and published instructions on how to steal *Steal This*

Book from the nine stores in America carrying it. A June memo from the FBI's New York office to the Washington office revealed that the government regarded *Steal This Book* as "a manual [sic] for revolutionary extremists," "foisted on the reading public by Grove Press . . ." and "In view of the contents of *Steal This Book*, Internal Security Division of Department

being queried for an opinion as to whether authorship, distribution, and/or publication constitutes a violation of Federal Law."

Hoffman became a celebrity. He also seemed to have stimulated a shoplifting craze. A Sunday *New York Times Magazine* article, "Ripping Off: The New Lifestyle," led with the lyrics from the Jefferson Airplane song "We Can Be Together" that had shocked Americans two years before on *The Dick Cavett Show*: "In order to survive we steal-cheat-lie" was one lyric, followed by "We are

obscene lawless hideous dangerous dirty violent and young." The article then jumped into a scene in which a Harvard Divinity School dropout smokes pot and extols shoplifting's virtues. "Ripping off—stealing, to the uninitiated—is as rapidly becoming part of the counterculture as drugs and rock music," it warned.



from

FIRE MONKS

COLLEEN MORTON BUSCH

Colin Gipson drove the Jeep up the road and pulled over at Lime Point, just below where he'd seen the cloud that turned out to be smoke the day of the lightning strikes. That was nearly three weeks ago. It seemed like the right thing to do, as the last crew of firefighters pulled out of Tassajara—to get his own eyes on the fire.

In the marines, Colin took heat for being too much of an individual. Now he's a Zen priest and lives in a community where the self's very existence is called into question. He didn't make a connection between being a soldier and being a monk at first. Slowly, he saw a resemblance. "Both are about letting go of the self. One wants to crush it. The other just wants to release it."

At Lime Point, the clouds overhead were a kaleidoscope of fire color: red and purple, orange and black. For weeks the fire had simmered just shy of the confluence of Tassajara and Church creeks, in the Tassajara Creek drainage. Now smoke trails spiraled from farther downstream. The fire had crossed into Church Creek. It had already burned an area where there are caves etched with the handprints and drawings of Esselen Indians.

"I thought, this thing's taking off," remembered Colin, who has a southerner's flare for colorful

phrasing but favors short, restrained sentences, giving the effect of something more beneath the surface, something consciously not revealed.

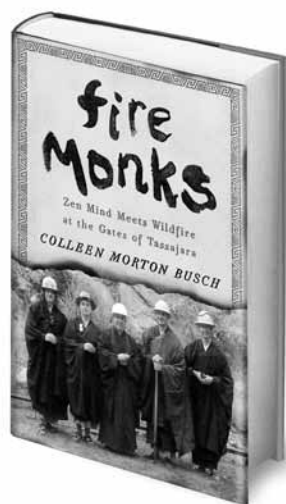
If he'd driven farther up the road, he could have looked out the driver's side window toward the Pacific Ocean and seen a massive sandstone formation near the Indian caves, weathered into the shape

of two hands pressed together as in prayer. Tassajara residents call the site *gasho rock*, after the gesture that is a staple of Zen, expressing greeting, gratitude, and respect all at once.

As he looked through his binoculars at the smoke in the canyon, approaching the road, he remembered what Cal Fire Captain Stuart Carlson had told him: "The difference between a professional firefighter and you is that I know what to be afraid of."

On his way back to Tassajara, Colin passed the crew from Indiana,

following their orders to evacuate. Their engines pulled over at a wide spot so he could pass. Hands reached out the windows, waving. It was a strange sensation, to keep going, in the opposite direction from those who knew what to fear.



from

SHOCK VALUE

JASON ZINOMAN

The moans of a woman in pain echoed down the hallways of an office building. Then came the lewd roar of a man enjoying himself. It was Times Square in the early seventies. High above the traffic of Broadway, inside a cramped editing room, a baby-faced director, Wes Craven, huddled over a television screen staring at his first feature film, *The Last House on the Left*. His producer and friend Sean Cunningham sat nearby, worrying. This is sick, Cunningham thought, but is it *good* sick?

Cunningham had worked backstage Off Broadway and shot soft-core pornography. He was not naïve. After a few years making movies that played in dingy grind house theaters, he developed a feel for exploitation, for what men in trench coats traveling through the theater district wanted, or at least what they were willing to pay for. So when he told Craven he wanted him to make an extreme exploitation movie, he was thinking of some nudity, maybe a splash or two of blood. But this thing on the screen, this was, well, what exactly?

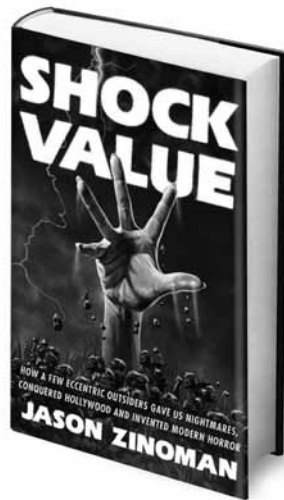
What he saw was a curly-haired maniac named Krug, sitting on the chest of a girl in the middle of the woods. Her face was a mask of terror and disgust. Krug carved the word “love” into her chest. With a

sneer and a half-crazed look on his face, Krug stared lasciviously at the struggling girl. Then he drooled all over her. This wasn’t scary movie stuff that would make your girlfriend cuddle up on your shoulder. This would send her running out of the car. Cunningham didn’t know what to make of *The Last House on the Left*, and he couldn’t believe that Craven

had directed it. A father of two kids who recently had left his job upstate as an English professor, Craven was shy, cerebral, and mellow. Rarely angry or overly emotional, Craven betrayed the habits of a small-town academic whose quiet rebellions included erotic poetry and avant-garde theater. He did not seem like a bomb-throwing provocateur.

