

Unbridled Books

Fall 2009

Unbridled Books

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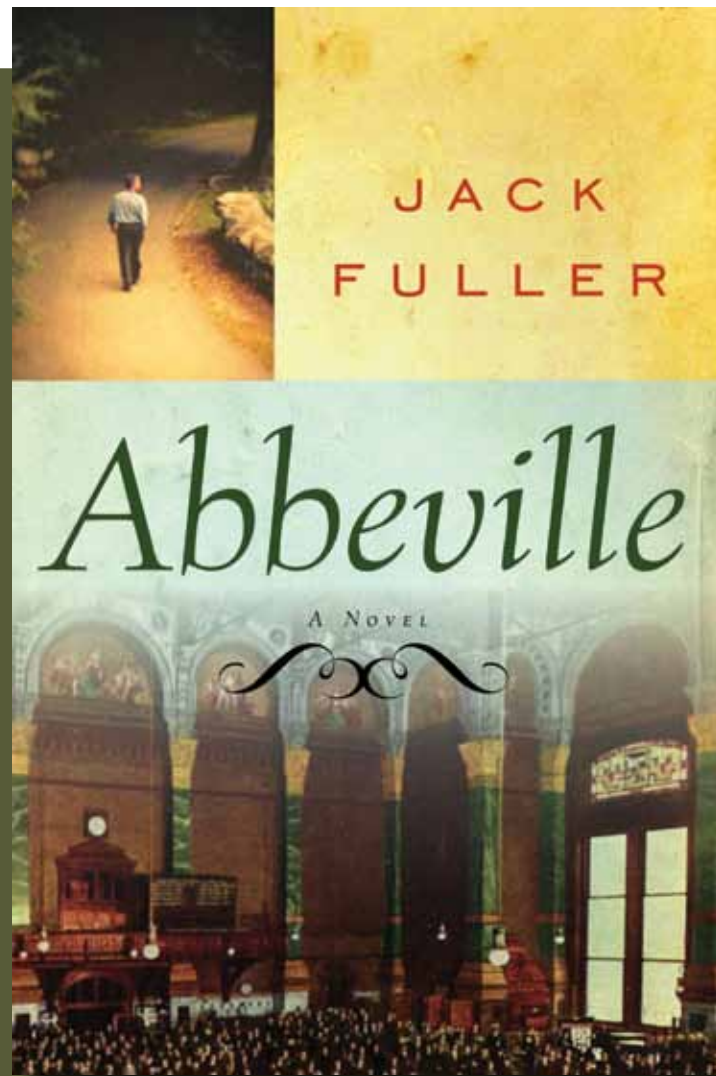
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Abbeville



BY JACK FULLER

A story of our time. A novel for all times.

When the economy collapsed, it threatened everything George Bailey held dear. Returning to the little Central Illinois farm town where his grandfather had first prospered and then fallen into ruin during the Great Depression, George seeks out the details of this remarkable man's rise, fall and spiritual rebirth, hoping to find a way to recover himself. *Abbeville* is the story of a man caught by the tidal wave of economic disaster, and the meaning he finds in his quest for personal survival is as timely as today's news.

Director's Mention Recipient for Langum Prize in American Historical Fiction

"A wonderful novel. *Abbeville* put me in mind of Theodore Dreiser at his most tender, far-seeing, and astute. I hope it finds the widest possible audience."
—Ward Just

"A resonant, intricate saga of the multigenerational Bailey/Schumpeter family of Abbeville, a farming community in central Illinois. ..Fuller's a talented writer."
—*Publishers Weekly*

"*Abbeville* is wonderful, an evocative and involving tale about the meanings of success and failure across the generations and the values that unite a family through time. A terrific novel."
—Scott Turow

FICTION

Paperback
ISBN: 978-1-932961-90-4
\$14.95 US / \$17.95 CAN
6x9, 272 Pages
Carton Quantity: 24
August

PROMOTION

National Media
Book Club Marketing
Online Publicity
Events in the Midwest
Newsletter co-op

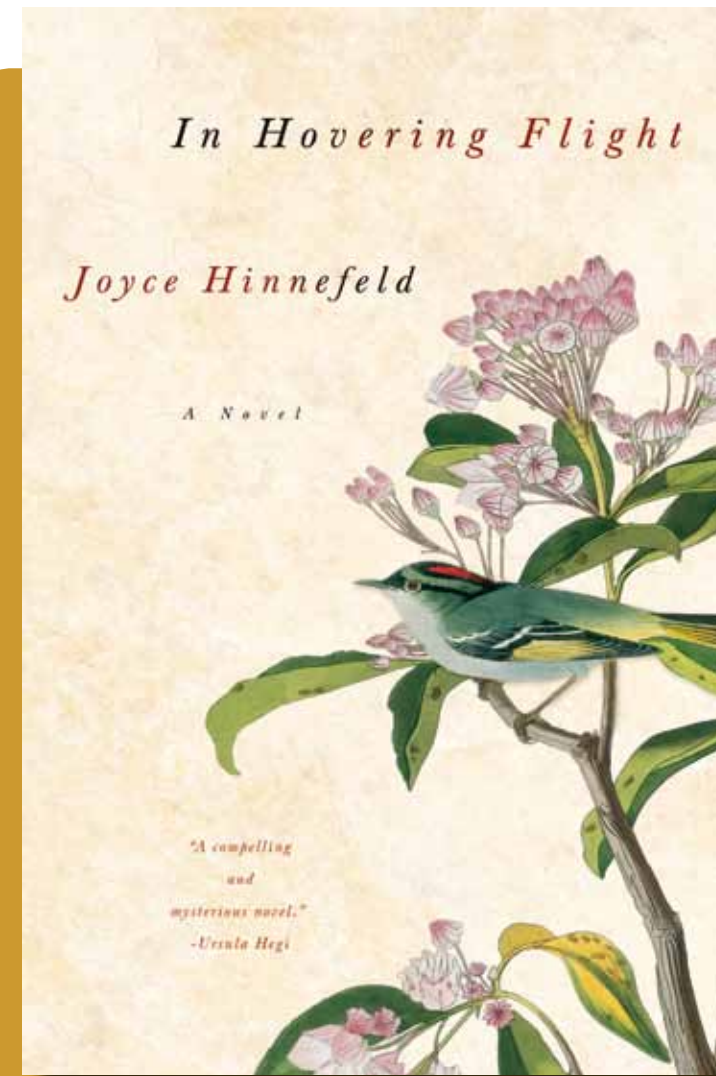
HISTORY • Hardcover • 2008 • ISBN: 978-1-932961-47-8



DEBRA MOSKOVITS

Jack Fuller has published six critically acclaimed novels and one book of non-fiction about journalism. He has been a legal affairs writer, a war correspondent in Vietnam, a Washington correspondent, and a Pulitzer Prize-winning editorial writer. A graduate of Northwestern University and Yale Law School, he lives in Chicago with his wife, Debra Moskovits. He has two children, Tim and Kate.

In Hovering Flight



BY JOYCE HINNEFELD

"Engaging, smart...Alongside eloquent riffs on birds and the natural world, Hinnefeld has composed a pair of contained but rich coming-of-age stories... lovely."
—*The San Francisco Chronicle*

"One to look out for: a rare, delicate novel...You can't help but be caught up in the way Hinnefeld portrays their hunger for winged creatures, and for each other...The movement of this novel is frankly a miracle, but a natural one —like the graceful flight of a bird, gliding along a path you couldn't trace if you tried."
—Ron Charles, *The Washington Post Book World*

"A rich first novel about love, loss, and the fragile beauty of nature...Particularly notable for its engrossing details about bird life... moving."
—*Library Journal*, starred review

"Provocative and page-turning...Hinnefeld's drama soars...."
—*Publishers Weekly*

"A compelling and mysterious novel."
—Ursula Hegi

"A stirring novel about art and life and love that very quietly sweeps the reader along."
—Bookslut.com

"A beautiful novel and absolutely tailor-made for indie booksellers. I encourage every independent bookseller to read *In Hovering Flight* and stack it high, for it is a handseller's dream."
—Elizabeth Jordan, BookPeople (Austin, TX)

FICTION

Paperback
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PROMOTION

Online promotion, including advertising, blog giveaways, reviews
Book club outreach
Newsletter co-op

HISTORY • Hardcover • 2008 • ISBN: 978-1-932961-58-4

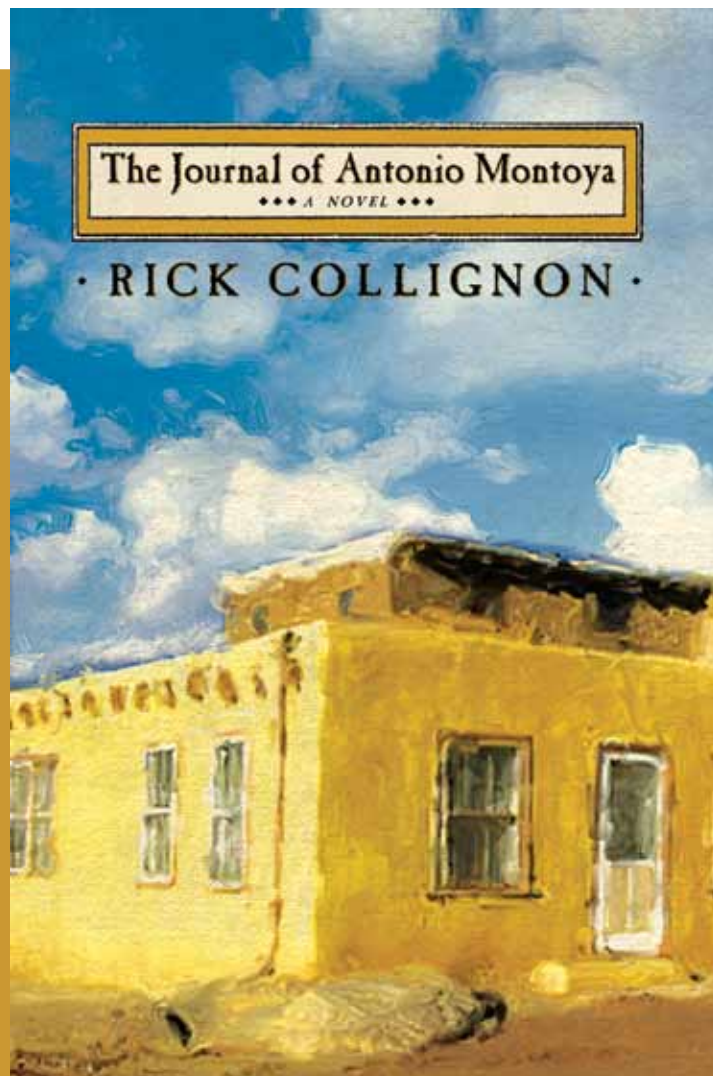


ARMEN ELLIOTT

Joyce Hinnefeld is an associate professor of writing at Moravian College in Bethlehem, Pennsylvania. She is the author of a short story collection, *Tell Me Everything and Other Stories* (University Press of New England, 1998), which was awarded the 1997 Breadloaf Writers' Conference Bakeless Prize in fiction in 1997. *In Hovering Flight* is her first novel.

