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FROM **NUESTRA AMÉRICA**



© Jesús Rodríguez Velázquez

**Claudio Lomnitz** is an anthropologist, historian, and critic who works broadly on Latin American culture and politics. He is Professor of Anthropology at Columbia University. Lomnitz's books include *Death and the Idea of Mexico* and *The Return of Comrade Ricardo Flores Magón*, among many others. As a regular columnist in the Mexico City paper *La Jornada* and an award-winning dramaturgist, he is committed to bringing historical and anthropological understanding into public debate.

My grandfather was not then a wavering prince like Hamlet; rather, he was a man compelled to create a future out of a present that was always precarious, and from a past that was crumbling around him. For him, the idea of a new world was a necessity. His idea of America had less to do with nostalgia for the past than with a reality that needed to be achieved. Our America, the America of my family, was a necessary place that one must inhabit and defend.

Even today we live in a dangerous world that is constantly asking us to make decisions, yet we can only face our collective dilemmas by way of encrypted personal stories. Because, as Walter Benjamin put it, to tell the past is to take ownership of a memory “just as it glimmers in the instant of a danger.” Thus peril is at once collective and deeply personal. We are no longer governed by tradition, so we can't simply rely on a collective past. For this reason family history is again relevant. It is no longer an aristocratic incantation of the glories of a lineage, but very simply our precondition: a matrix of past decisions that made us possible. And we stretch back to those decisions in moments of danger, as if we were migratory birds, flying in formation toward the south.

Claudio Lomnitz

# NUESTRA AMÉRICA

MY FAMILY IN THE VERTIGO OF TRANSLATION

**A riveting study of the intersections between Jewish and Latin American culture, this immigrant family memoir recounts history with psychological insight and the immediacy of a thriller.**

In *Nuestra América*, eminent anthropologist and historian Claudio Lomnitz traces his grandparents' exile from Eastern Europe to South America. At the same time, the book is a pretext to explain and analyze the worldview, culture, and spirit of countries such as Peru, Colombia, and Chile, from the perspective of educated Jewish emigrants imbued with the hope and determination typical of those who escaped Europe in the 1920s.

Lomnitz's grandparents, who were both trained to defy ghetto life with the pioneering spirit of the early Zionist movement, became intensely involved in the Peruvian leftist intellectual milieu and its practice of connecting Peru's indigenous past to an emancipatory internationalism that included Jewish culture and thought. After being thrown into prison supposedly for their socialist leanings, Lomnitz's grandparents were exiled to Colombia, where they were subject to its scandals, its class system, its political life. Through this lens, Lomnitz explores the almost negligible attention and esteem that South America holds in US public opinion. The story then continues to Chile during World War II, Israel in the 1950s, and finally to Claudio's youth, living with his parents in Berkeley, California, and Mexico City.

## PRaise FOR **NUESTRA AMÉRICA:**

*"An autobiography in which we Latin Americans all recognize ourselves."*

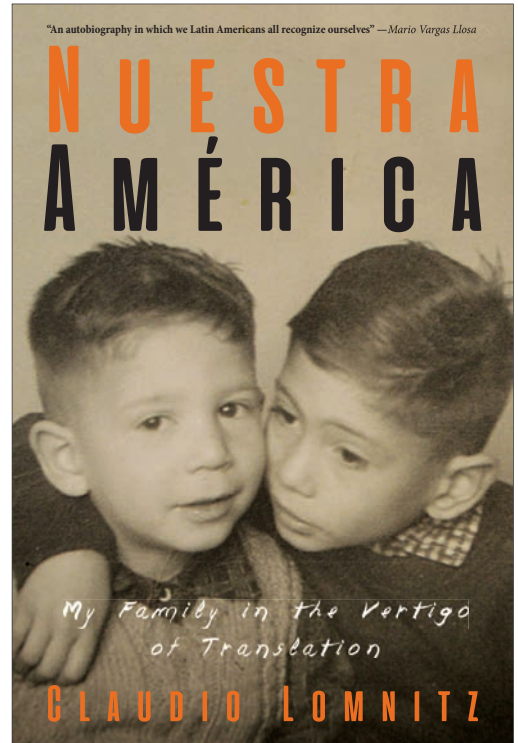
—MARIO VARGAS LLOSA  
winner of the 2010 Nobel Prize in Literature

*"Claudio Lomnitz's riveting family memoir is an account of trauma and displacement, but also one of resilience, passion, and even joy."*

—CLAIRE MESSUD, author of *The Burning Girl*

*"The real treat of this extraordinary book is Lomnitz's acute lucidity and intelligence."*

—MICHAEL GREENBERG, author of *Hurry Down Sunshine*



FEBRUARY 2021 | on sale 2/9/2021

\$27.99 / \$36.99C

Hardcover | 5 ½ x 8 ¼" | 464 pages

978-1-63542-070-8 | CQ 12

E-book 978-1-63542-071-5

NONFICTION

Rights: World (Spanish language pending)

Proprietor: Other Press

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- Targeted outreach to Jewish, Eastern European, Latin American, history, immigration, memoir, nonfiction, and political interest media
- Author appearances by request
- Library and academic marketing/conference promotions
- Print and online advertising campaign



© Odile Morelet

**Véronique Tadjo** is a writer, poet, novelist, and artist from Côte d'Ivoire. She earned a doctorate in Black American Literature and Civilization from the Sorbonne, Paris IV, and went to the United States as a Fulbright scholar at Howard University in Washington, DC. She headed the French Department of the University of the Witwatersrand in Johannesburg until 2015. Her books have been translated into several languages, from *The Blind Kingdom* (1991) to *The Shadow of Imana: Travels in the Heart of Rwanda* (2001) and *Queen Pokou: Concerto for a Sacrifice* (2005), which was awarded the Grand Prix de Littérature d'Afrique Noire in 2005.

FROM ***IN THE COMPANY OF MEN***

I am Baobab. The first tree, the everlasting tree, the totem tree. My crown touches the heavens and offers the world below refreshing shade. I yearn toward soft, life-sustaining light, that it may brighten humanity, illuminate darkness, and soothe fear.

Now I am old. The natural death of trees is a renewal. One day, I witnessed the noble death of a thousand-year-old tree. The entire forest went down on its knees, time stood still, and lightning fell from the sky.

I'm ready. When my hour comes, I will stretch out on the ground, offering my trunk to the gnawing insects and the lichens that feed on my flesh. I'm ready. Death doesn't frighten me, it is bound up with life.

But when men murder us, they must know that they are breaking the chains of existence. Animals can no longer find food. Bats can no longer find food, can no longer find the wild fruit they like so much. Then they migrate to the villages, where there are mango, guava, papaya, and avocado trees, with their soft, sweet fruits. The bats seek the company of Men.

I know that not all humans are alike. Not all of them go looking for rare, exotic species of timber to sell to unscrupulous merchants at exorbitant rates, nor do they all set fire to the bush to make ends meet. Only some of them run industrial-scale palm oil, rubber, cocoa, coffee, and eucalyptus plantations for financial gain; only a few buy up entire harvests, loading them onto enormous container barges that sail across the seas and unload their cargoes somewhere in the West after the London, Paris, and New York stock exchanges have decided on the world market prices.

Véronique Tadjo

# IN THE COMPANY OF MEN

A NOVEL

**Drawing on real accounts of the Ebola outbreak that devastated West Africa, this poignant, timely fable reflects on both the strength and the fragility of life and humanity's place in the world.**

Two boys venture from their village to hunt in a nearby forest, where they shoot down bats with glee, and cook their prey over an open fire. Within a month, they are dead, bodies ravaged by an insidious disease that neither the local healer's potions nor the medical team's treatments could cure. Compounding the family's grief, experts warn against touching the sick. But this caution comes too late: the virus spreads rapidly, and the boys' father is barely able to send his eldest daughter away for a chance at survival.

In a series of moving snapshots, Véronique Tadjo illustrates the terrible extent of the Ebola epidemic, through the eyes of those affected in myriad ways: the doctor who tirelessly treats patients day after day in a sweltering tent, protected from the virus only by a plastic suit; the student who volunteers to work as a gravedigger while universities are closed, helping the teams overwhelmed by the sheer number of bodies; the grandmother who agrees to take in an orphaned boy cast out of his village for fear of infection. And watching over them all is the ancient and wise Baobab tree, mourning the dire state of the earth yet providing a sense of hope for the future.

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## PRAISE FOR *IN THE COMPANY OF MEN*:

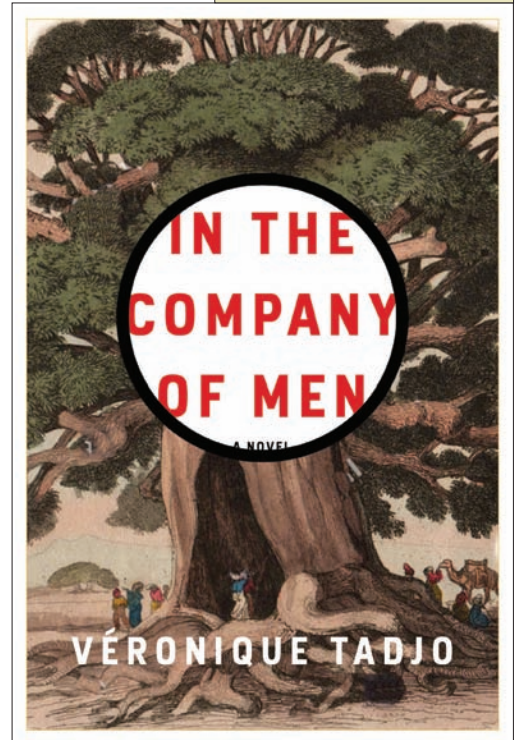
*"[Tadjo] intertwines facts, well-known songs, legends, poems, fictionalized testimonials, and documentary prose in the stirring orality of this novel to give voice to the humanitarian disaster and to interrogate Ebola's historical and biospheric currency...Realistic, painterly, and poetic, the impeccably structured polyvocal novel registers the urgency, despair, commitment, dedication, and solidarity that Ebola provokes and leaves one at times shivering."*

— WORLD LITERATURE TODAY

*"[A] powerful, poetic ode to life in a country of ancient customs, ravaged by death...A magnificent and essential text."*

— LE FIGARO MADAME

PAPERBACK ORIGINAL



FEBRUARY 2021 | On sale 2/23/2021

\$14.99 / \$19.99C

Paperback Original with Flaps | 5 ¼ x 8" | 176 pages

978-1-63542-095-1 | CQ 24

E-book 978-1-63542-096-8

FICTION

Rights: US, Canada, and Open Market

Agent: Raphaël Thierry, Astier-Pécher Film & Literary Agency

(africa@pierreastier.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to West African, dystopian, YA, and literary interest media
- Author appearances by request



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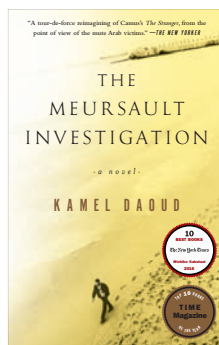
**Kamel Daoud** is an Algerian journalist based in Oran, where he writes for the *Quotidien d'Oran*—the third largest French-language Algerian newspaper. He contributes a weekly column to *Le Point*, and his articles have appeared in *Libération*, *Le Monde*, *Courrier International*, and are regularly reprinted around the world. A finalist for the Prix Goncourt, *The Meursault Investigation* won the Prix François Mauriac and the Prix des Cinq-Continents de la Francophonie. Rights to the novel have been sold in twenty countries. A dramatic adaptation of *The Meursault Investigation* was performed at the 2015 Festival d'Avignon, and a feature film was released in 2017.