Craven asked one of his former students, Steven Chapin, to drop by to discuss the music for the movie. When Chapin saw what was on the screen, it made him think of the recent mayhem

caused by Charles Manson. He watched Krug carve his initials into the body of his victim. There were no cutaways, just a graphic, vile assault shot all with the discretion of a snuff film. “You guys sure about this?” Chapin said in a thick Brooklyn accent. “Are you allowed to do this? Are you allowed to do this in America?”



from

A GOOD HARD LOOK

ANN NAPOLITANO

There was a final surge of neat haircuts and pastel hats, and the crowd peeled apart like banana skin. Two women walked though the cleared space. The older one, silver haired with her hat at a jaunty angle, came first. A younger woman on crutches followed.

Loud whispers erupted, a river of words Melvin couldn't separate.

"Child," the older woman said, "you threw a lovely wedding. We've had a grand time."

Cookie offered a tight smile. "I'm so glad you could come, Aunt Regina. Have you had a chance to meet my husband?"

They stood in the middle of the lawn: Melvin, Cookie, and what appeared, on closer inspection, to be a mother and daughter. A circle of space surrounded them. On the fringes, people were clearly staring. Their attention seemed to be split between Melvin and the woman on crutches.

"I certainly have." Regina appeared about to continue, but her daughter interrupted her.

"I haven't. Perhaps you can do me the honor?"

Cookie gave a short nod. "Melvin," she said, "this is Flannery O'Connor. She would no doubt like me to introduce her as our town's most famous citizen."

Flannery was already smiling; her smile grew wider. She seemed pleased by this comment. "Cookie means infamous, I think."

Melvin looked from one woman to the other. Having given up his own history, it was jarring to trip over someone else's. Was this woman actually famous? "Pleased to meet you."

Flannery had curly hair and wore cat's-eye glasses. It occurred to Melvin that she looked more comfortable on crutches than most people did on two

legs. She turned her attention back to Cookie. "You were a *stunning* bride, as expected. Congratulations."

Cookie's hand floated upward to cover her swollen eye, then stopped. The hand returned to her side.

"Melvin, you've got yourself one of our best specimens," Flannery said. "I'd tell you to take good care of her, but I'm well aware that Cookie can take care of herself."

"You're absolutely right," he said. "In fact, I'm counting on her to take care of me."

This made everyone laugh, except his wife. She gave a small tug on his arm. "If you don't mind, Aunt

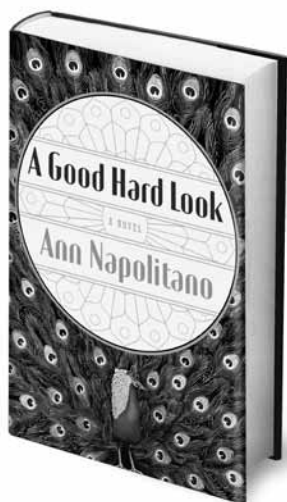
Regina, we have to make the rounds. You understand how it is."

"Of course."

"Just one thing, before you go," Flannery said. "I've been thinking about the perfect gift for you."

There was a pause, while everyone worked on their smiles.

"I'd like to give you one of my peacocks."



from

KICKING ASS AND SAVING SOULS

DAVID MATTHEWS

Come hang while I pack, Stefan says. I sit on the floor outside his closet. In two days' time he will be in Sudan on a well-building humanitarian mission. He is going to map underground water sources so that if war returns, the villagers will have access to water along a proposed evacuation route. Real hero, save the world stuff.

I first met Stefan Templeton in the fall of 1977. We were drawn together by our outsider status, the only two mixed-race kids at our inner-city Baltimore elementary school. When I transferred to the school in the fourth grade, I was a pasty, spindly, suburban transplant. I weighed about sixty pounds soaking wet and could have been beaten up by Emmanuel Lewis.

Stefan was brown. Stocky. Fearsome. Already a playground legend. He noticed me in the hallway my first day and asked me two questions.

- 1) *Are you mixed?*
and
- 2) *Can you fight?*

I answered yes to the former and no to the latter, and he looked at me and said, *Then you've got a friend.*

We were an unlikely pair. By the time I'd met him, Stefan had traveled the world several times over, was a finely tuned martial artist, and spoke

a couple of languages fluently. Washington, D.C., and Baltimore, Maryland, had been the extent of my travels.

Now, thirty years later, Stefan is standing above me, squinting hard. Some edge in his voice.

Thought maybe your phone was in here, I lie. I'm snooping.

What's this? I press, pointing at a black square I'd pulled from a plastic case inside his closet.

He shakes his head. *It's a taser, knucklehead.*

Jesus, I say. *Get pretty rough out there saving babies?*

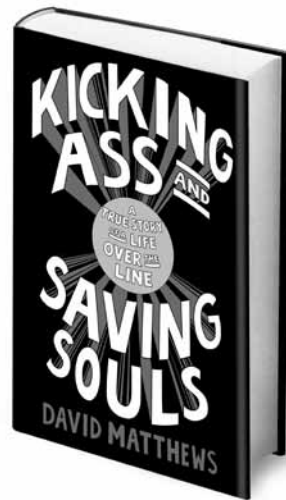
You have to understand, man. . . . Everything I do now, the disaster-management stuff, that's who I am. . . .