The Journal of Antonio Montoya

The Annotated Nose



BY RICK COLLIGNON

We are proud to reintroduce the classic first novel by the author of *Madewell Brown*.

When little José Montoya's parents are killed one August morning by a cow, his Tia Ramona and his Tio Flavio are troubled by how best to raise the boy. After the funeral, they drive to their childhood home behind the village office, but "before they reach the house, the front door swung open and Ramona's grandfather, Epolito Montoya, who had been dead for thirteen years, stood in the doorway. 'Why are you out in the rain?' he said."

Ramona has returned reluctantly to this isolated village in northern New Mexico and to the family that never lets go. As she tries to build a modern life here on her own terms, and still to care for young José, she discovers that she can reach through time, see the richness of her heritage, and reclaim riches, knowledge, art that disappeared generations ago. In fact, she can speak with her ancestors and learn their stories.

These, finally, are the fortunes she will try to pass on to José.

"The Journal of Antonio Montoya was the first of Rick Collignon's lauded Guadalupe novels, and it was published in 11 countries. Unbridled Books plans to re-release the entire set of novels over the next year."

"This is a distinctive and appealing first novel."
—*Atlantic Monthly*

"Collignon delivers his own engaging brand of magical realism with a spare style, deadpan humor and bracingly fresh descriptions."
—*Publishers Weekly*

"Strongly reminiscent of the magic realism of Garcia Marquez, this is an enchanting work by a new writer."
—*Library Journal*

PROMOTION
National Publicity
Online Publicity
Book club outreach
Newsletter co-op

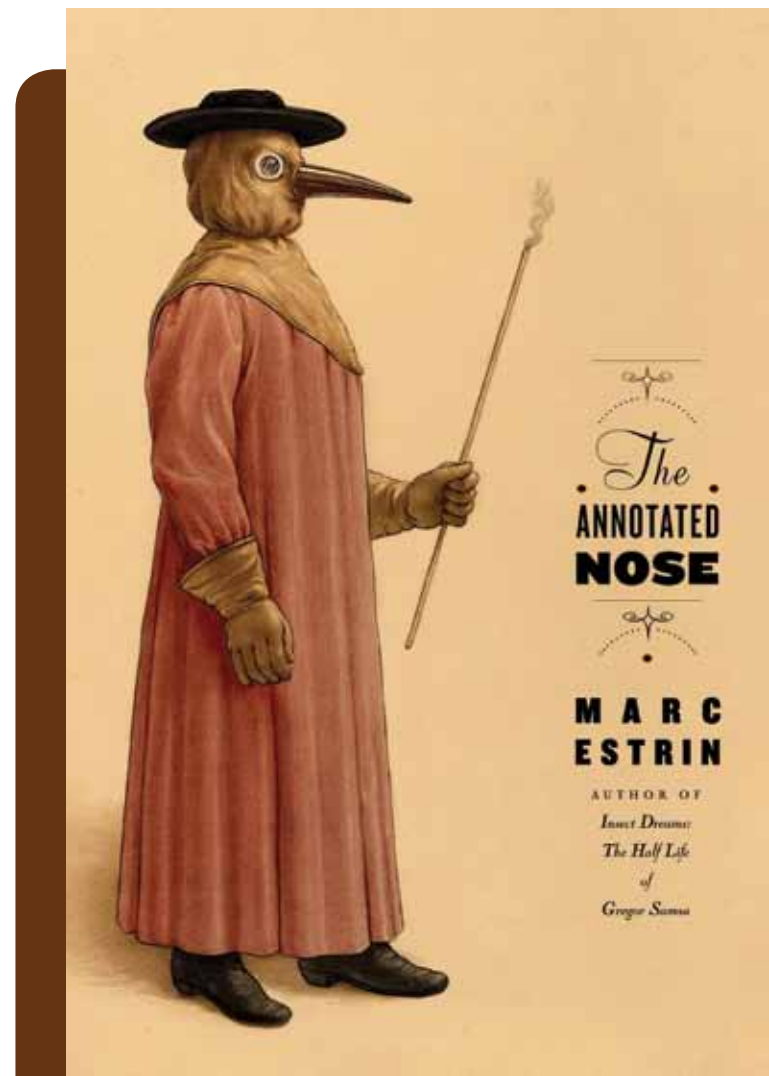
FICTION
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5-1/2x8-1/4, 272 Pages
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August

For
Madewell Brown,
see page 19

Rick Collignon is the author of three other novels, *Perdido*, *A Santo in the Image of Cristóbal García*, and *Madewell Brown*. Originally from the Chicago area, he has lived in northern New Mexico for over 30 years.



LAURA SHIELDS



BY MARC ESTRIN

The most unlikely life of a most unsightly man. "Marc Estrin" discovers that another writer's novel—*The Nose*—not only has spawned a bizarre cult among the nation's youth but also is based on the extraordinary life of a real person—an outcast named Alexei Pigov.

"Estrin" searches Alexei out and asks him to provide annotations to *The Nose*.

Alexei says that—although the events of the novel might, for the most part, be real—the purported reasons for them are all damnable lies.

On the left-hand page of *The Annotated Nose* we read *The Nose* itself, and take in its beautifully unsettling illustrations by Delia Robinson.

On the right-hand page we follow Alexei's complaints—always surprising and often far-reaching.

The layers in Estrin's remarkable comic book are as multiple, eclectic, and outrageous as the sequence of masks Alexei wears to hide his face from the world over the caroming trajectory of his most unlikely life.

The Annotated Nose is at once Marc Estrin's most playful and most ambitious work to date.

"[He's an] esoteric genius."
—READERVILLE.COM

PROMOTION
Online publicity

FICTION
Paperback
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7x10, 480 Pages
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August

HISTORY • Hardcover • 2008 • ISBN: 978-1-932961-57-7

Marc Estrin is a writer, cellist, and activist living in Burlington, Vermont. He is the author of seven previous works of fiction and nonfiction, including *Insect Dreams: The Half Life of Gregor Samsa* and, most recently, *The Lamentations of Julius Marantz*.

ARTWORK BY DELIA ROBINSON



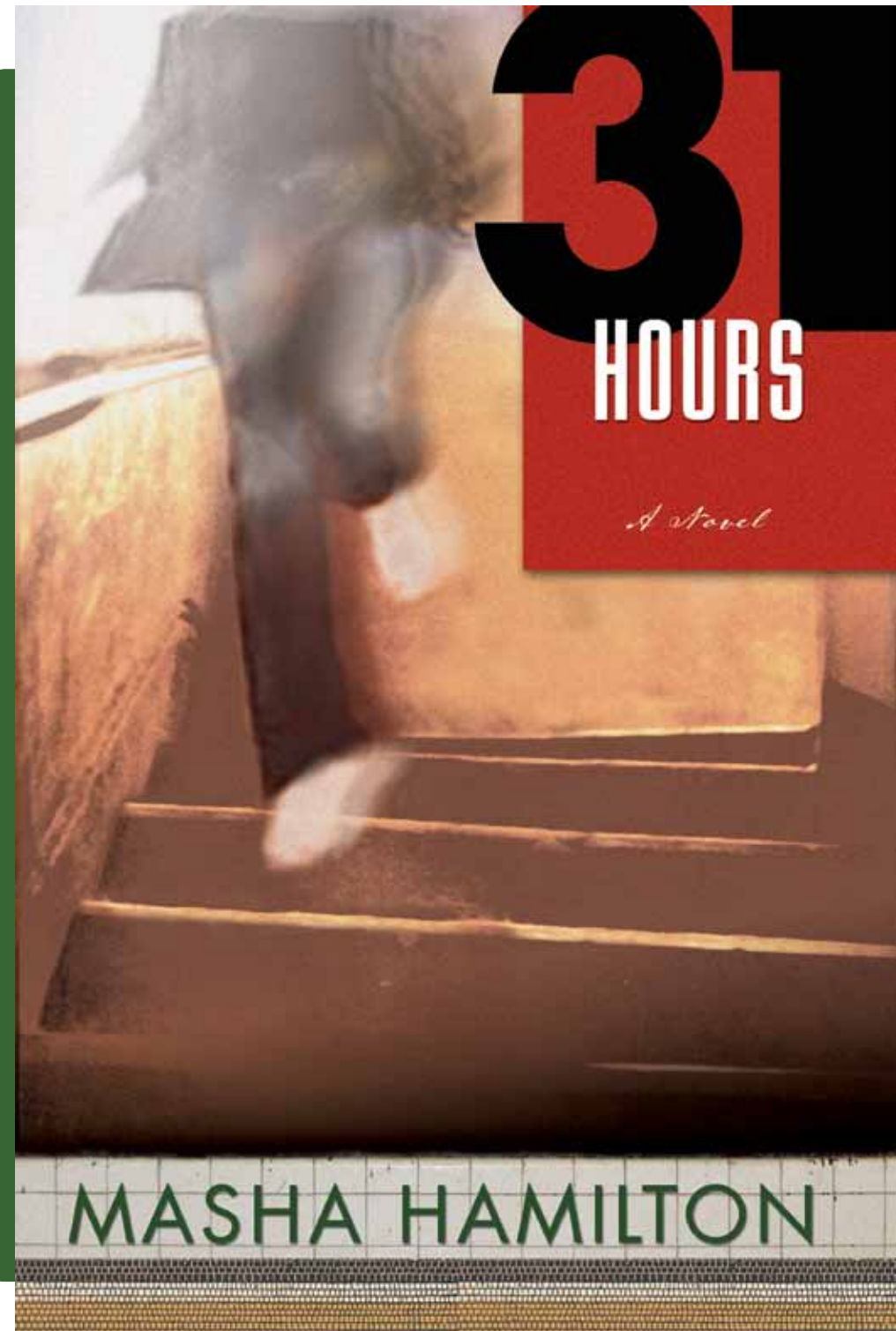
DONNA BISTER

IN OUR WORLD, WHEN A FAMILY LOSES TRACK OF AN IDEALISTIC SON AN ENTIRE CITY COULD BE IN DANGER.