**Emma Ramadan** is a literary translator based in Providence, Rhode Island, where she co-owns Riffraff Bookstore and Bar. She is the recipient of an NEA Translation Fellowship, a PEN/Heim Translation Fund grant, a Fulbright, and the 2018 Albertine Prize. Her translations include *Sphinx* and *Not One Day* by Anne Garréta, *Pretty Things* by Virginie Despentes, *The Shutters* by Ahmed Bouanani, and *Me & Other Writing* by Marguerite Duras.

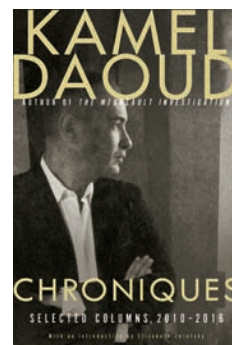
FROM **ZABOR, OR THE PSALMS**

Writing is the only effective ruse against death. People have tried prayer, medicine, magic, reciting verses on a loop, inactivity, but I think I'm the only one to have found the solution: writing. But that means always writing, nonstop, with hardly any time to eat or do my business, to chew fully or scratch my aunt's back while very loosely translating the dialogue of foreign films that rekindle the memories of lives she's never lived. Poor woman, she deserves a book of her own that would let her live to be a hundred.

Strictly speaking, I should never again look up from the page, but stay here, hunched and hard at work, focused on my profound reasons like a martyr, scribbling like an epileptic and groaning about the unruliness of words and their tendency to multiply. A question of life and death, of many deaths, to tell the truth, and of all of life. All, young and old, bound to the speed of my writing, to the screeching of my calligraphy on the page, and to that vital precision I refine by touching on just the right word, the nuance that will save them from the abyss, or the synonym that can postpone the end of the world.



**The Meursault Investigation**  
PB | \$16.95/\$22.95C  
978-1-59051-751-2



**Chroniques**  
HC | \$28.95/\$38.95C  
978-1-59051-956-1



Kamel Daoud

# ZABOR, OR THE PSALMS

A NOVEL

**A fable, parable, and confession, the second novel from the acclaimed author of *The Meursault Investigation* pays homage to the essential need for fiction and to the freedom from tradition afforded by an adopted language.**

Having lost his mother and been shunned by his father, Zabor grows up in the company of books, which teach him a new language. Ever since he can remember, he has been convinced that he has a gift: if he writes, he will stave off death; those captured in the sentences of his notebooks will live longer. Like a kind of inverted Scheherazade saving his fellow men, he experiments night after night with the delirious power of the imagination.

Then, one night, his estranged half brother and the other relatives who would disown him come knocking at the door: his father is going to die and perhaps only Zabor is capable of delaying that fateful moment. Sitting next to the father who has ostracized him, the son writes compulsively, retracing an existence characterized by strangeness, abandonment, and humiliation, but also by wondrous encounters with fictional worlds that he alone in the entire village can access.

## PRAISE FOR *THE MEURSAULT INVESTIGATION*:

*"Stunning...an intricately layered tale that...nudges us into a contemplation of Algeria's history and current religious politics; colonialism and postcolonialism; and the ways in which language and perspective can radically alter a seemingly simple story and the social and philosophical shadows it casts backward and forward."*

— MICHIKO KAKUTANI, *New York Times*

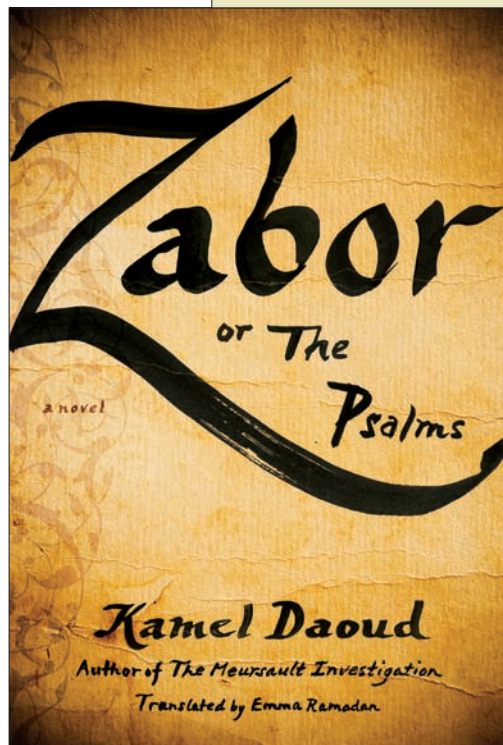
*"Mesmerizing...an absorbing, independent story and a shrewd critique of a country trapped in history's time warp."*

— WALL STREET JOURNAL

*"Rich and inventive...so convincing and so satisfying that we no longer think of the original story as the truth, but rather come to question it."*

— NEW YORK TIMES BOOK REVIEW

PAPERBACK ORIGINAL



MARCH 2021 | on sale 3/2/2021

\$17.99 / \$23.99C

Paperback Original with Flaps | 5 ¼ x 8" | 336 pages

978-1-63542-014-2 | CQ 24

E-book 978-1-63542-015-9

FICTION

Rights: World English

Proprietor: Actes Sud, Nathalie Alliel

(nathalie.alliel@actes-sud.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to literary and translation interest media
- Author appearances by request
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© Ainhua Gomà

**Sergi Pàmies** was born in Paris to a family of Spanish political refugees. He moved to Barcelona in 1971 and went on to work as a translator, journalist, television and radio presenter, and writer, for which he has received several awards. He is the father of two children.

**Adrian Nathan West** is a writer and literary critic based in Spain. He has translated more than twenty books, among them Rainald Goetz's *Insane* and Sibylle Lacan's *A Father: Puzzle*.

FROM **THE ART OF WEARING A TRENCH COAT**

Couples who divorce should wait neither for the decline into boredom nor the temptation to deceive. At the moment of fullness, when love is propelled forward by affinities and enthusiasm, they should be generous enough to leave it be and agree, with the feeling of a job well done, on a finale that will not dishonor the time they've shared. This would save them the pain of renunciation and the trial of seeing their feelings for what they are rather than as a pretext for the transformation of affection into repulsion or indifference. Like elite athletes, who know just when they are reaching the end of their prime, lovers should possess the loyalty and courage to protect each other. Doing so would honor that respect for freedom that languishes until it rots when a relationship stretches on through stubbornness alone. It's not true that the erosion is imperceptible. Long before it starts to fester, it is evident in details couples perceive but refuse to acknowledge, because inertia has hobbled their capacity for decision or because they prefer to believe better days are on the way. Though it doesn't seem this way, these postponements can be fruitful. The proof is how frequently they result in offspring and in periods of life in common which transform us in such a way that, when we try to go back to being as we were, we realize the sentiments evolve faster than the people who experience them.

Sergi Pàmies

# THE ART OF WEARING A TRENCH COAT

STORIES

**A baker's dozen of intertwined stories that brilliantly evoke the ups and downs of relationships between strangers, spouses, parents, and children.**

This slim, intimate collection of thirteen stories—some of them autobiographical—explores myriad forms of love (and disappointment and nostalgia and panic) through a narrator who bemoans his inability to wear a trench coat well, like Humphrey Bogart and the other elegant men his mother taught him to admire. In these encounters and these endings, in these details and these feelings, a compassionate portrait of a life emerges.

Terse, droll, sometimes absurd but always lucid, Pàmies casts his gaze on the urge to write as seen through his mother's final days; on his teenage fantasy that his father was actually Jorge Semprún; and on situations such as adopting a dog to staunch a failing marriage, or a father asked to play the part of a corpse in his son's short film. In this phantasmagoria of failure and loss, Pàmies confronts us—drawing us in with his use of the second person—with the omnipresence of well-intentioned lies without which it might be impossible to ever make anyone else happy.

## PRAISE FOR **SERGI PÀMIES**:

*"Pàmies is honest and profound, but he never abandons lightness and irony, to which he adds a great ability for observation and a particular talent for tenderness."* — **LETRAS LIBRES**

*"Pàmies's work represents the apex of the contemporary short story."* — **L'AVENÇ**

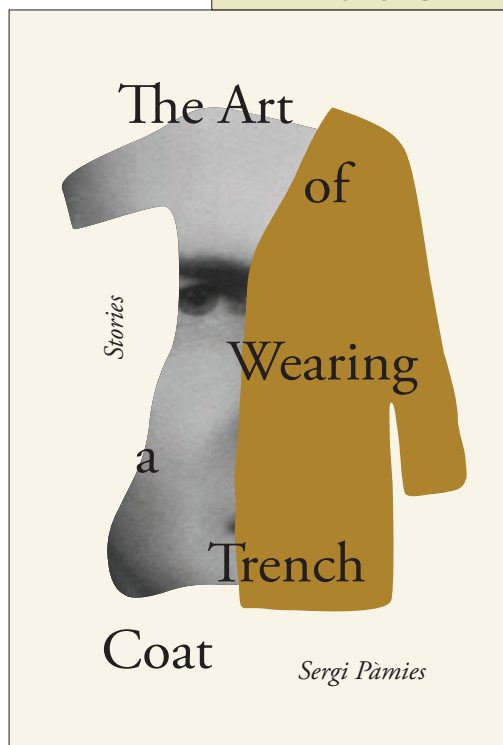
*"Pàmies has shown extraordinary skill...One of our best living short-story writers has started a whole new stage."*

— **LA LLANÇA**

*"One of the most brilliant, imaginative, and intelligent authors right now. His prose is refined yet accessible, deep, and even fun."*

— **MILENA BUSQUETS**, author of *This Too Shall Pass*

PAPERBACK ORIGINAL



**MARCH 2021 | on sale 3/16/2021**

**\$14.99 / \$19.99C**

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

**978-1-63542-078-4 | CQ 24**

**E-book 978-1-63542-079-1**

**FICTION**

Rights: North America

Agent: Sandra Pareja, Casanovas & Lynch Literary Agency  
(sandra@casanovaslynch.com)

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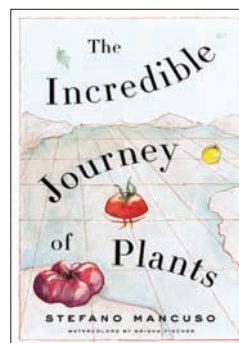
© Courtesy: Fondazione Palazzo Strozzi, Florence.  
Photo by Alessandro Meggi

**Stefano Mancuso** is one of the world's leading authorities in the field of plant neurobiology, which explores signaling and communication at all levels of biological organization. He is a professor at the University of Florence and has published more than 250 scientific papers in international journals. His previous books include *The Incredible Journey of Plants* (Other Press, 2020), *The Revolutionary Genius of Plants: A New Understanding of Plant Intelligence and Behavior*, and *Brilliant Green: The Surprising History and Science of Plant Intelligence*.