. . . But it's not who you were? I finish for him.

He walks into his bedroom, returns with a leather valise. Sets it on the wooden coffee table in front of us and unsnaps it. Pulls a velvet pouch the size of a tennis ball from the case, undoes the drawstring. A mound of uncut stones—diamonds, rubies, sapphires—cascades onto the table. Inside the case, there are walkie-talkies, a stun gun, and high-tech surveillance gear.

He's silent for a full minute.

Tokyo is where everything went to hell, he starts.



from

WENDY AND THE LOST BOYS

JULIE SALAMON

When Yale Drama School resumed in the fall, Christopher Durang hoped to take a class with Terrence McNally, an up-and-coming playwright teaching a seminar there that year. But McNally was a hot item; his class filled quickly and Chris was stuck with a teacher he sensed was going to be a bore.

Soon he recognized a possible diversion. There was Wendy Wasserstein, hunkered down with her arms crossed, looking grouchy. Despite her forbidding appearance, he felt they might be kindred spirits. “You must be very smart to be bored so quickly,” he said slyly, with the cherubic smile that led Robert Brustein, head of the drama school, to fondly refer to him as “a choirboy with fingers dipped in poison.”

Wendy responded with the expression Chris would always associate with her. “Her face lit up and she laughed and laughed and I felt that I had met Wendy,” he said. When she later told him a professor once called her a vicious dumpling, he understood why. The rapier intelligence and shrewd wit, which could be delightfully rude, was kept wrapped inside that shy, unthreatening chubby-girl exterior.

The story of their first meeting would become part of their repertoire; Wendy incorporated it into

The Heidi Chronicles. Her heroine Heidi meets a boy she would fall in love with at a high school dance. His name is Peter Patrone. Their first exchange:

Peter: You must be very bright.

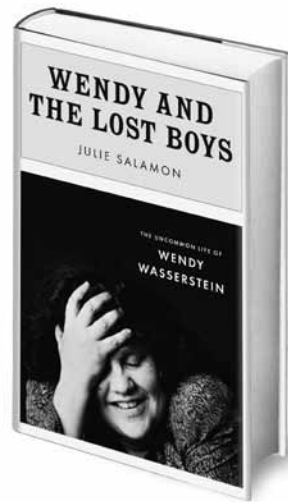
Heidi: Excuse me?

Peter: You look so bored you must be very bright.

After class, Chris invited Wendy for a cup of coffee. When he had to leave he felt they had much more to say to each other. They met again for drinks the next day.

She was a giggler; he was a mischief maker. They shared a cockeyed view of the world, but could be quite serious, especially after their friendship deepened and they began revealing secrets to each other. When Chris confessed that he had peeked at her application, Wendy admitted that, before she arrived at Yale, she had studied the list of people who were

already there. When she saw Christopher Durang, Harvard College, author of *The Nature and Purpose of the Universe*, she told him, she assumed he would be a scary, smart Harvard jock full of self-confidence. They were both amused by the odd jumps to judgment they’d made about each other and quickly became inseparable.



from

A FIRST-RATE MADNESS

NASSIR GHAEMI

We remember Churchill the orator, the fiery leader, the man who refused to submit to tyranny, and in whose stubborn refusal a nation, and then the world, found the strength to resist and ultimately prevail. Other prominent British statesmen had failed to fill the role that Churchill rode to glory. Neville Chamberlain, a courtly conservative, had to step aside after his attempts to appease Hitler only spurred the dictator to greater acts of aggression.

The contrast between Churchill and Chamberlain in their approaches to Hitler is well known. Where Churchill began to warn about Nazism as early as October 1930, Chamberlain remained oblivious as late as the fateful Munich visit in 1938. What made Churchill see the truth, where Chamberlain saw only illusion? I believe Churchill's severe recurrent depressive episodes heightened his ability to be realistic about the threats that Germany posed.

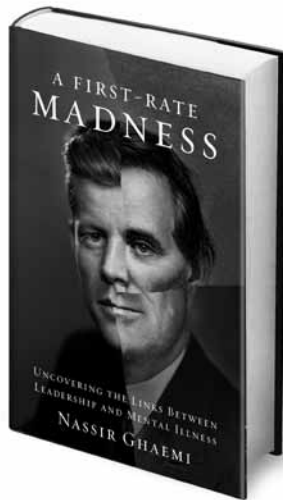
There is no doubt that Churchill had severe periods of depression; he was open about it—calling it his “Black Dog.” Apparently his most severe period was in 1910, when he was, at about age thirty-five, home secretary. He later told his doctor, “For two or three

years the light faded from the picture. I did my work. I sat in the House of Commons, but black depression settled on me.”

A skeptical reader might argue that Churchill was just a pessimist who always imagined the worst; his negativism happened to be correct in the 1930s. Or one might think of him as an anomaly, an exception to the conventional wisdom that mental illness impairs leadership. Neither is the case.

Numerous studies show that depression can make those who suffer from it more realistic than “normal” people. And Winston Churchill is hardly the only example of depressive realism shaping leadership. We can see this phenomenon playing out in a variety of circumstances. In the cases of Churchill and Lincoln (who also suffered from depression), it led to the realization that war was necessary.