31 Hours



BY MASHA HAMILTON



FICTION
 Hardcover
ISBN: 978-1-932961-83-6
 \$24.95 US / \$ 29.95 CAN
 6x9, 240 Pages
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 September
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MARKETING
 Free download pre-BEA
 Online promotion, including virtual tour, advertising, author chats, reviews
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 Facebook promotion
 Book Trailer
 National publicity
 Author events in the East
 Downloadable reading group guide
 Newsletter co-op
 Cross promotion with *THE DISTANCE BETWEEN US*



31 Hours is Masha Hamilton's fourth novel, following the acclaimed *The Camel Bookmobile*. She is also a journalist who has reported most recently from Afghanistan, and from the Middle East, Russia and Africa. She lives in Brooklyn.

A woman in New York awakens knowing, as deeply as a mother's blood can know, that her grown son is in danger. She has not heard from him in weeks. His name is Jonas. His girlfriend, Vic, doesn't know what she has done wrong, but Jonas won't answer his cell phone. We soon learn that Jonas is isolated in a safe-house apartment in New York City, pondering his conversion to Islam and his experiences training in Pakistan, preparing for the violent action he has been instructed to take in 31 hours. Jonas's absence from the lives of those who love him causes a cascade of events, and as the novel moves through the streets and subways of New York we come to know intimately the lives of its characters. We also learn to feel deeply the connections and disconnections that occur between young people and their parents not only in this country but in the Middle East as well.

Carried by Hamilton's highly-lauded prose, this story about the helplessness of those who cannot contact a beloved young man who is on a devastatingly confused path is compelling on the most human level.

A wolf's howl. But more shrill, more prolonged. Carol sat fully upright, an inhale caught in her chest, before she realized there was, of course, no rabid wolf dodging Manhattan traffic. It was only winter's wind slicing past her eleventh-floor apartment window with enough ferocity to rouse her. Then she gasped, in quick succession, that she'd been half-awake before the noise began, that her stomach hurt, and that her mind was filled with Jonas. Her son. Her wild-haired precious. When he was tiny, on a frenzied night like this, he would have snuggled with her in this very bed, bare toes pressing against her leg. Now he extended over six feet, and though he hugged, he didn't snuggle. God, where had those days gone?

More important: Where was he now?

She lay back down, reached to pull a pillow close, and smoothed her forehead with a hand as if wiping dust from a table. She wondered if she could will herself back to sleep but doubted it. Her most successful years of slumber stretched from Jonas's birth through his toddlerhood, when the basics felt simple and pure and her arms had been full of husband and baby, potter's clay and homemade bread. Through the remaining, darker days of marriage, divorce, and the occasional lover, erratic sleep became the status quo. Still, whenever she awakened in the wee hours, she wanted nothing more than to breathe in time with another human body—a desire that pointed to a primitive quality in her, she thought, one not suited to this modern life. At age forty-eight, she still wasn't used to sleeping alone.

When Jake was already gone and Jonas still a boy, she would sometimes crawl into her young son's bed, rest a hand on his tummy, and match her breath to his. Often, if her presence woke him—she hadn't thought of this in years—he would lull himself back to sleep by twirling her hair with his fingers, as if they were joined. He was so small then that air passed through his body at a pace more urgent than soothing. But the rise and fall of his stomach connected her to nothing less than the universe itself. Jonas saved her from facing her own mortality during those long nights. Next to him, imagining herself a kite finally cut free of its string, she slept.

That perfect boy with his drowsy warm scent and hair falling on the pillow like a piece of art. Why hadn't he returned her calls?

excerpt

A SEVENTEEN-YEAR-OLD GANGBANGER MOVES WITH HIS ESKIMO MOTHER FROM LOS ANGELES TO THE REMOTE ALASKAN VILLAGE WHERE SHE GREW UP.

Sometimes We're Always Real Same-Same

BY MATTOX ROESCH



TERA CUNNINGHAM

Mattox Roesch lived in Minneapolis for ten years where he played drums in an indie rock band, designed and peddled skateboards, and founded a T-shirt printing business. His award-winning fiction has appeared in numerous magazines, including *The Missouri Review*. He and his wife now live in Unalakleet, Alaska.

Troubled Cesar leaves his gangbanging life behind in Los Angeles to help his mother reconnect with her estranged family in rural Alaska, where she hopes they both can carve out a fresh start. When Cesar arrives, he meets his college dropout cousin, Go-Boy, who believes he's part of a good world conspiracy and who bets Cesar he will stay in Alaska for a year.

Sometimes We're Always Real Same-Same is the account of two unlikely cousins and their parallel journeys through guilt and loneliness into the bonds of friendship. Set in a location like no other, the setting inevitably becomes its own character, pushing and pulling against Cesar and Go-boy as they struggle with the quirky challenges of life in Unalakleet, Alaska. With his absent father and an older brother in prison for a gang murder, Cesar is badly in need of a male role-model and the acceptance of friends and family.

In his insightful and thoroughly engaging debut, Mattox Roesch has created a fresh, appealing voice along with a wonderful cast of characters. *Sometimes We're Always Real Same-Same* tells the surprising story of a young man finding his way and his place in a world that can seem both too large and too small. What Cesar finally discovers is the power of friendship and the potential positive strength that springs from a tight-knit community. He learns the ways in which becoming a part of that community, though at times scary and restrictive, can also be fulfilling and even exhilarating.

Go parks his car in the middle of the concrete bridge again. This time we are facing the village.

"If you stay here longer than a year, you have to change your first name."

"Change it?"

"To your Eskimo name," Go says.

"But I don't want an Eskimo name."

I wonder if Eskimo names are the kind of thing that Go can just hand out without talking to anyone. It seems like something parents should decide, like something Mom should come up with. A name is such a permanent thing. A name makes the person almost as much as the person makes the name. And as we sit in Go's car on the bridge, I think about how even though I don't like the name Cesar, it was given to me by Pop, and so I accept it and can't fathom changing it.

A work truck rolls onto the bridge, maybe heading out of town to the new jail. The guy looks like an engineer from Anchorage. He pulls alongside us, slow, trying to pass, then stops. There are just a few inches between our vehicles. The guy folds in his side mirror. He rolls down his window, and Go, seeing this, rolls down his.

"You got trouble?"

Go-boy says, "No, we're just waiting."

The guy looks up and down the slough for signs of something to wait for. I look with him. He glances around the open fields in front of his truck, then he turns in his seat and looks back at the village. There is nothing happening anywhere. He asks, "For what?"

I am wondering the same thing. Go stares through the windshield, straight down the road and back into town, maybe running through a list of possible names to give me, maybe not. A kid on a bike rolls across the gravel where it curves between two homes.

Go turns back to the guy in his truck, says, "We're waiting to find out."

excerpt

FICTION

Paperback

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6x9, 336 Pages

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September

Rights: North America

MARKETING

Online promotion, including virtual tour, YouTube

Facebook and other online advertising

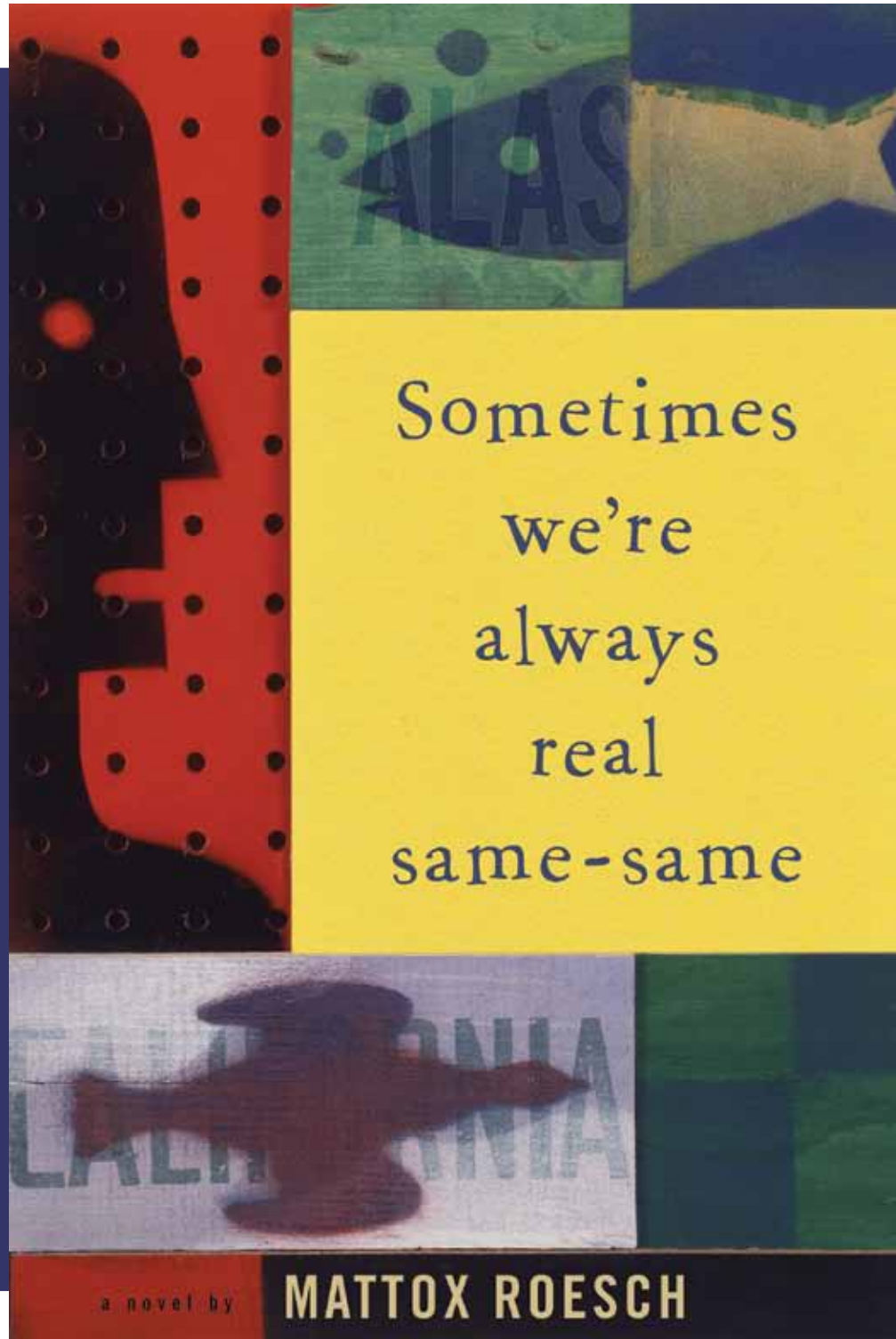
Promotional t-shirts and temporary tattoos