**Gregory Conti** has translated numerous works of fiction, nonfiction, and poetry from Italian including works by Emilio Lussu, Rosetta Loy, Sebastiano Vassalli, and Paolo Rumiz.

FROM **THE NATION OF PLANTS**

Looking at plants in the same way we look at a human nation leads to some surprising results. The Nation of Plants, with its green, white, and blue tricolor flag (they are the colors of our planet, and they depend on the presence of plants), is the most populous, important, and extensive nation on Earth (trees alone number more than three trillion). Comprised of every single vegetable being on the planet, the Nation of Plants is the nation on which every other living organism depends. So you thought that the superpowers were the true masters of the Earth, or you believed that you depended on the markets of the United States, China, and the European Union. Well, you were wrong. The Nation of Plants is the only, true, and eternal planetary power. Without plants, animals would not exist; life itself, perhaps, would not exist on our planet and, if it did, it would be something terribly different. Thanks to photosynthesis, plants produce all the free oxygen present on the planet and all the chemical energy consumed by other living beings. We exist thanks to plants, and we will continue to be able to exist only in their company. It behooves us to keep this idea clear at all times.



**The Incredible Journey of Plants**  
HC | \$24.99/\$33.99C  
978-1-63542-991-6

Stefano Mancuso

# THE NATION OF PLANTS

A leading plant neurobiologist presents the eight fundamental pillars on which the life of plants—and by extension, humans—rests in this playful yet informative manifesto.

Even if they behave as though they were, humans are not the masters of the Earth, but only one of its most irksome residents. From the moment of their arrival, about three hundred thousand years ago—nothing when compared to the history of life on our planet—humans have succeeded in changing the conditions of the planet so drastically as to make it a dangerous place for their own survival.

The causes of this reckless behavior are in part inherent in their predatory nature, but they also depend on our total incomprehension of the rules that govern the existence of a community of living beings. The last to arrive on the planet, we behave like children who wreak havoc, unaware of the value and significance of the things they are playing with.

In *The Nation of Plants*, the most important, widespread, and powerful nation on Earth finally gets to speak. Like attentive parents, plants, after making it possible for us to live, have come to our aid once again, giving us their rules: this is the first Bill of Rights of Living Beings written by the plants. A short charter based on the general principles that regulate the common life of plants, it establishes norms applicable to all living beings. Compared to our constitutions, which place humans at the center of the entire juridical reality, in conformity with an anthropocentrism that reduces to things all that is not human, plants offer us a revolution.

## PRAISE FOR *THE INCREDIBLE JOURNEY OF PLANTS*:

*"A gripping series of evolutionary history vignettes about plants that have coexisted either in spite of or due to human intervention... a new perspective on that hazy term, 'nature.'"*

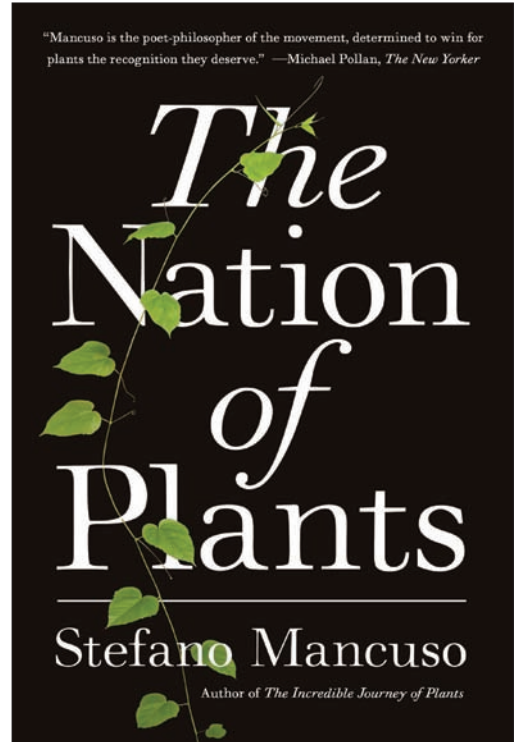
— SALON

*"An absorbing overview of botanical history and why its understanding is vital to the earth's future."*

— PARADE

*"Anecdotes enliven Mancuso's quirky little global history, which argues that plants 'are more sensitive than animals.'"*

— NATURE



MARCH 2021 | on sale 3/23/2021

\$19.99 / \$25.99C

Hardcover | 5 x 7 1/2" | 144 pages

978-1-63542-099-9 | CQ 12

E-book 978-1-63542-100-2

NONFICTION

Rights: US, Canada, and Open Market

Proprietor: Editori Laterza, Agnese Gualdrini

(gualdrini@laterza.it)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to scientific, botanical, and environmental justice interest media
- Author appearances by request



**Dominique Barbéris** is a French novelist. Her first book, *La Ville*, was published by Arléa in 1996. Eight further books have been published by Gallimard. *Les Kangourous* was adapted for film by Anne Fontaine under the title *Entre ses mains*. *Quelque chose à cacher* won the Prix des Deux Magots and the Prix de la Ville de Nantes in 2008. In 2018 her novel *L'année de l'éducation sentimentale* was awarded the Prix Jean-Freustié / Fondation de France. Barbéris also teaches writing workshops at the Sorbonne.

**John Cullen** is the translator of many books from Spanish, French, German, and Italian, including Susanna Tamaro's *Follow Your Heart*, Philippe Claudel's *Brodeck*, Carla Guelfenbein's *In the Distance with You*, Juli Zeh's *Empty Hearts*, Patrick Modiano's *Villa Triste*, and Kamel Daoud's *The Meursault Investigation*. He lives on the Shoreline in southern Connecticut.

FROM **A SUNDAY IN VILLE-D'AVRAY**

Those days at my sister's start off well but end with the same uneasy, slightly odd feeling. All the same, lunch is pleasant. The weather's lovely. The table's set with paper napkins. I go inside to join Claire Marie in the kitchen and help her with the aperitifs while Luc and Christian (we say "the men") stay in the garden, in the shade of the big cedar. They're relaxing, we tell each other, my sister and I, they're calm, they're "among themselves." We pretend to believe they're discussing some topic or other, but the truth is, they don't do discussions. Luc gets bored. Afterward, he says that Ville-d'Avray depresses him. Christian cooks slices of beef on the barbecue. The barbecue's in the back of the garden, and we watch him standing in the greasy smoke, sticking his big fork into the meat, and turning it over on the grill. From across the yard, he asks us, "Medium or well done?"

Little by little, as the afternoon progresses, we're seized by an anxiety that has no apparent cause. Pollen settles on our coffee cups. Wind blows the paper napkins onto the grass. Luc kicks me, more than once, under the table so that I'll give the departure signal. Driving home, he keeps his eyes straight ahead, says nothing, and looks gloomy—which is not a good sign. At last he blurts it out: "Frankly, if I had to live all year round at Ville-d'Avray, I'd kill myself!"

**Dominique Barbéris**

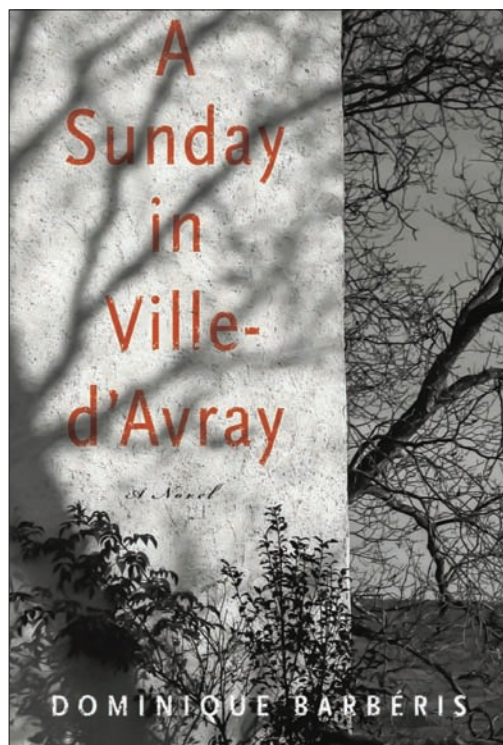
# A SUNDAY IN VILLE-D'AVRAY

A NOVEL

**In this subtly haunting novel, a married woman confesses her encounter with a mysterious man, which threatens the stilted calm of life in a Paris suburb.**

Echoing the acclaimed and unsettling film *Sundays and Cybèle* from 1962, *A Sunday in Ville-d'Avray* is suffused with the same feeling of disquiet: Two sisters meet as the light is fading in a detached house in Ville-d'Avray, each filled with the memory of their childhood dreams and fears, their insatiable desire for the romantic, for wild landscapes worthy of Jane Eyre, and for a mad love, all concealed beneath the appearance of a sensible life. They confide in each other. One tells of an unlikely meeting in this seemingly peaceful provincial town. The other recounts, to her sister's amazement, her wanderings around the Fausses-Reposes forest, the Corot Ponds, and the suburban train stations, and the lurking dangers she encountered there.

In this arresting novel reminiscent of Simenon, Dominique Barbéris explores the great depths of the human soul, troubled like the waters of the ponds.



APRIL 2021 | on sale 4/21/2021  
\$20.00 / \$25.00C

Hardcover | 5 x 7 1/2" | 128 pages

978-1-63542-045-6 | CQ 12

E-book 978-1-63542-046-3

FICTION

Rights: World English

Proprietor: Arléa, Lucie Lesvenan

(lucie@arlea.fr)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Francophile, cinematic, women's fiction, literary, and translation interest media
- Author appearances by request

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## PRAISE FOR *A SUNDAY IN VILLE-D'AVRAY*:

*"Superb...Dominique Barbéris's novel conjures the smell of grass after rain, of dead leaves burning in a backyard, the mild, melancholy scents of the Parc de Saint-Cloud at the start of autumn."*

— SUD OUEST

*"An unsettling text on memory and the marks of regret...a novel with a singular evocative power."*

— LE MONDE DES LIVRES

*"This atmospheric novel plunges us into the folds of our own emotions thanks to a richly evocative style...It has the troubling melancholy of Modiano's novels and the charm of Rohmer's films."*

— GAEL



© Sigrid Rothe

**Jan-Philipp Sendker**, born in Hamburg in 1960, is an internationally bestselling author. He was the American correspondent for *Stern* from 1990 to 1995, and its Asian correspondent from 1995 to 1999. His first novel, *The Art of Hearing Heartbeats*, was published in 2012, and the sequel, *A Well-Tempered Heart*, appeared in 2014.