In the case of Mahatma Gandhi and Martin Luther King, Jr. (also depressives), it made them see the need to reject violence. It would be wrong to view realism as only a rationale for war, a logic for jingoism. Our greatest proponents of peace were also depressive realists.



from

COCKTAIL HOUR UNDER THE TREE OF FORGETFULNESS

ALEXANDRA FULLER

In spite of living all but a fraction of her life in Africa, my mother considers herself 1 million percent Highland Scottish, ethnically speaking. Her father was English, but my mother says that doesn't count. Scottish blood (especially the Highland sort) cancels English blood. As if to prove this, my mother cries when bagpipes play, she once attempted to slip a suitcase full of haggis through Zambian customs (to be fair, she was experiencing a manic episode at the time), and her eyes actually change color from green to yellow when she is excited or is about to go certifiably mad. My mother is also a bit fey, which means that she has access to worlds unseen, has funny feelings about things, insights, prophecies, and visions. She believes in ghosts and fairies.

My mother inherited this gift from her 2 million percent Highland Scottish mother, ethnically speaking, who was so fey that she could predict the future with astonishing accuracy. "It'll all end in tears, you'll see," she used to say several times a day. My grandmother could actually talk to fairies and see ghosts with casual ease, especially after her second

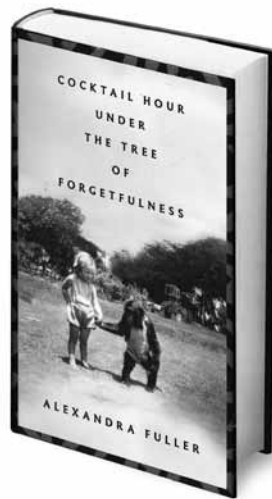
midmorning gin and French, which became the habit of her later years.

I, on the other hand, don't seem to have inherited my mother's passion for violence. I am not fey like my grandmother. I don't make unilateral declarations

of independence every time we all have too much to drink. My eyes are dark green and stay that way, no matter how angry or excited I get. I can see that Scotland is beautiful, or parts of it are, and although I am moved by gritty, working-class credentials of some of its cities I don't fall to my knees as soon as I land on the Isle of Skye and begin inhaling the peat, like some people I could mention.

"Which just goes to show you," my mother says. "You must have been swapped at birth. You're miss-

ing that clan loyalty. Fidelity to family above all else. Blood, blood, blood." To rub it in, Mum has started introducing me to people as "my *American* daughter." Then she leaves a meaningful pause to let my otherness, my overt over-there-ness sink in, before adding with a mirthless laugh, "Careful what you say or do, or she'll put you in an Awful Book."



THE PENGUIN PRESS

AUTHORS

Liaquat Ahamed	H. W. Brands	Matthew B. Crawford	Barton Gellman
Daniel Akst	Michael Brick	Charles Czeisler	Jon Gertner
Rajaa Alsanea	William J. Broad	Rana Dasgupta	Nassir Ghaemi
Adam Alter	Paula Broadwell	Andrew Delbanco	Camilla Gibb
Jon Lee Anderson	Philip Delves Broughton	William Deresiewicz	Edward Glaeser
Kofi Annan	Christopher Brown	Wendy Doniger	Charles Glass
Kate Ascher	Richard Brown	Pamela Druckerman	Al Gore
Ken Auletta	Ronald Brownstein	Thomas Dyja	Philip Gourevitch
Josh Axelrad	Frank Bruni	William Easterly	Colin Grant
Ian Baker	Kevin Birmingham	Charles D. Ellis	Francine du Plessix Gray
Dan Barber	James MacGregor Burns	Richard J. Evans	Paul Greenberg
James R. Barrett	Bryan Burrough	Jon Fasman	Jan Crawford Greenburg
Roy F. Baumeister	Ian Buruma	Stefan Fatsis	Joshua Greene
Moustafa Bayoumi	Colleen Morton Busch	Deanna Fei	Julie Greene
Andrew Beahrs	David M. Buss	Niall Ferguson	Alan Greenspan
Jo Becker	James T. Campbell	Ann Fessler	Jerome Groopman, M.D.
Edward Behr	John Carlin	William Finnegan	Arnon Grunberg
Christopher de Bellaigue	Novella Carpenter	Laura Flanders	Ted Gup
Christopher Benfey	James P. Carse	Joshua Foer	Daniel Halperin
John Berendt	Amy Chua	Charles Foley	Mark Halperin
Warren Berger	Ron Chernow	Chrystia Freeland	Alexandra Harney
Jedediah Berry	Yvon Chouinard	Alexandra Fuller	Michael Harney
Ingrid Betancourt	Thurston Clarke	Michael Fullilove	Jonathan Harr
Kevin Birmingham	John Coates	McKenzie Funk	Mark Harris
Buzz Bissinger	Adam Cohen	François Furstenberg	Shane Harris
Deborah Blum	Steve Coll	John Lewis Gaddis	Pamela Hartzband, M.D.
Adam Jacot de Boinod	Lizzie Collingham	Winifred Gallagher	John Heilemann
R.J.B. Bosworth	Alfredo Corchado	James Garbarino	Mark Helprin