National publicity

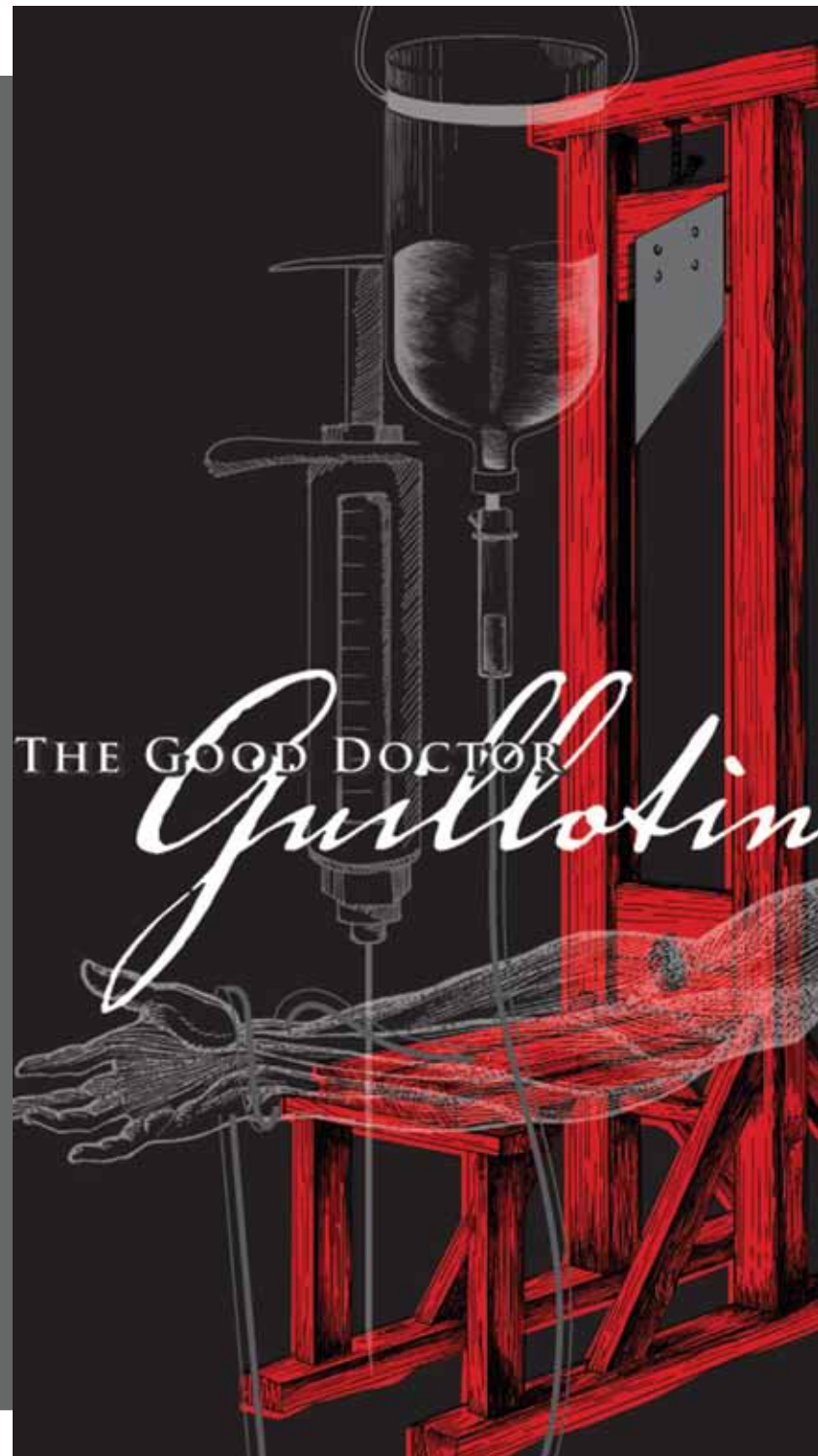
Reading Group promotion

Downloadable reading group guide

Newsletter co-op



THE LIVES OF FIVE MEN CONVERGED ON A SCAFFOLD IN PARIS ON APRIL 25, 1792—THE DAY THAT ONE OF THEM WAS BEHEADED BY A MACHINE THAT HAD BEEN THE IDEA OF ANOTHER: NATIONAL ASSEMBLYMAN AND HUMANITARIAN, DR. JOSEPH-IGNACE GUILLOTIN, A MAN CHARGED WITH HELPING TO WRITE A CONSTITUTION FOR AN UNIMAGINED WORLD.



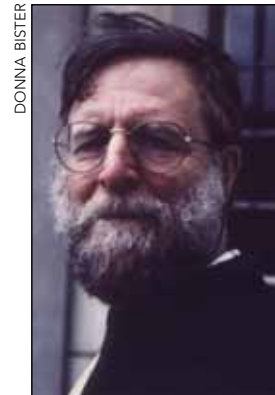
FICTION
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Rights: World

MARKETING
Online publicity
National publicity
Author Events in Vermont
Reading Group promotion
Newsletter co-op
Promotion with Estrin
backlist



The Good Doctor Guillotin

BY MARC ESTRIN



DONNA BISTER

Marc Estrin is a writer, cellist, and activist living in Burlington, Vermont. *The Good Doctor Guillotin* is his ninth published book.

The Good Doctor Guillotin follows five characters to a common destination—the scaffold at the first guillotining of the French Revolution:

Dr. Guillotin, of course, a physician and member of the National Assembly, involved in many important events, including the Tennis Court Oath.

Nicolas Pelletier, the first victim—or “patient,” as they were sometimes called, since the new beheading machine was seen as a humanitarian medical intervention in the state’s technique of dealing death.

Father Pierre, the curé who accompanies Pelletier in his last days, a man torn between his religious commitment, and an equally strong commitment to the poor and their revolution.

Sanson, the famous executioner of Paris who, 9 months later would execute the king and retire from remorse.

Tobias Schmidt, builder of the new machine, a German piano maker working in Paris, a freethinker predicting the Terror that will follow, but allowing himself to initiate it. The revolution, after all, had reduced the sale of pianos.

Various other interesting figures briefly appear: Damiens, Mozart, Mesmer, Louis XVI, the Marquis de Sade, Marat, Robespierre, Demoullins among them. The eighteenth century narrative is divided into several sections, each introduced by an essay in the author’s voice, the first on five-ness and Pentagons; a second on hope and Utopia; a third on revolutionary violence; and a fourth on capital punishment.

This is no “historical novel.” It is, rather, a fictive meditation on a contemporary conundrum using an eighteenth century drum.

Besides Versailles, there was another palace that witnessed a flight of fancy—one original flight, and then tens of thousands of impregnated others. Their sum total? Perhaps “the French Revolution.”

The Palais-Royal stands on the right bank, just north of the Louvre, with a huge garden space behind it. Cardinal Richelieu had lived there, Moliere played and died there, and later, the palace was given to the king’s cousin, the Duc d’Orléans. In 1780 the Duc gave it to his son, who, over the next few years, opened the gardens to the public and encouraged the most spectacular mix of pleasure and politics in all of Europe. The Palais, belonging to the nobility, was a privileged area that the police could not enter except by invitation. Without police, what could not go on in its arcades and above and below them? It became an enchanted place, a small luxurious city enclosed in a large one, lined with cafés filled with speechifiers, the gardens filled with swarming crowds, prostitutes low-class and high, pamphleteers and pickpockets, a daily carnival of every appetite, the cultural and political antipode—even nemesis—of the stately court at Versailles. There were singers and chess players, wig-makers and magic lantern shows, billiard parlors and lemonade stands, and the miniature cannon, astronomically situated so that at exactly noon, sunrays would fall upon a lens to light a fuse, to make a boom. As someone remarked, at the Palais, you might lose track of your morality, but at least you could set your watch.

excerpt

THE STRANGE AND MACABRE HISTORY OF THOSE FANATICS WHO WILL VIOLATE THE GRAVES OF THE MEN AND WOMEN THEY MOST REVERE, JUST TO HOLD THE TRACE OF GENIUS IN THEIR HANDS.