**Kevin Wiliarty** has a BA in German from Harvard and a PhD from the University of California, Berkeley. A native of the United States, he has also lived in Germany and Japan. He is currently a Web developer at Hampshire College in Amherst, Massachusetts. He lives in Connecticut with his wife and two children, and also plays bass in a string band.

FROM **THE HEART REMEMBERS**

“It’s the middle of the night. Go back to sleep.”

He twisted this way and that and had as much trouble sleeping as I did. Eventually he settled down, and pretty soon he was snoring.

I waited for a while, then got back out of bed and went into the living room. My father had left his phone lying on the table. Before I could think better of it, I took it and looked at the incoming and outgoing calls. Two calls just before midnight, another at 12:37 am. All the same number, not one I recognized, but that didn’t mean anything, since the only numbers I knew were Ko Aye Min’s and my uncle’s.

I hesitated only briefly, then pressed the button to return the call. There was crackling on the line, then it started to ring. I felt dizzy and cold. My heart was pounding. I felt it in my whole chest, and I could hardly breathe.

I pressed the phone to my ear and waited. It felt like the silences between rings were getting longer and longer.

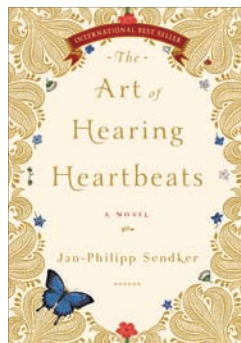
Just as I was about to hang up a woman’s voice, dark and tired, answered: “Hello?”

I stared in disbelief at the device in my hand. Was I really on the line with my mother?

I wanted so badly to say something, but I didn’t know what.

“Who’s there?” It didn’t sound like her. More like a growl.

It took all my courage. “Bo Bo,” I whispered. “It’s Bo Bo.”



**The Art of Hearing Heartbeats**  
PB | \$17.95/\$23.95C  
978-1-59051-463-4



**A Well-Tempered Heart**  
PB | \$15.95/\$17.95C  
978-1-59051-640-9



Jan-Philipp Sendker

# THE HEART REMEMBERS

A NOVEL

**The highly anticipated final book in the internationally bestselling *Art of Hearing Heartbeats* trilogy, a moving story about love's power to transcend distances and heal seemingly irreparable wounds.**

Twelve-year-old Ko Bo Bo lives with his uncle U Ba in Kalaw, a town in Burma. An unusually perceptive child, Bo Bo can read people's emotions in their eyes. This acute sensitivity only makes his unconventional home life more difficult: His father comes to visit him once a year, and he can hardly remember his mother, who, for unclear reasons, keeps herself away from her son.

Everything changes when Bo Bo discovers the story of his parents' great love, which threatens to break down in the whirlwind of political events, and of his mother's mysterious sickness. Convinced that he can heal her and reunite their family, Bo Bo decides to set out in search of his parents.

A gripping, heartwarming tale that takes the reader from Burma to New York and back, *The Heart Remembers* is a worthy conclusion to Jan-Philipp Sendker's beloved series.

## PRAISE FOR *THE ART OF HEARING HEARTBEATS*:

*"A lush tale of romance and family set in mid-twentieth-century Burma...beautiful...bound to enchant readers."*

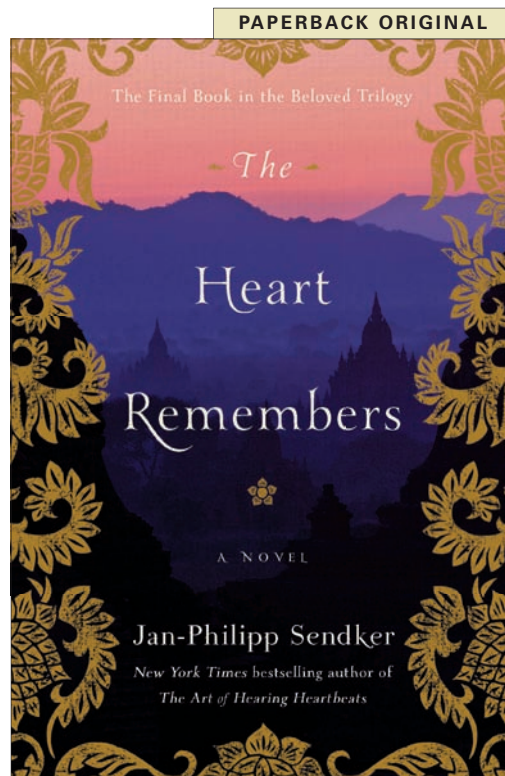
— BOOKLIST

*"Magical...It's stor ieslike The Art of Hearing Heartbeats that show how our very existence is important...What a gift that is."*

— HUFFINGTON POST

*"Brilliant...Sendker's novel proves to be a love story of the most masterful variety...Coupled with an unusual glimpse into the Burma of the 1950s and today, readers will delight in the emotional power of Sendker's storytelling."*

— SHELF AWARENESS



MAY 2021 | on sale 5/4/2021

\$17.99 / \$23.99C

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

978-1-59051-841-0 | CQ 24

E-book 978-1-59051-842-7

FICTION

Rights: World (excl. German)

Proprietor: Other Press

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to commercial, arts & entertainment, Myanmar, romance, literary, and translation interest media
- Author appearances by request
- Library marketing
- Independent bookstore promotions
- Reading group guide and outreach to book clubs
- Print and online advertising campaign



© Archivio Sapienza Pellegrino

**Goliarda Sapienza** was born in Catania, Italy, in 1924. She moved to Rome at the age of sixteen to study at the Academy of Dramatic Arts, followed by a career as an actress in both film and theater. She wrote several novels, including *The Art of Joy*, which remained unpublished until after her death.

**Brian Robert Moore** worked for several years in the Italian publishing industry, including as foreign fiction editor at Chiarelettere. He studied comparative literature and Italian studies at Brown University and completed a master of philosophy in Irish Writing at Trinity College, Dublin. He divides his time between Philadelphia and New York City.

FROM **MEETING IN POSITANO**

What does it mean?, I ask myself as I fly down the usual enchanted steps, which call downward with a deep silence that caresses the ears like an unearthly melody. I warm up from running underneath the sun, and having reached the docks, I throw myself panting onto the pebbly shore. I understand why legend has it that precisely there in front of me Ulysses encountered the sirens. It's simple: that song was nothing but the silence I'm listening to now, the silence of spheres circling around each other in space, the silence of the noiseless, serene wandering of the souls of the dead through the infinite field of nonbeing.

My "religious" side, which, despite the number of times I was berated by my parents, used to propel me as a child to go pray in front of the knotty Saracen olive tree, to me a god as old and knowing as the world, or before any rock whose shape suggested to me the image of a secular angel or seagull was again rising up in me with the same burning intensity of the pebbles on which I was lying.

This town will be the end of me. It's too haunting a mystery, I must leave and never set foot in it again. There, those long unfurling curtains of rocks, now rosy in the calm April morning, gathering the small bay and my body in a dizzying embrace, they are just one of the countless, magnificent forms that the devil, that master shapeshifter, knows to take when he wants to pull you down. I need to get out of here. With urgent telegrams from Rome—back then there were only two or three phones in Positano—Luchino Visconti has even called me away: "What are you doing wasting your time in that town, Goliarda? I'm disappointed in you. Someone your age should be here in the city taking action."

Goliarda Sapienza

# MEETING IN POSITANO

A NOVEL

**In this charming, deeply atmospheric novel set against the Amalfi Coast of the 1950s, two women form an intense and lasting friendship that embodies the paradoxes of Italian society.**

Inspired by her own adventurous, unconventional life, actress and writer Goliarda Sapienza's recently rediscovered novel takes the reader to the sun-drenched town of Positano in southern Italy. There, while working on a film, Goliarda encounters the captivating Erica, a beautiful widow called "Princess" by the locals, who has been the object of much speculation. As the two women grow closer in spite of their different personalities, they gradually reveal more about their thoughts, feelings, and experiences, and the ghosts of their pasts that continue to hang over them.

Writing the story of their transformative friendship thirty years later, Goliarda offers a profound reflection on love in its many forms, and opens a window onto an enchanting time and place that lingers in the mind. And this unlikely bond, forged between a leftist idealist and a traditional aristocrat, acts as a microcosm of Italy, illuminating its complex, competing impulses.

PRAISE FOR *THE ART OF JOY*:

*"A triumphant account of a resourceful woman...carefree and wise... it's worth emulating: it's a novel about how to live instead of how not to, and we could use more of those."*

— THE NEW YORKER

*"The Art of Joy colonizes your attention...Sapienza's prose is breathless throughout, urgent, driven forward by the twin engines of sex and history...It's a feast delivered on small plates."*

— NPR

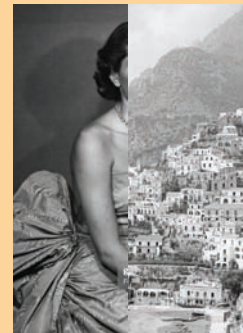
*"From its explosive, disturbing opening to the quiet cadences of its lyrical close, [The Art of Joy] is crammed with passion, ideas, adventure, and mystery."*

— SAN FRANCISCO CHRONICLE

PAPERBACK ORIGINAL

## Meeting in Positano

A Novel



GOLIARDA SAPIENZA

MAY 2021 | on sale 5/11/2021

\$14.99 / \$19.99C

Paperback Original | 5 1/4 x 8" | 176 pages

978-1-63542-043-2 | CQ 24

E-book 978-1-63542-044-9

FICTION

Rights: US & Canada

Agent: Alice Canosi, Piergiorgio Nicolazzini Literary Agency  
(alice.canosi@pnla.it)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to historical, women's fiction, Italian, relationship, and literary interest media



© Giliola Chirè

**Caterina Bonvicini** lives between Rome and Milan, and holds a degree in Modern Literature from the University of Bologna. Her debut novel, *L'equilibrio degli squali* (2008), was highly acclaimed and won the Premio Rapallo, Premio Fregene, and Premio Frignano in Italy, and the Grand Prix de l'Héroïne Madame Figaro in France. It was followed by *Il sorriso lento* (2012), *Correva l'anno del nostro amore* (2014), *Tutte le donne di* (2016), and *Fancy Red* (2017). Her books have been translated into several languages.

**Antony Shugaar** is a writer and translator. His recent translations include *Kill the Father* and *Kill the Angel* by Sandrone Dazieri, *The Catholic School* by Edoardo Albinati, *Everything Is Broken Up and Dances* by Edoardo Nesi and Guido Maria Brera, and *Notes on a Shipwreck* by Davide Enia.