Hendrik Hertzberg	Harold McGee	Shawna Yang Ryan	Craig Timberg
James Hillman	Jane McGonigal	Jeffrey D. Sachs	Claire Tomalin
Philip J. Hilts	G. Calvin Mackenzie	Carl Sagan	Joseph Trotter
Kristin Hoganson	James M. McPherson	Julie Salamon	Tim Tzouliadis
Frederick Hoxie	Gautam Malkani	Laney Salisbury	David C. Unger
Steve Inskeep	Sebastian Mallaby	Martha A. Sandweiss	Sudhir Venkatesh
Dave Isay	Mark Malloch-Brown	Arthur M. Schlesinger, Jr.	Daniel Vickers
Karl Jacoby	David L. Marcus	Eric Schlosser	Nicholas Wade
Martin Jacques	Gary Marcus	Juliet B. Schor	Dean Wareham
LeBron James	Brett Martin	Robyn Scott	Alice Waters
Keith Jeffery	David Matthews	Taiye Selasi	Geoffrey Wawro
Christopher Morgan Jones	Mark Mazower	Daniel J. Sharfstein	Robert Weisbrot
Gareth Stedman Jones	Rebecca Mead	Jim Sheeler	Sheila Weller
Tony Judt	John Micklethwait	David Sheff	Patrick Wilcken
Maira Kalman	Stephen Mihm	Ellen Ruppel Shell	Terrie Williams
Stephen Kantrowitz	Caille Millner	Joshua Wolf Shenk	Thomas Chatterton Williams
John Kay	Stephen Mitchell	Sadia Shepard	Michael Willrich
Ian Kershaw	Christine Montross	Martha Sherrill	Garry Wills
Alexander Keyssar	Jon Mooallem	Clay Shirky	Sean Wilsey
Jim Al-Khalili	Errol Morris	Rachel Shteir	Benjamin Wittes
Michael Kimmelman	Craig M. Mullaney	Nate Silver	Gordon S. Wood
Henry Kissinger	Ann Napolitano	Rachel Simmons	Adrian Wooldridge
Eric Klinenberg	David Nasaw	P. W. Singer	Jim Wooten
Brendan I. Koerner	Nandan Nilekani	Peter Sís	Robin Wright
Joel Kotkin	Eli Pariser	Jane S. Smith	Daniel Yergin
Stephen Kotkin	Dan-el Padilla Peralta	Zadie Smith	Carlos Ruiz Zafón
Emma Larkin	Michael Perino	Michael Specter	Julian Zelizer
Reif Larsen	Michael Pollan	Maureen Stanton	Dominic Ziegler
Kay Larson	Samantha Power	Daniel Stashower	Jason Zinoman
Richard Layard	Thomas Pynchon	James B. Stewart	Katherine Zoepf
J. M. Ledgard	John Paul Rathbone	Alexander Stille	
Jon Lellenberg	T. R. Reid	Aly Sujo	
Lawrence Lessig	James Reston, Jr.	Ben Tarnoff	
Marina Lewycka	Frank Rich	Dana Thomas	
Roger Lowenstein	Thomas E. Ricks	Louisa Thomas	
Sonja Lyubomirsky	Jiang Rong	Clive Thompson	
Larissa MacFarquhar	Nouriel Roubini	John Tierney	

RIGHTS

Busch, Colleen Morton

FIRE MONKS

Agent: Michael Katz Literary Agency

First Serial, Audio: The Penguin Press

Deresiewicz, William

A JANE AUSTEN EDUCATION

Agent: Elyse Cheney Literary Associates, LLC

First Serial, Audio: The Penguin Press

Fuller, Alexandra

COCKTAIL HOUR UNDER THE TREE OF
FORGETFULNESS

Agent: Melanie Jackson Agency

Ghaemi, Nassir

A FIRST-RATE MADNESS

Agent: c/o Author

First Serial, Audio, UK, Translation: The Penguin Press

Judt, Tony

THE MEMORY CHALET

Agent: The Wylie Agency

Audio: The Penguin Press

Kissinger, Henry

ON CHINA

Agent: The Wylie Agency

First Serial, Audio, UK: The Penguin Press

Matthews, David

KICKING ASS AND SAVING SOULS

Agent: ICM

Morris, Errol

BELIEVING IS SEEING

Agent: The Wylie Agency

Audio: The Penguin Press

Napolitano, Ann

A GOOD HARD LOOK

Agent: Elaine Koster Literary Agency

First Serial, Audio: The Penguin Press

Pariser, Eli

THE FILTER BUBBLE

Agent: Elyse Cheney Literary Associates, LLC

Second Serial, Audio: The Penguin Press (50/50)

Salamon, Julie

WENDY AND THE LOST BOYS

Agent: The Robbins Office

First Serial: The Penguin Press

Shteir, Rachel

THE STEAL

Agent: Janklow & Nesbit Associates

Stanton, Maureen

KILLER STUFF AND TONS OF MONEY

Agent: Strothman Agency

First Serial, Audio, UK: The Penguin Press

Thomas, Louisa

CONSCIENCE

Agent: The Wylie Agency

Wood, Gordon S.