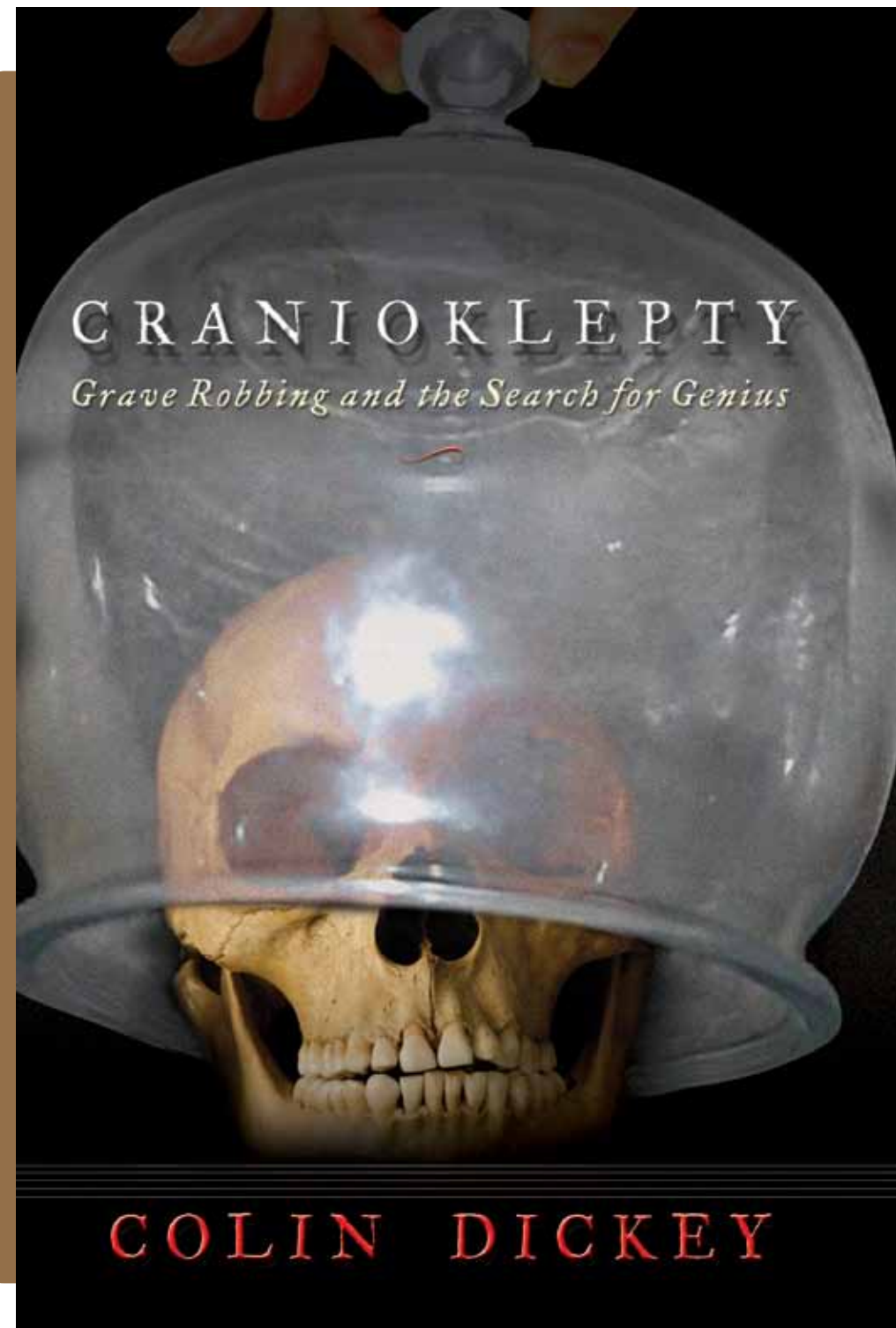
Cranioklepty

Grave Robbing and the Search for Genius

BY COLIN DICKEY



Colin Dickey lives in Los Angeles. His writing has appeared in the *Santa Monica Review*, *TriQuarterly*, *The Journal of Aesthetics and Protest*, and *Image and Narrative*.



NON-FICTION

Hardcover

ISBN: 978-1-932961-86-7

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Rights: World

MARKETING

Online promotion, including virtual tour and advertising

National publicity

National advertising

In-store display promotion

Promotional giveaways

First Serial

Author Events in California

Newsletter co-op



Beginning dramatically with the opening of Haydn's grave two days after his death in October 1820, *Cranioklepty* takes us on an extraordinary history of a peculiar kind of obsession. The desire to own the skulls of the famous, for study, for sale, for public (and private) display, seems to be instinctual and irresistible in some people.

The rise of Phrenology at the beginning of the 19th century only fed that fascination with the belief that genius leaves its mark on the very shape of the head.

The after-death stories of Franz Joseph Haydn, Ludwig Beethoven, Swedenborg, Sir Thomas Browne and many others have never before been told in such detail and vividness.

Fully illustrated with some surprising images, this is a fascinating and authoritative history of ideas carried along on the guilty pleasures of an anthology of real-after-life gothic tales.

And so, due to that most basic tenet of capitalism, the dearth of famous skulls, coupled with increasing demand, made them that much more valuable, and their theft that much more lucrative. In 1809, Carl Rosenbaum had to pay only twenty-five gulden to secure a gravedigger's help; in 1827 those interested in Beethoven's head were willing to go as high as 1,000 gulden.

A few rare skulls could be had through legal channels. When the German poet and philosopher Friedrich Schiller's body was exhumed in 1826 twenty-one years after his death, the Duke Carl August had the skull mounted on a velvet cushion in a glass case and displayed in his library. In order to keep the Duke from being confused with the religiously superstitious or macabre treasure-hunters, much was made of the fact that the skull was to be kept in the library—the proper place for a skull of genius, which could be read phrenologically, almost as if it were another book on the shelf. As a private, special book, it was not for everyone. As the director of the Duke's library put it, the skull was only to be made available to those "of whom one can be certain that their steps are not governed by curiosity but by a feeling, a knowledge of what that great man achieved for Germany, for Europe, and for the whole civilized world."

If anyone had that feeling, it was this librarian, no less than Johann Wolfgang von Goethe, who would become the bedrock on which much of Germanic literature was based. Either way, after a year the Duke got nervous about the skull and ordered it reinterred with the body. Respectable sources simply could not be relied on; if you wanted a skull, you had to steal it yourself.

excerpt

WITH ITS DIVERSE CAST OF CHARACTERS AND ITS PORTRAIT OF LIFE AFTER WAR, *THE EVOLUTION OF SHADOWS* IS A PENETRATING PORTRAIT OF THE MOMENTS WHEN LOVE FAILS US AND THE MANY WAYS THAT WE FAIL LOVE.

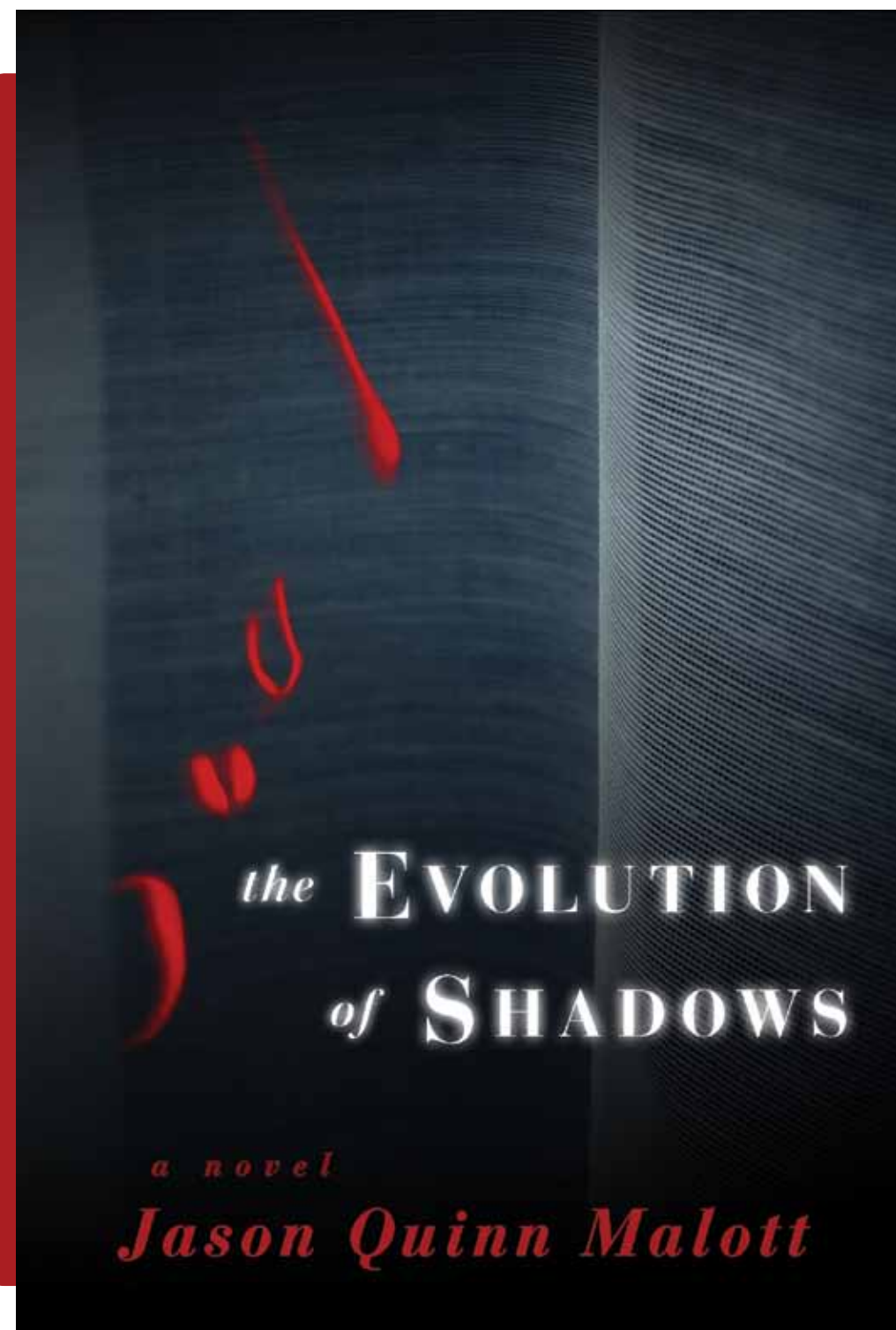
The Evolution of Shadows

BY JASON QUINN MALOTT



TROY DILPORT

Jason Quinn Malott is the publisher of the online literary journal "The Project for a New Mythology (www.pfanm.com)."
The Evolution of Shadows is his first novel.



FICTION

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MARKETING

Book Trailer
 Online publicity and advertising
 Twitter campaign
 National advertising
 National publicity
 Author events in the Midwest
 Downloadable reading group guide
 Newsletter co-op



In July of 1995, the news photographer Gray Banick disappeared into the Bosnian war zone and doing so took away pieces of the hearts of three people who loved him: Emil Todorovi, his interpreter and friend; Jack MacKenzie, his mentor who taught Gray to hold his camera steady between himself and the worst that war presents; and Lian Zhao who didn't have the strength to love him as he wanted her to.

Now, almost five years later, they have gathered in Sarajevo to find out what happened to Gray, the man who had taught them all what love is.

Each driven character in this novel believes fully that there is a love strong enough to sustain them, even in the extreme of circumstances of war. But each time they have uncovered a glimpse of such a thing, they have failed tragically love itself.