FROM *THE YEAR OF OUR LOVE*

Even in the gardens around the villa, we were closely guarded. No one actually followed us around, but Olivia was allowed outside only with a little gray device hanging around her neck. It was to summon the carabinieri, she need only push a red button. The inventor of that device hadn't counted on the fact that we were tireless climbers of trees. Sure enough, the alarm went off pretty much every other day, summoning two or three squad cars, sirens wailing, while Olivia sat happily perched in the high branches of a fig tree. So a second device was designed and built, this one with two red buttons instead of one, to be pressed simultaneously. Olivia could wear that one around her neck without unleashing holy hell every time she moved.

These were the years of kidnappings in Italy, and the Morgantis, a family of wealthy builders, were afraid. Especially after the grandfather's partner's son was taken. Although the story was a violent one, we'd been told all about it.

"They kept him in a walk-in refrigerator, with the power off, for six months..." Olivia's grandmother would punctuate the story with dramatic pauses, to heighten the suspense. "And, for that matter, the poor boy was actually lucky. They cut the ear off another boy."

We'd listen to the stories, gulping down saliva.

We were allowed to call Olivia's grandmother "Nonna," but nobody did. Even her own children never called her Mamma. She was known to one and all as Manon, pure and simple.

"Really, Manon?"

"Word of honor," and she'd put her hand over heart, covering her pearls with those long, perfectly squared off nails, gleaming with transparent polish.

Caterina Bonvicini

# THE YEAR OF OUR LOVE

A NOVEL

**An extraordinary story of friendship and love across class lines, this rich, evocative novel traces the history of modern Italy, from 1975 to 2013, through the fate of one couple.**

Valerio and Olivia grow up together in the Morganti family's opulent villa in Bologna, inseparable friends even though they come from vastly different worlds: Olivia, the Morganti's daughter, is the heir to a large industrial fortune, while Valerio is the son of their gardener and maid. Largely sheltered from the dangers rampant in the unstable Italy of the 1970s, the two share their first innocent kiss at five years old, which heralds the start of a decades-long relationship.

From Valerio having to move to a poor neighborhood in Rome and Olivia making her entrance in high society, life tries to separate them at every turn, but without success, so strong is the bond between them. Year after year they meet only for a few moments, which feel like they're eternal, and their friendship turns into something more intense, and scary. They take different paths: Olivia travels the world looking for herself, while Valerio devotes himself to a prestigious career that doesn't satisfy him, in a country that is quickly losing its identity in the political crises of the Berlusconi era. Still, they keep meeting again and again at crossroads in life.

---

## PRaise for *THE YEAR OF OUR LOVE*:

*"Nothing better than this novel for understanding Italy in the last half century. Everything is subtle, nothing is predictable...*

*There is humor, wit, delicacy, gravity... You have to read*

*The Year of Our Love, a powerful and poignant tragicomedy."*

— LE MONDE

*"Bonvicini avoids every faux pas in this book, perfectly calibrating structure and style."*

— CORRIERE DELLA SERA

*"These pages are filled with freshness, naturalness, and melancholy. The result is vivid and spirited."*

— LE FIGARO

PAPERBACK ORIGINAL



MAY 2021 | on sale 5/18/2021

\$15.99 / \$21.99C

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

978-1-63542-062-3 | CQ 24

E-book 978-1-63542-063-0

FICTION

Rights: US & Canada

Agent: Alice Canosi, Piergiorgio Nicolazzini Literary Agency  
(alice.canosi@pnla.it)

- National review and feature coverage including print, radio, and online coverage
- Targeted outreach to Italian, historical fiction, relationship, literary, and translation interest media
- Author appearances by request

FROM **ABOVE THE RAIN**



© Victor del Árbol

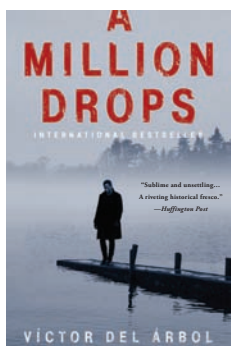
**Victor del Árbol** was born in Barcelona in 1968 and was an officer of the Catalan police force from 1992 to 2012. As the recipient of the Nadal Prize, the Tiflos Prize, and as the first Spanish author to win the Prix du Polar Européen, he has distinguished himself as a notable voice in Spanish literature. His novel *A Million Drops* (Other Press, 2018) was named a Notable Book of the Year by the *Washington Post*.

**Lisa Dillman** has translated a number of Spanish and Latin American writers. Some of her recent translations include *Such Small Hands* and *A Luminous Republic* by Andrés Barba; *Signs Preceding the End of the World* and *A Silent Fury* by Yuri Herrera; and *A Million Drops* and *Breathing Through the Wound* by Victor del Árbol. She teaches in the Department of Spanish and Portuguese at Emory University in Atlanta, Georgia.

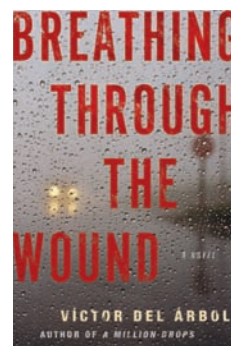
The presence of Enrique's things was testament to his absence: bags piled up in a corner containing the clothes he hadn't taken with him; an ashtray full of American cigarette butts that Thelma refused to empty; the wooden bookshelf buckling under the weight of old books; filing cabinets containing folders full of papers written in his hand, bearing his signature; a shoebox with no shoes; and Enrique's favorite record, *Angel Eyes*, by Matt Dennis, which she listened to over and over, like a disease she'd caught that made her sicker each day. The incurable disease of memory.

Thelma should have thrown all his things onto a pyre and watched them burn, should have painted the walls a different color, should have at least opened the bedroom window to clear the air. But doing any of those things would have meant accepting that this time Enrique's absence was definitive, that this wasn't like other times, when he'd leave but then come back. And she wasn't ready for that. She still needed to mourn him, curse him, hate him, and forgive him.

Every night, she stayed up until late and, like a monkey repeating a game it's been taught without understanding the rules, dragged herself to the bathroom to stroke Enrique's shaving brush or lovingly put on his bathrobe, to use his comb on her hair, brush her teeth with his brush, and tune in to the radio station he listened to while getting dressed in the mornings. Sometimes Thelma simply sat on the toilet staring vacantly at a white tile until her legs went numb and her eyes hurt from not blinking.



**A Million Drops**  
PB | \$19.95/\$25.95C  
978-1-59051-845-8



**Breathing Through the Wound**  
PB | \$19.99/\$25.99C  
978-1-59051-843-4

**Víctor del Árbol**

# ABOVE THE RAIN

A NOVEL

**In the latest novel from a master of European crime fiction, past, present, and future collide on a breathtaking journey from 1950s Morocco to modern-day Spain and Sweden.**

Miguel and Helena meet at a nursing home in Tarifa, at an age when they believe they have lived it all already. Both have adult children and feel they are no longer needed. The dramatic suicide of one of the other residents opens their eyes. They don't want to spend their last days longing for supposedly better times, so together they decide to undertake the journey of their lives and confront the darkness in their pasts.

Meanwhile, in the distant Swedish city of Malmö, the young Yasmina, a child of Moroccan immigrants who dreams of being a singer, lives trapped between her authoritarian grandfather and her contemptuous mother, who is ashamed of Yasmina because she works for a Swede with a murky reputation. And she's having a secret affair with the deputy commissioner of the Swedish police, an older, influential man.

As Yasmina is drawn deeper into Malmö's criminal underworld, and Miguel and Helena approach the end of their feverish road trip, Víctor del Árbol masterfully reconstructs the history of violence that links their seemingly disparate lives.

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## PRAISE FOR **A MILLION DROPS**:

*"Darkly engrossing...[A Million Drops] defies categorization, pulling together the best elements of historical fiction, psychological thrillers, and literary character studies."*

— **WASHINGTON POST**

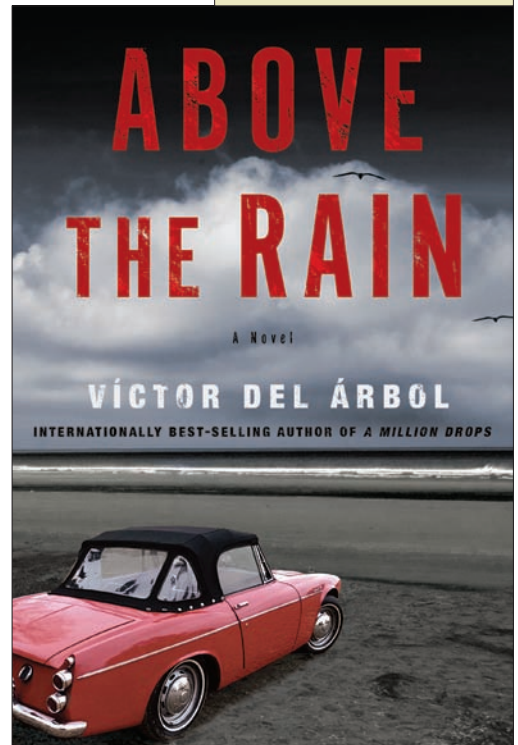
*"A mystery on an epic scale, extending over decades, generations, and nations...Meticulously plotted and stylishly written, this is a page-turner with fresh twists and surprises right up to the very end."*

— **KIRKUS REVIEW** (starred review)

*"Del Árbol, a gifted storyteller, keeps the pages turning even as he probes the dark, compromised souls of his characters."*

— **CHICAGO TRIBUNE**

PAPERBACK ORIGINAL



**MAY 2021 | on sale 5/25/2021**

**\$18.99 / \$23.99C**

**Paperback Original | 5 1/4 x 8" | 480 pages**

**978-1-63542-995-4 | CQ 24**

**E-book 978-1-63542-996-1**

**FICTION**

Rights: World English

Agent: Tom Colchie, The Colchie Agency

(colchieagency@gmail.com)

- **National review and feature campaign including print, radio, and online coverage**
- **Targeted outreach to literary, psychological suspense, noir, Spanish, relationship, and translation interest media**
- **Author appearances by request**



© Robin Farquhar-Thomson

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

FROM **BARCELONA DREAMING**

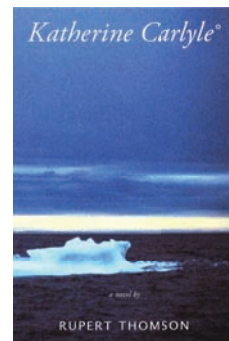
I opened the sliding glass door that led to the terrace. The air was thick and still. He started to unpack the bags. I liked the way he didn't speak unless he had something to say. He had no fear of silence, and wasn't embarrassed by it either, even though we hardly knew each other.

I began to put the groceries away. He helped me, passing me the items, one by one. As I reached past him, to place a jar of pickles on a high shelf in the cupboard, my T-shirt lifted clear of my skirt, and he touched me, his fingers brushing the bare skin between my hip-bone and my navel. I gasped, as though I'd just been plunged into cold water, then I dropped back on to my heels and turned towards him and we kissed. His hands were under my T-shirt. A car started up below.