THE IDEA OF AMERICA

Agent: The Wylie Agency

Audio: The Penguin Press

Zinoman, Jason

SHOCK VALUE

Agent: Waxman Literary Agency

First Serial, Audio: The Penguin Press

Baltic (*Estonia, Lithuania, Latvia*)

Tatjana Zoldnere
 ANDREW NURNBERG BALTIC
 34-5 Gertrudes Street
 Riga, lv 1011
 Latvia
 PHONE: 371 750 6495
 FAX: 371 750 6494
 EMAIL: zoldnere@anab.apollo.lv

Brazil

Laura & Joao Paulo Riff
 RIFF AGENCY
 Rua Visconde de Piraja 414
 Sala 1108
 22410 Rio de Janeiro
 Brazil
 PHONE: 55 21 2287 6299
 NYC PHONE: 646 362 2056
 FAX: 55 21 26 76395
 EMAIL: laura@agenciariiff.com.br
 EMAIL: joaopaulo@agenciariiff.com.br

Bulgaria and Macedonia

Katalina Sabeva
 ANTHEA AGENCY
 62 G.M. Dimitrov Blvd.
 P.O. Box 16
 Sofia 1172
 Bulgaria
 PHONE/FAX: + 39 2 986 35 81
 EMAIL: katalina@antheaagency.com

China and Taiwan

Annie Chen
 BARDON CHINESE MEDIA AGENCY
 3f no. 150, Sec 2
 Roosevelt Road
 Taipei 100
 Taiwan
 PHONE: 886 2 23644995 ext. 17
 FAX: 886 2 23641967
 EMAIL: annie@bardon.com.tw

Czech Republic, Croatia, Serbia and Montenegro

Kristin Olson
 KRISTIN OLSON LITERARY AGENCY
 Klimentka 24
 110 00 Praha 1
 Czech Republic
 PHONE: 011 420 2 2258 0048
 FAX: 011 420 2 2258 2042
 EMAIL: kristin.olson@litag.cz

France

Vanessa Kling
 LA NOUVELLE AGENCE
 7 Rue Corneille
 F-75006 Paris
 France
 PHONE: (33) 1 4325 8560
 FAX: (33) 1 4325 4798
 EMAIL: vanessa@lanouvelleagence.fr

Germany

Sabine Ibach
 MOHRBOOKS AGENCY
 Klosbachstrasse 110
 ch-8032 Zurich
 Switzerland
 PHONE: 41 43 244 86 24
 FAX: 41 43 244 86 27
 EMAIL: sabine.ibach@mohrbooks.com

Greece

Nelly Moukakou
 JLM LITERARY AGENCY
 9 Andrea Metaxa Street
 106 81 Athens Greece
 PHONE: 301 364 7187
 FAX: 301 382 8779
 EMAIL: jlm@jlm.gr

Indonesia

Santo Manurung
 MAXIMA CREATIVE/PT INFOZONE
 Jl.Kelapa Puan 19 Blok aj-4 no. 11
 Gading Serpong-Tangerang 15810
 Indonesia
 PHONE: 62 21 5467121
 EMAIL: santo@cbn.net.id

Israel

Gal Pikarski
 PIKARSKI LITERARY AGENCY
 200 Hayarkon St.
 Tel Aviv 61040 Israel
 PHONE: 972 3 523 1880
 FAX: 972 3 527 0160
 EMAIL: gal@pikarskiagency.co.il

Italy

Erica Berla
 BERLA & GRIFFINI RIGHTS AGENCY
 Via Stampa 4
 Milano 20123 Italy
 PHONE: 39 02 80 50 41 79
 EMAIL: berla@bgagency.it

Japan

Hamish Macaskill
 ENGLISH AGENCY
 Sakuragi Bld 4-f
 6-7-3 Minami Aoyame
 Minato-ku, Tokyo 107 Japan
 PHONE: 81 33 406 5385
 FAX: 81 33 406 5387
 EMAIL: yukako@ej.co.jp

Manami Tamaoki

TUTTLE MORI AGENCY
 Dai ichi Fuji Bldg, 8f
 2-15 Kanda-Jimbocho
 Chiyoda-ku, Tokyo 101-0051
 Japan
 PHONE: 81 3 3230 4083
 FAX: 81 3 3234 5249
 EMAIL: atsuko-sakuma@tuttlemori.com

Korea

Sue Yang
 ERIC YANG AGENCY
 3f, e b/d, #54-7 Banpo-dong
 Seocho-gu, Seoul 137-803
 Korea
 PHONE: 822 592 3356
 FAX: 822 592 3359
 EMAIL: sueyang@ericyangagency.co.kr

Netherlands

Linda Kohn
 ILB
 Koninneweg 2A
 1217 KW Hilversum
 Netherlands
 PHONE: 31 35 6213 500
 FAX: 31 35 6215 771
 EMAIL: lkohn@planet.nl

Poland

Maria Strarz-Kańska
 GRAAL LIMITED
 Ul. Radna 12/15
 00-341 Warsaw
 Poland
 PHONE: 4812 21 9458
 FAX: 4822 82 80880
 EMAIL: maria@graal.com.pl

Romania

Andreea Focsaneanu
 SIMONA KESSLER INTERNATIONAL
 COPYRIGHT AGENCY
 STR. Banul Antonache 37
 Bucharest 1
 Romania 011663
 PHONE: (004021) 316 48 06
 FAX: (004021) 231 45 22
 EMAIL: simona@kessler-agency.ro

Russia

Ludmilla Sushkova
 ANDREW NURNBERG AGENCY RUSSIA
 21 Tsvetnoy Blvd
 Stroenoy 6
 Moscow 127051
 Russia
 PHONE: 7 095 925 81 88
 FAX: 7 095 883 64 03
 EMAIL: sushkova@mail.iasnet.ru

Scandinavia

(*Sweden, Finland, Denmark, Norway*)
 Ann-Christine Danielsson
 ANN-CHRISTINE DANIELSSON AGENCY
 Haggstigen 17
 se-240 13 Genarp
 Sweden
 PHONE: 46 40 48 23 80
 FAX: 46 40 4821 90
 EMAIL: acd.agency@swipnet.se