Or, to see it another way, this is a novel about how love fails us every time—or almost every time.

Lian hears the wind in the trees outside and the creak of the house as its timbers contract in the cool night. The sound fades and comes back like the false sound of the ocean in a seashell. She lies in the small bed the same way she did as a child, her arms crossed over her chest and the arches of her feet pressed together. It's the position of a corpse, and she once thought it would fool the ghosts into believing she was already dead.

She tries not to think of Emil downstairs. He has told her he is sometimes unable to sleep and she shouldn't be concerned by the sound of him pacing the house, but she can't hear anything that sounds human. Only the wind and the creaking house. She tries to think of Gray, the man she has come to find. The way his voice sounded in the morning. The smell of his body, like a warm orange. Even in the dark she can see the small box in the corner of the room that holds Gray's belongings, which Emil has given to her. The journal. The binder full of photos of her. Some clothes she had held to her face the first night, searching for the ghost of his scent. This is how she pulls back from the sounds of the house and drifts to sleep, her hands turning cold against her chest.

Downstairs, Emil prowls, a prisoner of his memories. At night, with the silent accusation of her presence in the house, he feels as if he is constantly breaking the surface of water, exploding air out of his lungs and sliding underneath again. He counts his steps as he paces. It's nine steps across the main room as he moves around the furniture and past the green-painted wall where his uncle was shot. He steps into the kitchen, over the place where his father's blood had collected in the low spot by the entry, and takes another nine steps to the door that opens onto the small, dark garden behind the house. Beyond the garden are five grave markers, the dark silhouettes rising up from the ground. Sometimes he dreams there is a sixth. The one for Mira.

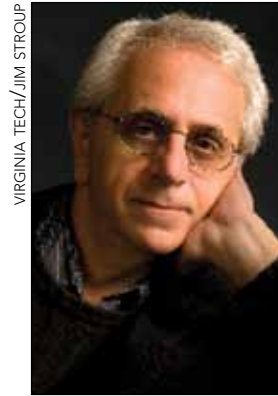
He turns, goes back nine steps across the kitchen to the main room. Nine steps to the front door, which he opens as if expecting the dead. There is only the night air. The smell of dry grass and the faint, old smell of death

excerpt

A YOUNG WOMAN, HER FAMILY, AND HER LOVER ALL FIND THEIR CHARACTERS TESTED AND THEIR LIVES ALTERED BY ACTS OF VIOLENCE AND THE LOSS OF LOVED ONES.

Saint John of the Five Boroughs

BY EDWARD FALCO



VIRGINIA TECH/JIM STROUP

Edward Falco grew up in Brooklyn and teaches at Virginia Tech in Blacksburg, Virginia, where he is director of the MFA program in Creative Writing. He is the prize-winning author of several books including his new and selected stories, *Sabbath Night in the Church of the Piranha* and, most recently, the highly acclaimed novel *Wolf Point*.

When 22-year-old Avery Walker, a senior at Penn State, meets Grant Danko, a 37-year-old performance artist from Brooklyn whose stage name is Saint John of the Five Boroughs, her life changes radically as she leaves college to live with Grant in Brooklyn and pursue a life as an artist. Worried about Avery, her mother, Kate, and her aunt, Lindsey, and Lindsey's husband, Hank, travel to Brooklyn, where they all face a crisis of their own and make life-altering choices.

Grant is an angry guy with a curiously attractive personality and a coterie of bright, artistic friends. He's used his good looks and his accomplishments, and the accomplishments of those friends, to get by while he works hauling stolen goods for his gangster uncle. He carries dark secrets that have caused his life to go off the rails. Grant is about as lost as a man can get, adept at making wrong choices. But when he finally faces his explosive moment of truth, something extraordinary happens.

Saint John of the Five Boroughs is beautifully turned—a stunning and layered novel about the effects of violence, both personal and cultural, on its characters' lives. It's about the way violence twists character, but also about the possibilities for redemption and change, for achieving a kind of personal grace. Edward Falco once again proves to be a master of urgency and suspense, of events careening out of control, as he brilliantly explores why we make the choices we make—both the ones that threaten to destroy our lives, and those choices that might save us.

Across the street, the white door that read *Bright Red Door* looked back at her as if it represented a secret message she couldn't quite interpret, God talking to her in puzzles and parables; then Grant pulled up in a yellow cab, startling her, since he rarely took cabs. He got out of the backseat, busy slipping his wallet into his pocket; at the bench, he leaned down to kiss her and then stood back a moment to look her over. "You're gorgeous," he said. "Where'd the dress come from?"

Avery said, "You're late. Dinner and arriving in a cab? Have we come into money?"

Grant took her hand and pulled her up. "We have," he said, "as a matter of fact. A work bonus."

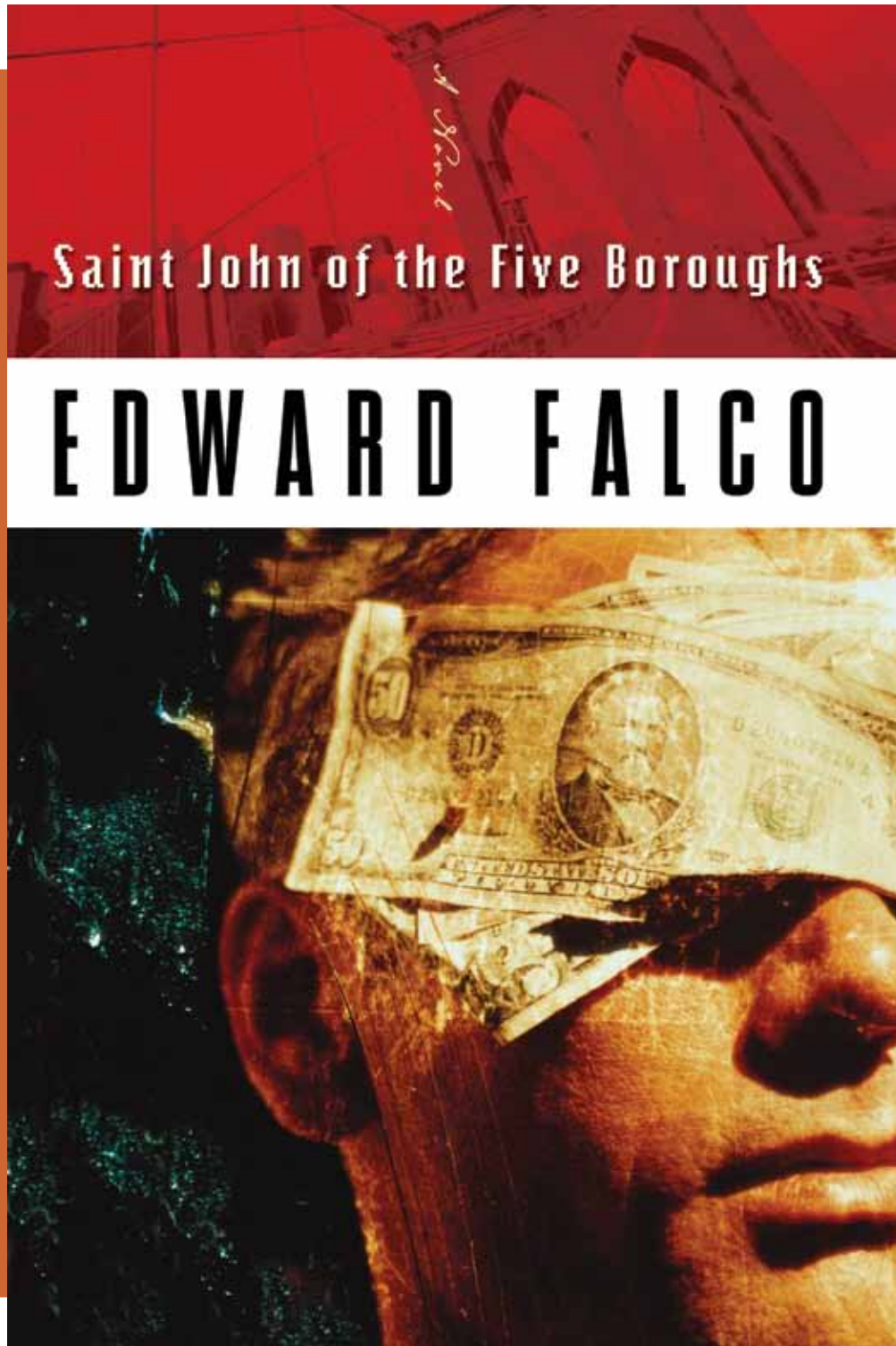
Inside Enid's, they stood quietly side by side near the entrance and waited to be seated. Across the room, a girl in a miniskirt crossed her legs in an ancient photo booth, the curtain pushed aside, an *Out of Order* sign taped next to her head. Avery looked up at the tin ceiling, at a shelf dangling from the rafters, holding a junked receiver, its wires connected to nothing; at a big curving-arrow liquor sign that had obviously once hung outdoors and now added to the flea-market atmosphere of the decor, as did the gold-sequined camel hanging on a wall with peeling paint. Grant said, "I'm hungry," and then, as if his wish had conjured her up, a pretty girl in a granny dress appeared, led them to an open table, and dropped two menus in front of them. Grant watched the girl walk away. "I'm getting the meat loaf," he said. "It's good here."

Avery held the menu to her breast, her hand over her heart as if pledging allegiance. She said, "Guess who paid me a visit at work today?"

"Who?" Grant looked up from the menu.

"My mother," Avery said, her face a mix of shock and wonder.

excerpt



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The Last Prince of the Mexican Empire

BY C. M. MAYO

The Last Prince of the Mexican Empire is a sweeping historical novel of Mexico during the short, tragic, at times surreal, reign of Emperor Maximilian and his court.