We made love on the kitchen floor, the tiles cool beneath me, and then outside, on the terrace. Later, we moved to my bed. At two in the morning, I woke to see his face on the pillow next to mine. He was asleep on his back, one arm flung behind his head. I leaned over and kissed the round bone on the inside of his elbow. Waking, he pulled me on top of him. The smell of his skin, somehow both sweet and sharp, like honey mixed with paprika. The whiteness of his teeth. I asked him what had happened the previous week. What had he been doing in a car-park in Sarrià in the middle of the night? Why had he been so upset?



**Never Anyone But You**  
PB\* | \$16.99/\$22.99C  
978-1-63542-001-2



**Katherine Carlyle**  
PB | \$16.95/\$19.95C  
978-1-59051-738-3



Rupert Thomson

# BARCELONA DREAMING

A NOVEL

**Set in Barcelona in the years leading up to the financial crash of 2008, these poignant interlinked stories follow ordinary people whose lives will be changed forever.**

Like Robert Altman's film *Short Cuts*, *Barcelona Dreaming* is made up of three interconnected stories that are bound by time and place, and by the way characters weave in and out of them. A divorced British expat who has been settled in Barcelona for twenty years finds her life suddenly upturned as she nears fifty: a chance encounter with a young Moroccan man in distress exposes her to a whole new side of the city inhabited by immigrants, many of them undocumented. The background characters of her story then take center stage, showing us yet more facets of life in this Spanish metropolis, where everyday people cross paths with the likes of soccer superstar Ronaldinho.

Exploring addiction, celebrity, racism, immigration, pornography, and self-delusion, *Barcelona Dreaming* has the feeling of a modern fable, underpinned by a longing for the inaccessible and a nostalgia for what is about to be lost.

PRAISE FOR **NEVER ANYONE BUT YOU:**

*"There's so much sheer moxie, prismatic identity, pleasure, and danger in these lives...the scenes are tense, particular, and embodied...wonderfully peculiar."*

— **NEW YORK TIMES BOOK REVIEW**

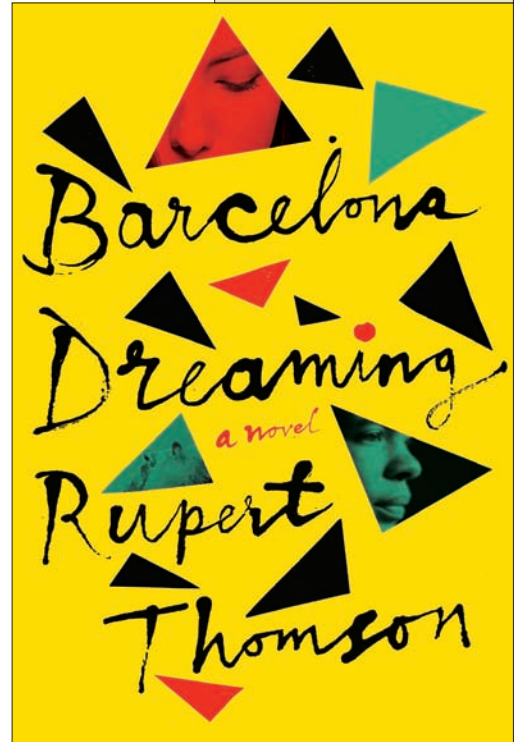
*"Sleek, lush...an extraordinary and rollicking tale."*

— **HARPER'S**

*"Taut and absorbing...As with all of Thomson's elegant and troubling novels, Never Anyone But You exerts a menacing—but never histrionic—power...this quietly passionate coupling of Eros and history lingers on to haunt the darkest recesses of the reader's mind."*

— **THE GUARDIAN**

PAPERBACK ORIGINAL



JUNE 2021 | on sale 6/1/2021

\$15.99 / \$21.99C

Paperback Original | 5 1/4 x 8" | 272 pages

978-1-63542-042-5 | CQ 24

E-book 978-1-63542-047-0

FICTION

Rights: US, Canada, and Open Market

Agent: Peter Straus, Rogers, Coleridge and White Ltd  
(peters@rcwlitagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to women's interest, psychological, international, and literary interest media
- Author appearances by request



© Fethi Karaduman

**Zülfü Livaneli** is Turkey's bestselling author, a celebrated composer and film director, and a political activist. Widely considered one of the most important Turkish cultural figures of our time, he is known for his novels that interweave diverse social and historical backgrounds, figures, and incidents, including the critically acclaimed *Bliss* (winner of the Barnes & Noble Discover Great New Writers Award), *Serenade for Nadia* (Other Press, 2020), *Leyla's House*, and *My Brother's Story*, which have been translated into thirty-seven languages, won numerous international literary prizes, and been turned into movies, stage plays, and operas.

**Brendan Freely** was born in Princeton, New Jersey, in 1959 and studied psychology at Yale University. His translations include *Two Girls* by Perihan Mağden, *The Gaze* by Elif Şafak, and *Like a Sword Wound* by Ahmet Altan.

FROM *DISQUIET*

At school one day our teacher Cemal, we called him “Squeaky” because he was constantly polishing his wire-framed glasses, told us what a fatwa is, then he asked, if one of us had to issue a fatwa, who would be worthy of the task. He laughed when we all turned toward Hussein. Yes, he said, in this class Hussein is most suited if a fatwa had to be issued, this boy is going to be a mullah when he grows up.

The days lasted longer, the sun set later, time flowed more slowly, we writhed with boredom because we didn't know what to do, we tried to invent games to play, we sat and drew in the sand with our sticks in the blistering heat until our heads began to spin, we rolled hoops, competed with each other in spinning tops. As I received the impressions from this world it all seemed as if it had happened to someone else, as if the “me” who hurried from plaza to plaza in Istanbul, rushing breathlessly to catch the bus or the metro, was under the influence of a dream he'd had. Which of these two selves was the dominant, that self or this self? That me was the shy, frightened child who waved to his head-scarfed mother and hadji father from the back of the bus that was taking him to school in the big city. It seemed as if since arriving in Mardin the other “I,” my earlier self, was reasserting itself.



**Serenade for Nadia**  
PB | \$17.99/\$23.99  
978-1-63542-016-6

Zülfü Livaneli

# DISQUIET

A NOVEL

**From the internationally bestselling author of *Serenade for Nadia*, a powerful story of love and faith amidst the atrocities committed by ISIS against the Yazidi people.**

*Disquiet* transports the reader to the contemporary Middle East through the stories of Meleknaz, a Yazidi Syrian refugee, and Hussein, a young man from the Turkish city of Mardin near the Syrian border. Passionate about helping others, Hussein begins visiting a refugee camp to tend to the thousands of poor and sick streaming into Turkey, fleeing ISIS. There, he falls in love with Meleknaz—whom his disapproving family will call “the devil” who seduced him—and their relationship sets further tragedy in motion.

A nuanced meditation on the nature of being human and an empathetic, probing look at the past and present of these Mesopotamian lands, *Disquiet* gives voice to the peoples, faiths, histories, and stories that have swept through this region over centuries.

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## PRAISE FOR ZÜLFÜ LIVANELI:

*“Livaneli is an essential force in Turkey’s musical, cultural, and political scene.”*

— ORHAN PAMUK

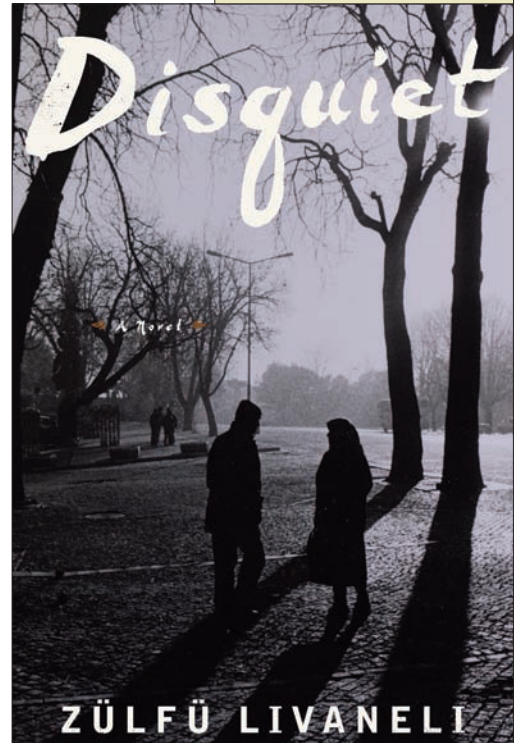
*“Heartbreakingly vivid...Livaneli’s passion in exposing Turkey’s and the West’s culpability in real massacres is eloquent...hard to forget.”*

— KIRKUS REVIEWS

*“[Livaneli] offer[s] insights into Turkey’s rich cultural, political, ethnic, and religious divides...a forceful plea for openness and tolerance.”*

— PUBLISHERS WEEKLY

PAPERBACK ORIGINAL



JUNE 2021 | on sale 6/29/2021

\$14.99 / \$19.99C

Paperback Original with Flaps | 5 ¼ x 8" | 160 pages

978-1-63542-032-6 | CQ 24

E-book 978-1-63542-033-3

FICTION

Rights: World

Proprietor: Other Press

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Turkish, Syrian, political, refugee, cultural, and literary interest media
- Author appearances by request

FROM **LATE SUMMER**



© Tadeu Vilhãni

**Luiz Ruffato** was born in Cataguases, a small industrial city in southeastern Brazil. The grandson of immigrants who fled northern Italy, Ruffato worked throughout his youth as a bar clerk, textile worker, street book vendor, and lathe operator to supplement the income of his parents, a popcorn vendor and a laundress. He earned a journalism degree from the Federal University of Juiz de Fora, and later settled in São Paulo. He is the author of eight novels as well as short-story collections, poetry, and essays. In addition to numerous Brazilian literary prizes, his works have received the Premio Casa de las Américas (Cuba) and the Hermann Hesse Literaturpreis (Germany), and have been published in thirteen countries. Since 2003 Ruffato has worked exclusively as a writer.

**Julia Sanches** translates from Portuguese, Spanish, and Catalan. She has translated works by Susana Moreira Marques, Daniel Galera, Claudia Hernández, and Geovani Martins, among others, and is a founding member of Cedilla & Co.