Spain and Portugal

Anna Bofill (Portugal);
 Maribel Luque (Spain)
 CARMEN BALCELLS AGENCY
 Diagnol 580
 Barcelona 08021
 Spain
 PHONE: 34 93 200 8933/34 93 393 4200
 FAX: 34 93 200 7041
 EMAIL: a.bofill@ag-balcells.com

Thailand and Vietnam

Pimolporn Yutisri
 TUTTLE-MORI AGENCY CO.,LTD.
 6th Fl., Siam Inter Comics Bldg.,
 459 Soi Piboon-Oppathum (Ladprao 48),
 Samsen Nok, Huay Kwang,
 Bangkok 10320
 Thailand
 PHONE: 662 694-3026
 EMAIL: pimolporn@tuttlemori.co.th

Turkey

Ozgur Emir
 AKCALI COPYRIGHT AGENCY
 Bahariye Cad. 8/6
 34714 Kadikoy
 Istanbul
 PHONE: 90 216 338 8771 90
 FAX: 90 216 349 0778
 EMAIL: ozgur@akcalicopyright.com

REVIEWER CHECKLIST

I would like to receive a review copy of

- | | |
|---|---|
| <input type="checkbox"/> <i>A Jane Austen Education</i> /William Deresiewicz | <input type="checkbox"/> <i>Fire Monks</i> /Colleen Morton Busch |
| <input type="checkbox"/> <i>The Memory Chalet</i> /Tony Judt | <input type="checkbox"/> <i>Shock Value</i> /Jason Zinoman |
| <input type="checkbox"/> <i>The Idea of America</i> /Gordon S. Wood | <input type="checkbox"/> <i>A Good Hard Look</i> /Ann Napolitano |
| <input type="checkbox"/> <i>The Filter Bubble</i> /Eli Pariser | <input type="checkbox"/> <i>Kicking Ass and Saving Souls</i> /David Matthews |
| <input type="checkbox"/> <i>On China</i> /Henry Kissinger | <input type="checkbox"/> <i>Wendy and the Lost Boys</i> /Julie Salamon |
| <input type="checkbox"/> <i>Conscience</i> /Louisa Thomas | <input type="checkbox"/> <i>A First-Rate Madness</i> /Nassir Ghaemi |
| <input type="checkbox"/> <i>Believing Is Seeing</i> /Errol Morris | <input type="checkbox"/> <i>Cocktail Hour Under the Tree of Forgetfulness</i> /
Alexandra Fuller |
| <input type="checkbox"/> <i>Killer Stuff and Tons of Money</i> /Maureen Stanton | |
| <input type="checkbox"/> <i>The Steal</i> /Rachel Shteir | |

Reviewer Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Fax _____

Email _____

PLEASE RETURN CHECKLIST TO:

TRACY LOCKE

ASSOCIATE PUBLISHER

THE PENGUIN PRESS

375 HUDSON STREET, 4TH FLOOR

NEW YORK, N.Y. 10014

FAX: 212 366 2843

EMAIL: Stephanie.Gilardi@us.penguingroup.com

[TWITTER.COM/PENGUINPRESS](https://twitter.com/PENGUINPRESS) • BECOME A FAN ON FACEBOOK!

PUB EASY

Obtain price and real-time availability, place and track orders, receive order acknowledgments and check order status online via PubEasy. Penguin supports the PubEasy/TRANSACT service via e-mail at pubeasytransact@pubeasy.penguin.com. For information and registration, go to www.pubeasy.com.

ORDERING INFORMATION

When ordering please include the ISBN, quantity, edition (cloth or paper), title, author, and price.

DOMESTIC SALES

Inside Sales Department

To order Penguin Group (USA), Inc. titles, retailers and wholesalers may call Inside Sales at 800-847-5515.

A sales professional will assist you with your orders for new titles and backlist, inform you of current special offers and national and regional publicity, and assist you with co-op and discount inquiries. If you do not have an account with Penguin Group (USA), Inc., your sales representative will assist you in opening an account and placing your initial order. To place orders you may call 800-847-5515 between 8:30 a.m. and 4:40 p.m. est, Monday through Friday (12:25 p.m. est closed on Fridays, June-August) or fax to 607-775-4829.

Orders may be mailed to:

Penguin Group (USA) Inc.
Attention: Inside Sales
One Grosset Drive
Kirkwood, NY 13795-1042

Order Department

The Order Department will take wholesale and retail, course adoption, school and library orders. Please call 800-526-0275 between 8:30 a.m. and 4:40 p.m. est, Monday through Friday (12:25 p.m. est closed on Fridays, June-August) and have your account number and ISBNs ready.

You may also fax your order to 800-227-9604

or mail it to:

Penguin Group (USA) Inc.
Attention: Order Processing
P. O. Box 3040
Lebanon, IN 46052

All prices and publication dates are subject to change without notice. Penguin Group (USA), Inc. offers to sell on our published terms, and these terms may not be changed, modified, or amended by contrary, different, or additional terms contained in a customer's purchase order or other purchase confirmation or advice.

Electronic Orders

Penguin Group (USA), Inc. is a member of PUBNET. Our SAN for regular orders is 282-5074. Our SAN for Instant Response is 852-5455. Titles from Penguin Group (USA), Inc. imprints may be combined on a single purchase order; however, normal minimums apply based on published terms.