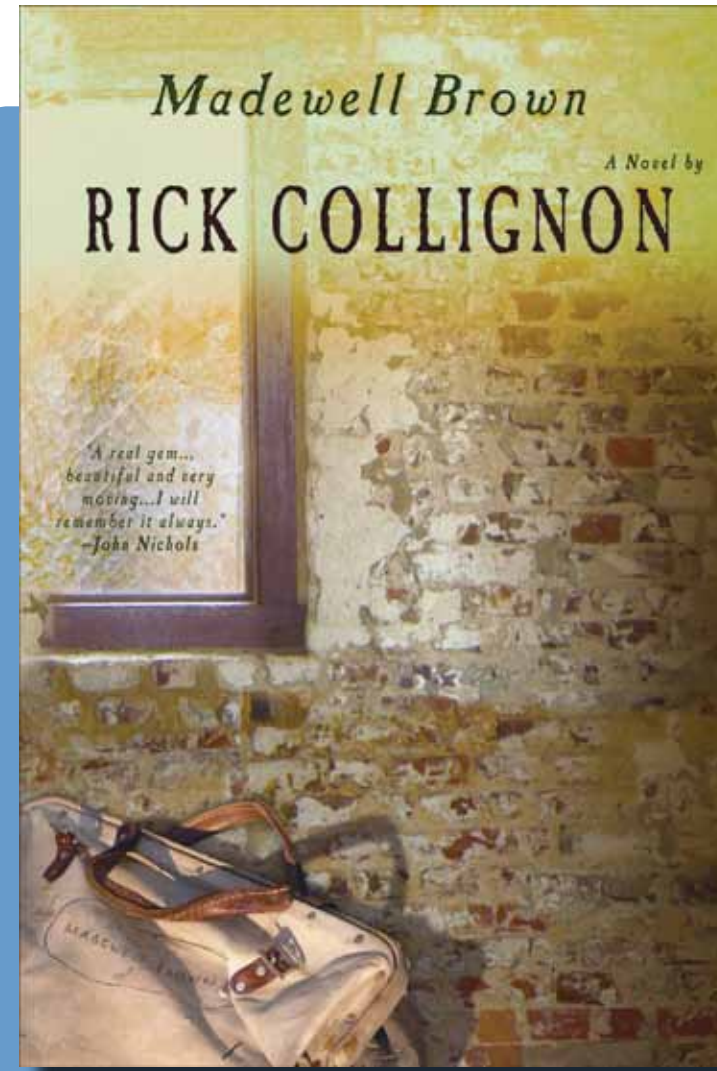
Even as the American Civil War raged north of the border, a clique of Mexican conservative exiles and clergy convinced Louis Napoleon to invade Mexico and install the Archduke of Austria, Maximilian von Habsburg, as Emperor. A year later, the childless Maximilian took custody of the two year old, half-American, Prince Agustín de Iturbide y Green, making the toddler the Heir Presumptive. Maximilian's reluctance to return the child to his distraught parents, even as his empire began to fall, and the Empress Carlota descended into madness, ignited an international scandal.

This lush, grand read is based on the true story and illuminates both the cultural roots of Mexico and the political development of the Americas. But it is made all the more captivating by the depth of Mayo's writing and her understanding of the pressures and influences on these all too human players. Her prose makes the reader taste the foods, smell the spices and flowers and feel the heat of Mexico. Mayo writes for the senses. And for the ages. *The Last Prince of the Mexican Empire* is a story both sweeping and intimate, of geopolitics, the glamour of royalty, and the grit of military command, of the arrogance of power, the dark labyrinths of ambition, and, above all, of a child who was not, in the end, a prince, but a little boy who belonged to his parents.

C. M. Mayo has been living in and writing about Mexico for many years. Her story collection, *Sky Over El Nido*, won the Flannery O'Connor Award for Short Fiction. She is also the author of a widely acclaimed travel memoir and is an avid translator and editor of contemporary Mexican literature.



TERESA CASTRACANE



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Madewell Brown

BY RICK COLLIGNON

As recorded in Rick Collignon's second novel, *Perdido*, a tall black man with one arm longer than the other walked into Guadalupe, New Mexico one morning about 50 years ago, stayed pretty much to himself for seven years, and then walked back out of town. No one knew who he was or what became of him.

Now, as his last act, an old man named Ruffino Trujillo tells his grown son Cipriano a story about what became of the black man. After Ruffino's death, Cipriano discovers an old canvas bag bearing the name of Madewell Brown. Inside are a hand-carved doll, an old blanket, an unlabeled photo of a Negro League baseball team, and a small, yellowing envelope that was never posted. Thinking it the least he can do, Cipriano mails the letter. When it arrives in Cairo, Illinois, it comes into the hands of a young woman named Rachael, who believes it is from her lost grandfather. She believes this because of all that she's been told by the raggedy old man who taught her everything: Obie Poole, who was Madewell's friend and the orphaned Rachael's anchor, the man who gives this eloquent novel its authentic sense of history lived.

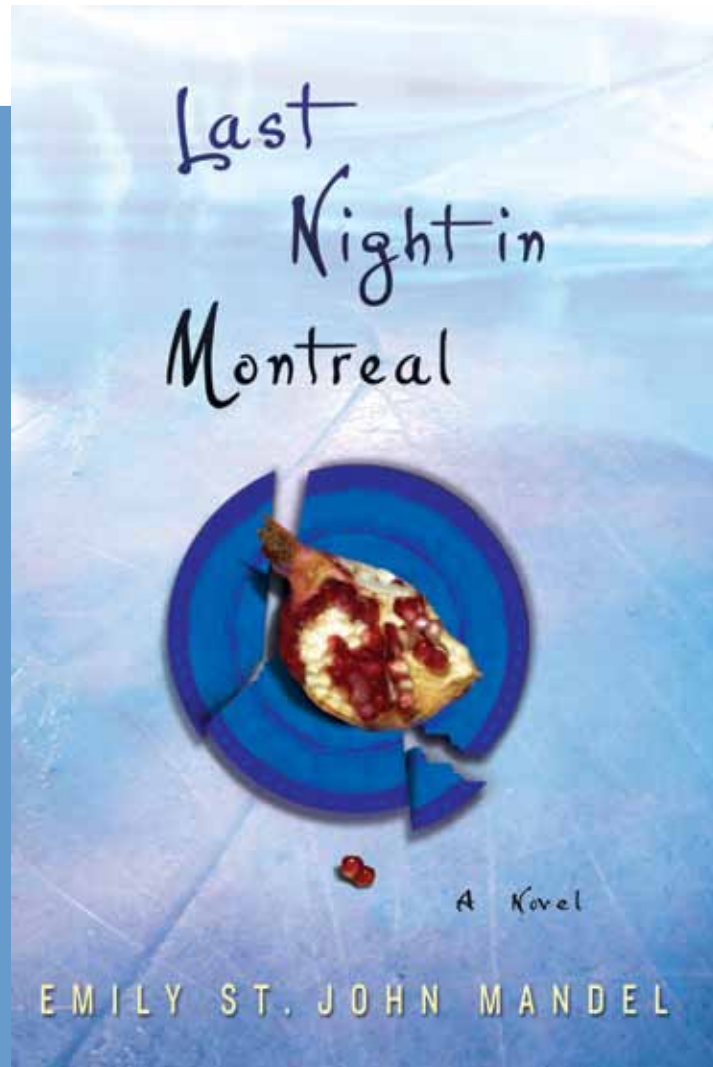
"Collignon knows Northern New Mexico, the land and its people, like the back of his hand. His writing is exquisite and his characters will touch your heart."
 —Susan Wasson, Bookworks Bookstore

For *The Journal of Antonio Montoya*, see page 4

Rick Collignon is the author of three prior novels: *The Journal of Antonio Montoya*, *Perdido*, and *A Santo in the Image of Cristóbal García*. Originally from the Chicago area, he has lived in northern New Mexico for over 30 years.



LAURA SHIELDS



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Last Night in Montreal

BY EMILY ST. JOHN MANDEL

Lilia Albert has been leaving people behind for her entire life. She spends her childhood and adolescence traveling constantly and changing identities. In adulthood, she finds it impossible to stop. Haunted by an inability to remember her early childhood, she moves restlessly from city to city, abandoning lovers along the way, possibly still followed by a private detective who has pursued her for years. Then her latest lover follows her from New York to Montreal, determined to learn her secrets and make sure she's safe.

Last Night in Montreal is a story of love, amnesia, compulsive travel, the depths and the limits of family bonds, and the nature of obsession. In this extraordinary debut, Emily St. John Mandel casts a powerful spell that captures the reader in a gritty, youthful world—charged with an atmosphere of mystery, promise and foreboding—where small revelations continuously change our understanding of the truth and lead to desperate consequences. Mandel's characters will resonate with you long after the final page is turned.

"Has left me completely dazzled."
 —Emily Crowe Odyssey Bookshop

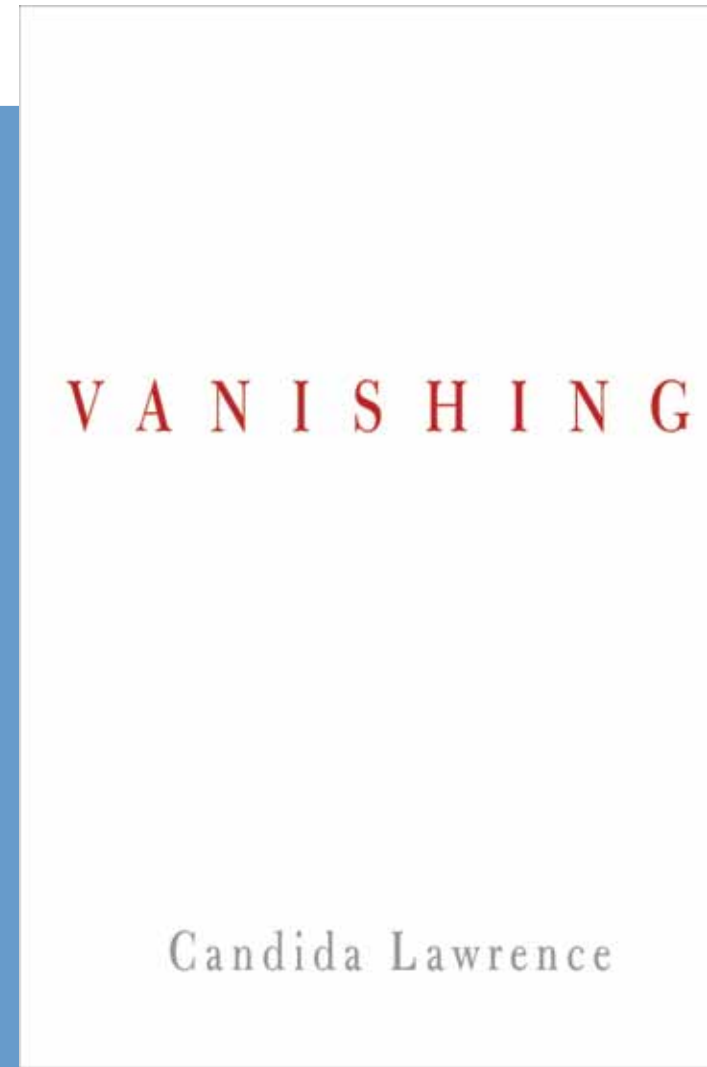
"One of the best debut novels I've read in years."
 —Pat Brown, Vroman's

"A rare achievement, a gripping, mysterious and original literary novel...Her style & sensibilities remind me of the early novels of Michael Ondaatje, and I hope her career is as brilliant."
 —Rich Rennicks, Malaprop's



KEVIN MANDEL

Emily St. John Mandel was born on the west coast of British Columbia, Canada, in 1979. She studied dance at The School of Toronto Dance Theatre and lived briefly in Montreal before relocating to New York. She lives in Brooklyn.