When I first moved to São Paulo, I used to like wandering the coach terminal on weekends and guessing the destinations of the numberless, glassy-eyed faces filing past me. From the way they walked, the clothes they wore, their accessories, and even the food they ate, I tried to picture whether things were going well for them, or poorly. I did this to mitigate the loneliness that drove me out of my modest boardinghouse room in Pari every Saturday and Sunday. Or maybe I did it to confirm that I—who often felt invisible as I rambled anonymously through the crowd—was real. There, in that purgatory-like space, I saw myself reflected in those men and women—haunted but resolute, insecure yet sturdy—and this somehow attested to the fact that I existed, even if it was a notch above nothing. These forays didn't last long. As soon as I found a job, I rented an apartment in Vila Prudente, met Marília, and lost interest in the fates of others, busy tending to what I mistook for my own happiness. Though I visited Cataguases on occasion, the city and everything it represented had already started losing focus in my memories, like a photograph that fades little by little until suddenly it's just a series of whitish smudges that mean nothing. And so, thirty-five years went by, and in the last nineteen of them, the only thing that could prove to me that there was once a place called Cataguases, where a man by the name of Oséias used to live, was the faint voice of my sister, Isinha, over the telephone. Isinha told me stories about relatives and acquaintances that felt as lifelike as the stories in the books I read as I lay in the narrow, uncomfortable beds of cheap hotels in the small interior towns where I stopped to rest from my day-to-day as a traveling salesman. And here I am again, the threads that tie beginning to end in a tangle. I cross the street, dazed by the light brightening the morning.

Luiz Ruffato

# LATE SUMMER

A NOVEL

**From one of Brazil's most important living writers, a powerful reflection on the effects of isolation and feelings of inadequacy in our time.**

Sick and abandoned by his wife and son, Oséias decides to go back to his hometown after twenty years away. During this time apart, he has heard about his family only through sporadic phone calls from his younger sister, Isabela. The shadow of the suicide of their sister Lígia, when she was fifteen, lingers over Oséias as he tries to reestablish contact with his siblings. Each of them is absorbed in their own world: Rosana and her obsession with fitness; Isabela and her struggle to survive; João Lúcio and his isolation. All of them are branded by loneliness, but most of all Oséias, who, misunderstood by his family members and old acquaintances, decides to put an end to his journey.

*Late Summer* can be read as both the realistic story of a displaced man tortured by his unsuccessful attempt to redeem his past, and as a portrait of contemporary society, in which social classes have ruptured any form of dialogue between them, and people have become rogue planets whose paths cross occasionally, risking mutual destruction.

PRAISE FOR **THERE WERE MANY HORSES:**

*"Groundbreaking...a singular book that embodies present-day Brazil like nothing else...The book draws the reader in from all sides."*

—INSIGHT

*"Ruffato writes about a single day by way of sixty-eight vignettes...an absolute joy to read even though their subject matter is frequently disturbing...What is wonderfully memorable is the frantic metropolitan atmosphere created and the sense almost of having genuinely visited São Paulo."*

—LITERARY FLITS

PAPERBACK ORIGINAL



JULY 2021 | on sale 7/6/2021

\$15.99 / \$21.99C

Paperback Original | 5 1/4 x 8" | 224 pages

978-1-63542-020-3 | CQ 24

E-book 978-1-63542-021-0

FICTION

Rights: World English

Proprietor: Companhia das Letras, Fernando Rinaldi  
(fernando.rinaldi@companhiadasletras.com.br)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to Brazilian, domestic fiction, mental health, and literary interest media
- Author appearances by request



**Tracy Swinton Bailey** earned a PhD in Education with a specialization in Language and Literacy at the University of South Carolina in 2013. She began her career as a high school English instructor, and went on to found Freedom Readers, an after-school and summer literacy program that was designed and implemented to support families in low-income areas and assist children in achieving their academic goals in reading. She is married to award-winning writer Issac J. Bailey, and is the mother of two children.

Over the years, many children have said to me, “I can’t read a chapter book. Those books are way too hard for me.” I can see their faces in my mind, young boys with limitless potential and energy to match, who have been assigned to special education classes because they responded to a teacher’s directions with defiance one time too many. As a result, their days are spent in self-contained special education classrooms where the work does not challenge them. In these instances, the degree of academic benefit for the individual student plummets, but the teacher in the regular class is disrupted less frequently. The twenty-five students left in the regular classroom theoretically have a greater chance at success. But what of the one who is sent away? Granted, there are many students who are rightly assigned to special education classes due to the nature of their cognitive abilities. However, I have personally worked with students whose literacy skills were advanced and responded well to the use of behavioral modification strategies as administered by university education professors. What many parents don’t realize until it’s too late is that those young boys in elementary school have been set on a track that will end in a certificate of attendance instead of a high school diploma. It’s difficult to blame a young man who rejects such an indignity by leaving school altogether. When our splintered attention swings in their direction, society screams in unison over the dropout rate for young men of color. Mothers who have sacrificed to see their sons succeed, hang their heads in shame when they end up at the prison door. A large percentage of the students sent away are students of color or students who live in low-income communities.

**Tracy Swinton Bailey, PhD**

# FOREVER FREE

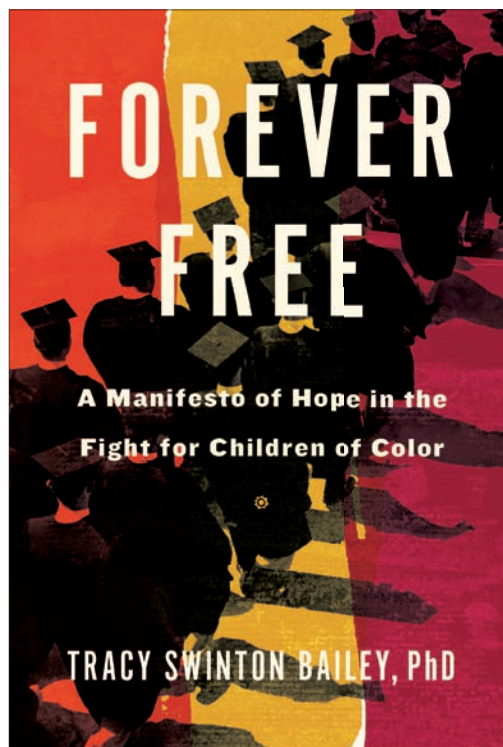
**A MANIFESTO OF HOPE IN THE FIGHT FOR CHILDREN OF COLOR**

**An intimate look at America's historically rooted struggle to adequately educate vulnerable children, and a call to action to those in positions of power who are able to open doors of opportunity.**

You wouldn't guess it by listening to our elected officials, but education is the civil rights issue of our day. At the root of every important problem we face, from mass incarceration to income inequality, is an education system influenced by our nation's fraught history. Just as past generations fought to ensure that all Americans could enjoy the right to fully participate in our democracy, so must we rally tirelessly to advance an educational agenda that promotes equity and inclusion.

With the gap between white academic achievement and that of students of color widening, now is the time to turn our attention to the basics, and few would argue with the fact that the single most essential aspect of a good education is literacy. Beyond reading and writing, literacy encompasses a whole host of skills that allow us to develop our potential and succeed in society, including critical thinking, self-discipline, curiosity, leadership, and motivation. Helping all our nation's young people, especially those who live in low-income communities, improve their literacy skills should be a top priority.

Numerous programs are operating around the country to address the issue of underperformance in light of the shortcomings of our public school system. Through one such program, Freedom Readers, Tracy Swinton Bailey has honed an approach to strengthening communities and the prospects of all children that invites those with the benefit of a good education into low-income areas for the purpose of growing literacy skills together. In *Forever Free*, she outlines clearly and persuasively how it has worked in the rural South, and how it can work across the US. This book will inspire and empower readers, and should be placed in the hands of educators and organizers at every level.



**AUGUST 2021 | on sale 8/3/2021**  
\$25.99 / \$35.99

**Hardcover | 5 ½ x 8 ¼" | 224 pages**

**978-1-63542-080-7 | CQ 12**

**E-book 978-1-63542-081-4**

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Rights: World

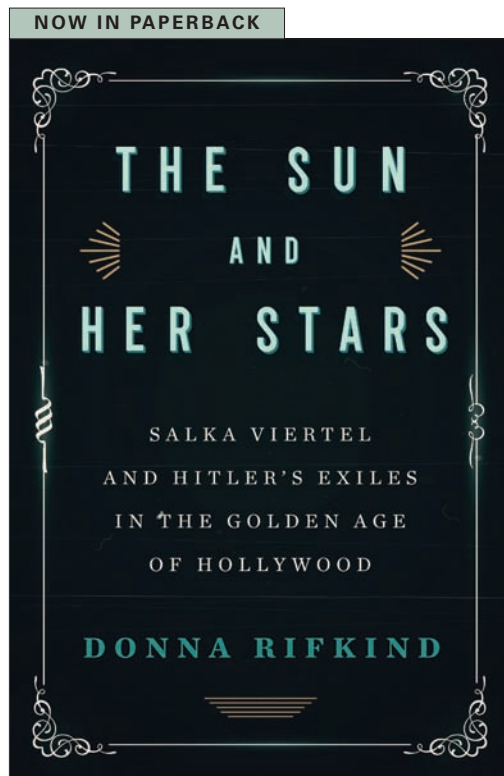
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- **Author appearances by request**

Donna Rifkind

# THE SUN AND HER STARS

SALKA VIERTEL AND HITLER'S EXILES IN THE GOLDEN AGE OF HOLLYWOOD



FEBRUARY 2021 | on sale 2/2/2021

\$18.99 / \$24.99C

Paperback Reprint | 6 x 9" | 560 pages

978-1-63542-092-0 | CQ 24

E-book 978-1-59051-722-2

NONFICTION

Rights: World

Agent: Georges Borchardt, Georges Borchardt, Inc.

(georges@gbagency.com)

Donna Rifkind's reviews appear frequently in the *Wall Street Journal* and *New York Times Book Review*. She has also been a contributor to the *Los Angeles Times*, *Washington Post*, *Times Literary Supplement*, *American Scholar*, and other publications. In 2006 she was a finalist for the Nona Balakian Citation for Excellence in Reviewing from the National Book Critics Circle.

**The little-known story of screenwriter Salka Viertel, whose salons in 1930s and 40s Hollywood created a refuge for a multitude of famous figures who had escaped the horrors of World War II.**

Hollywood was created by its "others"; that is, by women, Jews, and immigrants. Salka Viertel was all three and so much more. She was the screenwriter for five of Greta Garbo's movies and also her most intimate friend. At one point during the Irving Thalberg years, Viertel was the highest-paid writer on the MGM lot. Meanwhile, at her house in Santa Monica she opened her door on Sunday afternoons to scores of European émigrés who had fled from Hitler—such as Thomas Mann, Bertolt Brecht, and Arnold Schoenberg—along with every kind of Hollywood star, from Charlie Chaplin to Shelley Winters. In Viertel's living room (the only one in town with comfortable armchairs, said one Hollywood insider), countless cinematic, theatrical, and musical partnerships were born.

Viertel combined a modern-before-her-time sensibility with the Old-World advantages of a classical European education and fluency in eight languages. She was a true bohemian with a complicated erotic life, and at the same time a universal mother figure. A vital presence in the golden age of Hollywood, Salka Viertel is long overdue for her own moment in the spotlight.