CUSTOMER SERVICE

CustomerService@us.penguin.com

For customer service please call 800-631-8571 between 8:30 a.m. and 4:40 p.m. est, Monday through Friday (12:25 p.m. est closed on Fridays, June-August), fax to 201-256-0000, or mail to: Penguin Group (USA), Inc.
Attention: Customer Service
405 Murray Hill Parkway
East Rutherford, NJ 07073-2136
E-mail: customer.service@us.penguin.com

Copies of Invoices and Credit Memos are available via OASIS, a free online order and shipment information service.

To sign up or register go to <http://oasis.penguin.com>

Shipping instructions or vendor guides can be e-mailed to vendor.guides@us.penguin.com or faxed to 201-256-0009.

Individuals

Individual consumers can place orders by calling 800-788-6262 or faxing to 201-256-0017. Please have your Visa, MasterCard, or American Express ready. You will be charged the list price plus a shipping and handling fee and any applicable sales tax.

Special Markets

For ordering information fax to 212-366-2679 or call:

Special sales: 212-366-2612
Mail order catalogs: 212-366-2751

Canadian Sales and Editorial

Penguin Books Canada
90 Eglinton Ave., Suite 700
Toronto, Ontario M4P 2Y3
Canada
Phone: 416-925-2249
Fax: 416-925-0068
Toll free: 800-810-3104

Canadian Orders, Customer Service, and Returns

Penguin Books Canada
195 Harry Walker Parkway North
Newmarket, Ontario L3Y 7B3
Canada
Phone: 800-399-6858
Fax: 800-363-2665

International Sales

Penguin Group (USA), Inc.
Attn: International Sales
375 Hudson Street
New York, NY 10014
Phone: 212-366-2000
Fax: 212-366-2816

International Orders and Customer Service

Penguin Group (USA), Inc.
Order Processing/Exports
405 Murray Hill Parkway
East Rutherford, NJ 07073-2136
Fax: 201-256-0009

Returns Policy

Books published by Penguin Group (USA), Inc. may be returned for credit if they were ordered from Penguin Group (USA), Inc. on a returnable basis, are in salable condition, and are returned at the customer's expense no sooner than 90 days after the publication date and no later than 180 days after they are declared out of print. For more details on credits for returns, contact your sales representative or Inside Sales at 800-847-5515. Credits may be used for future purchases only.

Address for Returns

Penguin Group (USA), Inc.
Returns Dept.
One Grosset Drive
Kirkwood, NY 13795-1042

Co-op Advertising Policy

For co-op advertising on adult titles, direct requests to your Penguin Group (USA), Inc. adult sales representative or to: Penguin Group (USA), Inc.
Attn: Sales Department
375 Hudson Street
New York, NY 10014

Penguin Group Express

- Guaranteed next-day shipping
- Our most popular frontlist and backlist titles!
- For retail and wholesale accounts only
- Call toll free (800) 527-9703 or fax to 201-256-0010 or e-mail to PGI Order Department at orders@us.penguin.com

- Advise the customer service representative that you are placing an express order.
- Orders received by 1:00 p.m. est will be shipped by the next business day provided books are available and your account is in good credit standing.
- Minimums per order:
 - Retail (all warehouses): 25 units
 - RDC (all warehouses): 300 units
- Wholesale:
 - Lebanon—for DK product—50 units
 - Pittston and Kirkwood—for PGI product—96 units
- We will accept backorders for 5 days. If stock comes in within this 5-day period, order will release immediately as an express order.
- Penguin Express orders cannot be combined with other orders.

Delayed Billing Program

- Offer open to all retail and wholesale accounts in good credit standing.
- **Orders can be placed anytime between January 3, 2011 and March 25, 2011.**
- **Invoice due May 13, 2011.**
- One order only. Excludes NYP titles and those on the *New York Times* bestseller list.
- Contact your sales representative or our Inside Sales Department for qualifying minimums.
- Penguin Group (USA), Inc. will ship on any date specified with above guidelines.
- All orders are subject to the final approval of the Penguin Group (USA), Credit Department.

KEY TO TERRITORY CODES

Sap Code Definitions

A00	US, dependencies, Philippines
B00	No rights anywhere
C00	US, dep., Phil., Canada
D00	Public Domain in the US
D05	Public Domain throughout the world excluding European Union
DW	Public Domain throughout the world
E00	US, dep., Phil., Canada, Open Market
F00	US, dep., Phil., Open Market excluding European Union
F25	US, dep., Phil., No Canada, More Restricted Open Market without Europe
G00	US, dep., Phil., Canada, Open Market excluding European Union
G12	US, dep., Phil., Canada, More Restricted Open Market without European Union
K00	US, dep., Phil., S. America, Trinidad, Tobago
L00	US, dep., Phil., Open Market, No Israel
M00	US only
N00	US, dep., Phil., Open Market
N43	US, dep., Phil., No Canada, More Restricted Open Market with European Union
N44	US, dep., Phil., No Canada, Open Market with European Union, No India
Q00	US and Canada only
P00	US, dep., Phil., nonexclusive Canada, Open Market
800	US, dep., No Phil.
T00	US, dep., Phil., nonexclusive Canada
U00	World except Japan
V00	World except Australia and New Zealand
W00	World
100	U.S., dep., Phil., Canada, Australia, New Zealand, Open Market
200	World except Canada
300	World except South Africa
500	US, dep., Phil., nonexclusive Canada, Aus, NZ, Open Market
600	World except UK
700	World except India
900	World except Israel

NOTES

Rights/Territory codes apply to English-language distribution of finished copies of the ISBN only.