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Vanishing

BY CANDIDA LAWRENCE

There is no more revelatory a memoirist at work today than Candida Lawrence. Her three earlier volumes have chronicled her life underground with the two children she snatched from their custodial father and her battle with cancer in a poisoned world. *Vanishing* is an honest chronological sequence of personal reflections covering all of a singularly uncommon life.

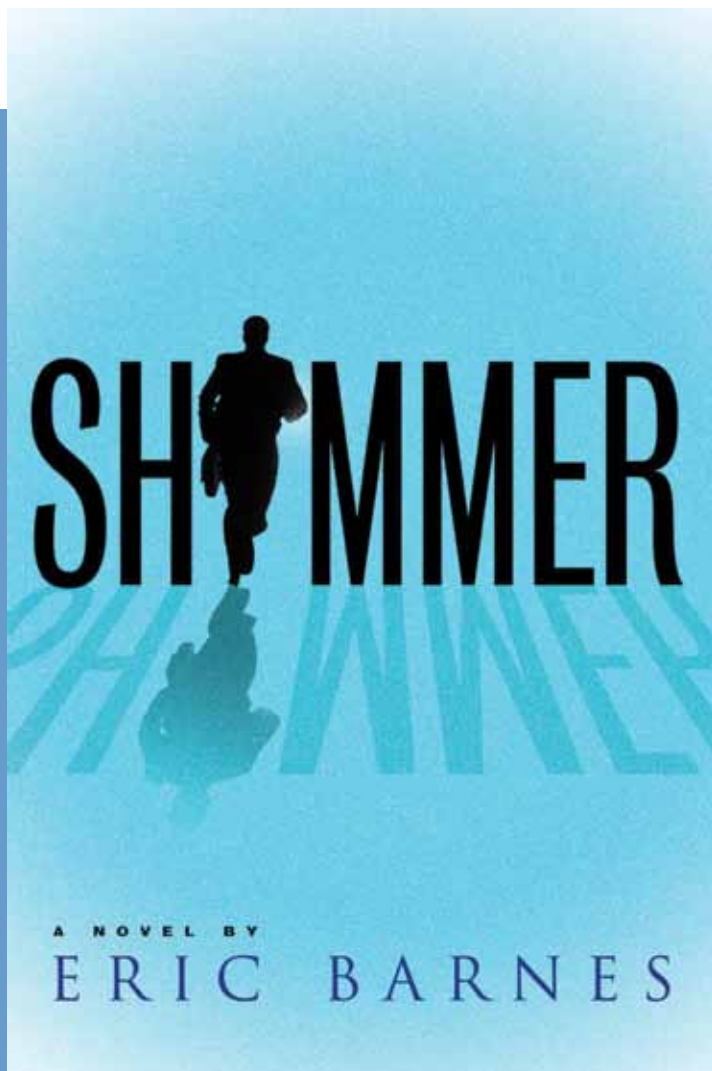
In this new collection Lawrence addresses an array of subjects with an eloquent, understated honesty that reveals her heart and her mind and her resistance to expectation. By the end, what comes clearest in *VANISHING* is the author's sense that modernity has separated us from our most real emotions and from the most sensible attachments.

As always, Lawrence's writing is filled with smart, gentle anger, sweet sadness, and the most private sense of what is vital and important.

Candida Lawrence works with five manual typewriters, and it is too late for her to change. The author of three previous memoirs—*Reeling & Writhing*, *Change of Circumstance*, and *Fear Itself*—she says that her writing is her biography, all there is. She lives in Mill Valley, California, and is founding editor of *Memoir (and)*.



EMILY HAWTHORNE



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Shimmer

BY ERIC BARNES

In just three years, CEO Robbie Case has grown Core Communications, a data technology company, from 30 people to over 5,000. Now a \$20 billion company made legendary by its sudden success, Core is based on a technology no other company can come close to copying, a revolutionary breakthrough known as "drawing blood from a mainframe." And Robbie, its 35-year-old CEO, is acclaimed worldwide for his vision, leadership and wealth.

Except that all of it is based on a lie. The technology doesn't work, the finances are built on a Ponzi scheme of stock sales and shell corporations, and Robbie is struggling to keep the company alive, to protect the friends who work for him and all that they've built. Each day, Robbie tries to push the catastrophe back a little further, while his employees believe that they are all moving closer to "grace," the day their stock options vest, when they will be made rich for their faith and loyalty and hard work. The details of the lie are all keyed into a shadowy interface that Robbie calls Shimmer, an omniscient mainframe that hides itself, calculates its own collapse, threatens to outsmart its creator and to reveal the corporation's illegal, fragile underpinnings.

A breathless debut novel that charges the atmosphere with suspense and surprise and delivers complex characters you can root for in spite of their flaws, Shimmer is Robbie's race against the truth.

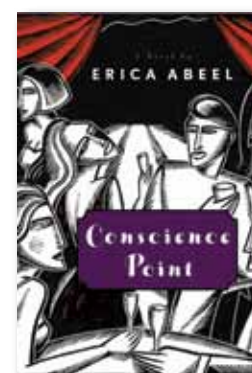
"I haven't been able to get the people in the book out of my head.... Beautifully written, quiet and intense...absolutely riveting."
 —René Kirkpatrick, Third Place Books

"A marvelous debut! A relevant story that is a page-turner and an anti-hero character you will not soon forget...has elements of depth and surprise that are refreshing among today's predictable novels."
 —Christina Meek, Davis-Kidd Booksellers



BRAD JOHNSON

Eric Barnes is the publisher of the *Daily News in Memphis* and of *The Memphis News*. He was formerly COO of a communications corporation, a reporter and editor. He grew up in Washington and Alaska, working construction and in the fisheries, and has an MFA from Columbia University. This is his first novel.



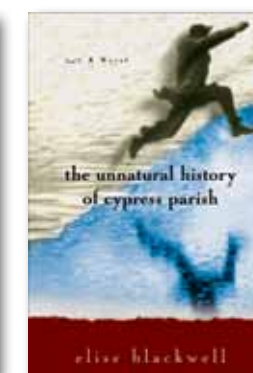
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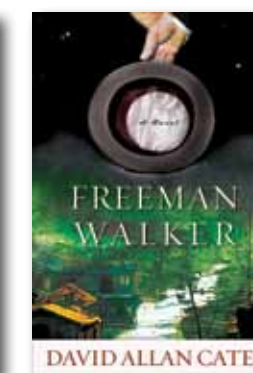
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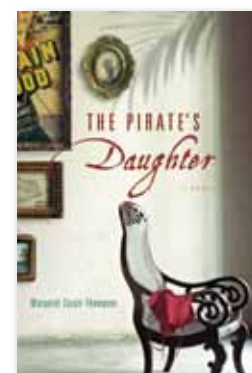
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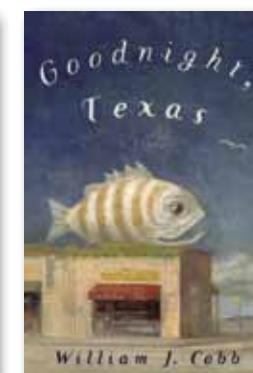
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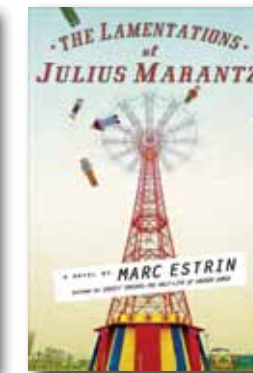
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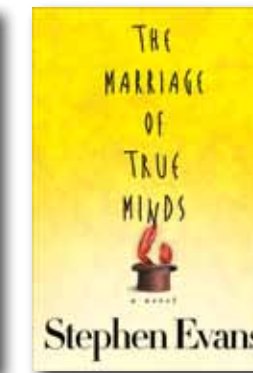
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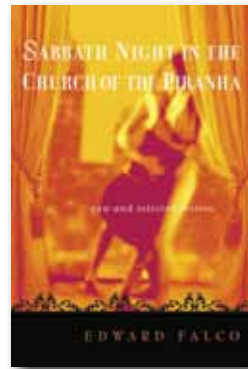
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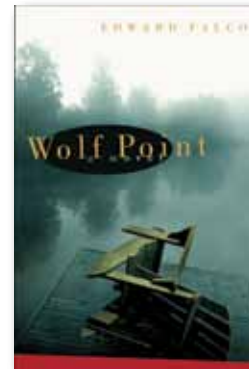
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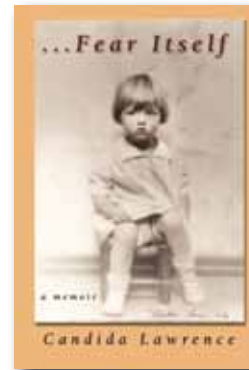
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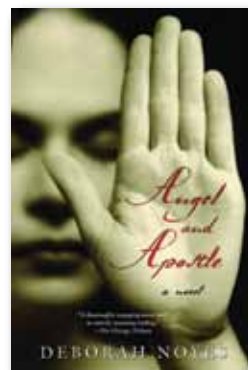
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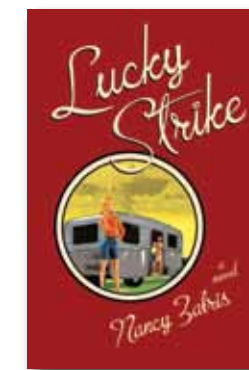
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