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## PRAISE FOR *THE SUN AND HER STARS*:

*"Rifkind sees the worldly yet unassuming Viertel as at once an extraordinary character and a telling representative of something larger than herself. She's right to...A labor of love and careful research...startling and powerful...[Rifkind's] generosity of spirit and attention to detail suit a book about this 'mother of exiles.'"*

— NEW YORK TIMES BOOK REVIEW

*"Moving...brilliant...[Rifkind] performs an act of spiritual as well as cultural resurrection...Like the multitudes who came to 65 Mabery Road, you'll be glad you met [Salka Viertel]."*

— WALL STREET JOURNAL



Dorothy Dinnerstein

# THE MERMAID AND THE MINOTAUR

THE CLASSIC WORK OF FEMINIST THOUGHT

**One of the most significant and enduring texts in psychology and gender studies, now with a new introduction by Gloria Steinem.**

Since its publication in 1976, Dorothy Dinnerstein's *The Mermaid and the Minotaur* has been recognized as one of the most important contributions to modern feminist thought. The book, translated into at least seven languages, is widely used in women's studies courses and is an influential text outside academia as well. On a level with Simone de Beauvoir's *The Second Sex*, it has remained intensely relevant to a wide audience due to its pioneering message of equality. In this work, Dinnerstein challenges the ideology underlying the female monopoly of childcare and demonstrates the importance of men taking a similarly active role in parenting. A seminal feminist text, *The Mermaid and the Minotaur* brilliantly integrates feminist theory with Kleinian psychoanalytical theory.

PRaise FOR **THE MERMAID AND THE MINOTAUR:**

*"To the very largest degree this book is exciting and valuable and belongs in every prominent library of feminist thought. Dinnerstein writes beautifully, often eloquently, and she argues brilliantly... a stirring view of the common psychic life of men and women and its relation to the whole of organized human history."*

— VIVIAN GORNICK, *NEW YORK TIMES BOOK REVIEW*

*"The most important work of feminist psychoanalytic exploration thus far. Its re-publication is a celebratory occasion... The book is disturbing—almost frightening—in certain parts of its analysis. Truly facing and understanding its message, however, is an act of liberation."*

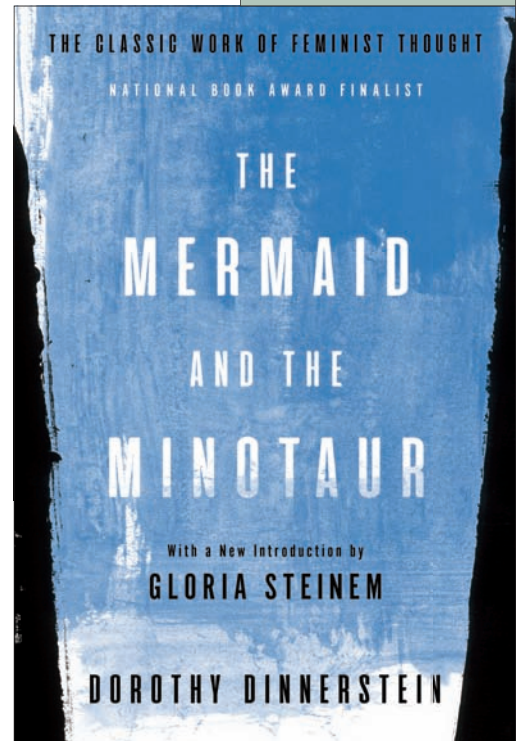
— ELI SAGAN

author of *Freud, Women, and Morality: The Psychology of Good and Evil*

*"This book is a game-changer."*

— GLORIA STEINEM, from her introduction

PAPERBACK REISSUE



FEBRUARY 2021 | on sale 2/16/2021

\$18.99 / \$24.99C

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978-1-63542-094-4 | CQ 24

E-book 978-1-59051-469-6

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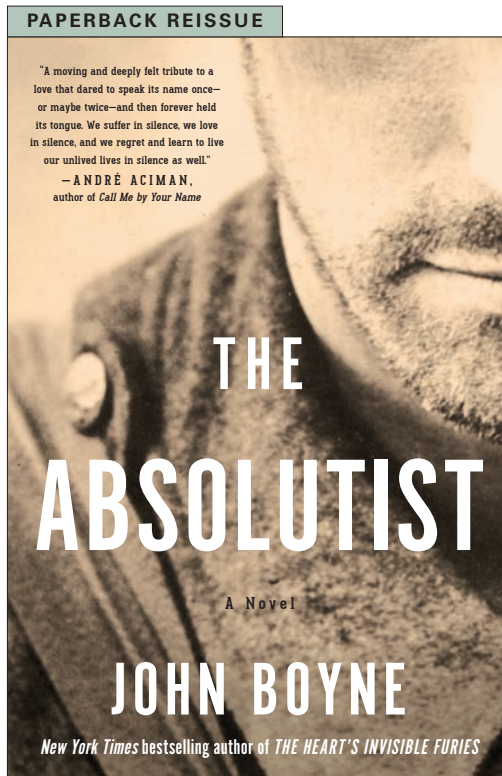
Proprietor: Other Press

**Dorothy Dinnerstein** was born in a poor Jewish section of the Bronx, New York, in 1923. As a psychologist, she worked with such luminaries as Wolfgang Köhler, Max Wertheimer, and Solomon Asch. She was a distinguished professor of psychology at Rutgers University for thirty years and lived in New Jersey until her death in a car accident in 1992.

John Boyne

# THE ABSOLUTIST

A NOVEL



APRIL 2021 | on sale 4/6/2021

\$16.99 / \$22.99C

Paperback Reprint | 5 ½ x 8 ½" | 320 pages

978-1-63542-166-8 | CQ 24

E-book 978-1-59051-553-2

FICTION

Rights: US

Agent: Eric Simonoff, William Morris Endeavor

(es@wmeagency.com)

**John Boyne** was born in Ireland in 1971 and is the author of twelve novels for adults, most recently the *New York Times* best-seller *The Heart's Invisible Furies*, *A Ladder to the Sky*, and *A Traveler at the Gates of Wisdom* as well as six novels for teens and young adults including the #1 *New York Times* bestselling *The Boy in the Striped Pajamas*.

**A new edition of the beloved novel, from the bestselling author of *The Heart's Invisible Furies*.**

It is September 1919, and twenty-one-year-old Tristan Sadler takes a train from London to Norwich to deliver a package of letters to the sister of Will Bancroft, the man he fought alongside during the Great War.

But the letters are not the real reason for Tristan's visit. He can no longer keep a secret and has finally found the courage to unburden himself of it. As he recounts the horrific details of what to him became a senseless war, he also speaks of his friendship with Will—from their first meeting on the training grounds at Aldershot to their farewell in the trenches of northern France. The intensity of their bond brought Tristan happiness and self-discovery as well as confusion and unbearable pain.

*The Absolutist* is a tale of passion, jealousy, heroism, and betrayal set in one of the most gruesome trenches of France during World War I.

---

## PRAISE FOR *THE ABSOLUTIST*:

"A novel of immeasurable sadness, in a league with Graham Greene's *The End of the Affair*. John Boyne is very, very good at portraying the destructive power of a painfully kept secret. This is a forbidden love story—a gay love story—but one with a terrible twist."

— JOHN IRVING

National Book Award-winning author of *The Cider House Rules*

"A moving and deeply felt tribute to a love that dared to speak its name once—or maybe twice—and then forever held its tongue. We suffer in silence, we love in silence, and we regret and learn to live our unlived lives in silence as well."

— ANDRÉ ACIMAN

author of *Call Me by Your Name*

**Christine Coulson**

# METROPOLITAN STORIES

A NOVEL

**From a writer who worked at the Metropolitan Museum of Art for more than twenty-five years, an enchanting novel that shows us the Met that the public doesn't see.**

Hidden behind the Picassos and Vermeers, the Temple of Dendur and the American Wing, exists another world: the hallways and offices, conservation studios, storerooms, and cafeteria that are home to the museum's devoted and peculiar staff of 2,200 people—along with a few ghosts.

A surreal love letter to this private side of the Met, *Metropolitan Stories* unfolds in a series of amusing and poignant vignettes in which we discover larger-than-life characters, the downside of survival, and the powerful voices of the art itself. The result is a novel bursting with magic, humor, and energetic detail, but also a beautiful book about introspection, an ode to lives lived for art, ultimately building a powerful collage of human experience and the world of the imagination.

---

PRAISE FOR **METROPOLITAN STORIES:**

*"Coulson's erudition is impressive...Her stories are original and insightful...[Metropolitan Stories] captured the spirit of [the Met] and brought it magically to life."*

— WALL STREET JOURNAL

*"Coulson worked at the Met for twenty-five years...Now she is writing in her own voice—and sometimes, in the voice of the artworks themselves. Her debut novel, Metropolitan Stories, goes behind the scenes at the museum. It's a series of loosely connected stories about the people and objects that fill the galleries."*

— NPR, ALL THINGS CONSIDERED

NOW IN PAPERBACK



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\$15.99 / \$21.99C

Paperback Reprint | 5 x 7 1/2" | 208 pages

978-1-63542-093-7 | CQ 24

E-book 978-1-59051-063-6

FICTION

Rights: World

Proprietor: Other Press

**Christine Coulson** began her career at the Metropolitan Museum of Art in 1991 as a summer intern in the European Paintings Department. She returned in 1994 and, over the next twenty-five years, rose through the ranks of the Museum, working in the Development Office, the Director's Office, and the Department of European Sculpture and Decorative Arts. In 2019 she left the Met to write full-time.

DOMINIQUE BARBÉRIS

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LUIZ RUFFATO

**Late Summer**

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TRACY SWINTON BAILEY

**Forever Free**

(Proprietor: Other Press)

VÉRONIQUE TADJO

**In the Company of Men**

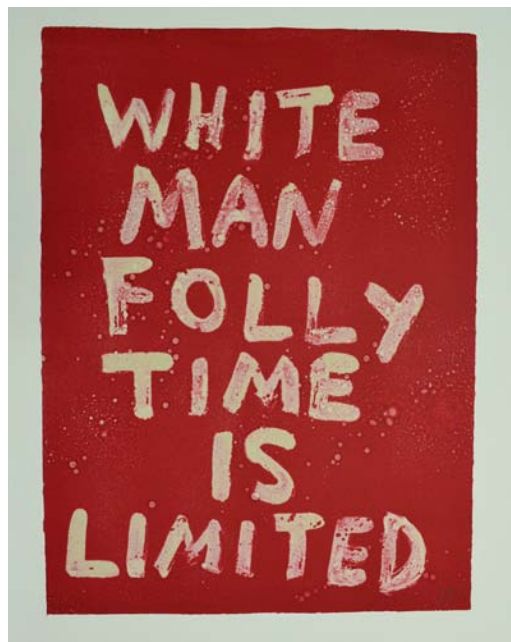
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RUPERT THOMSON

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UK: Little Brown

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