

Unbridled Books

Spring 2009



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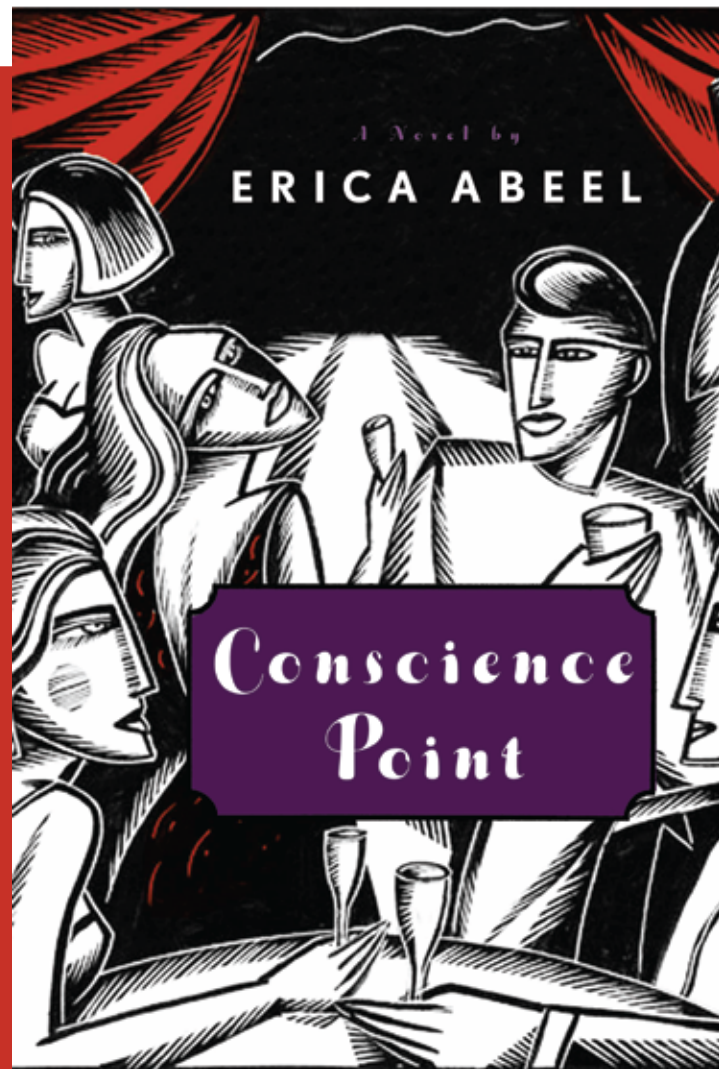
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Conscience Point



BY ERICA ABEEL

Madeleine Shaye has a successful dual career as a concert pianist and TV arts correspondent, a great relationship with her grown daughter, and a love affair that is the envy of friends. She believes she has all the luck. But her blissful life suddenly unravels in this genre-bending novel about a mysterious love with two faces, a shocking betrayal, and the passion to reclaim old dreams.

"Adolescent idealism, sensual satisfaction, and sexual awakening are a powerful mix...a Yankee Brideshead Revisited."
—*Boston Globe*

"Think Waugh's *Brideshead*, Dickens's *Bleak House*, and Bronte's *Wuthering Heights*. Could more drama be packed into one book?"
—*East Hampton Star*

"Erica Abeel's *Conscience Point* is very sharp indeed... funny and sexy and smart...you'll fly through it."
—Alan Furst, author of *The Spies of Warsaw*

"The plot crescendoes to a melodramatic height as dark secrets are revealed and various betrayals come to light. Abeel manages to tie together those strands in a way that's satisfying.... Maddy is a highly appealing protagonist..."
—*more.com*

"Abeel's fifth novel is an engaging read with plot twists and complex characters....Echoing Evelyn Waugh's *Brideshead Revisited*...this is ultimately a story about retaking the road not taken and reclaiming one's purpose in life."
—*Library Journal*

"...entertaining...engrossing sympathetic story..."
—*Booklist*

FICTION

Paperback

ISBN:
978-1-932961-70-6

\$14.95

6x9, 272 Pages

Carton Quantity: 24

May

PROMOTION

Online publicity

Reading group promotions

Downloadable shelf talker

Downloadable reading group guide

HISTORY • Hardcover • 2008 • ISBN: 978-1-932961-53-9

Erica Abeel is the author of four books, including the acclaimed novel *Women Like Us*, *The Last Romance*, *I'll Call You Tomorrow* and *Other Lies Between Men and Women*, and *Only When I Laugh*, a memoir. A former dancer, Abeel was until recently a professor of French literature at City University of New York. She currently writes film reviews, features and blogs for online film magazines.



ELENA SEIBERT

The Wonder Singer

BY GEORGE RABASA



The Wonder Singer is an operatic literary caper about one young writer's manic ambition. The ghostwriter's best chance at fame almost disappears when his Diva dies suddenly in her bath. His solution is to steal the tapes, liberate the Diva's aging husband, and write the autobiography on the run.

"A gem....Sophisticated structurally and thematically, "The Wonder Singer" is also somehow humble, a quick read that, with its clear prose and impeccable pacing, seduces us into plot... like a great aria, it stays with you."
—*The Cleveland Plain-Dealer*

"...the Wonder Singer holds her fans, and readers, in thrall with a tale that incorporates all of life's notes, the high and the low."
—*Minneapolis Star-Tribune*

"Rabasa ...utilizes the story-within-a-story technique, effectively giving a historical feel to a contemporary novel. Readers not only learn about the Spanish civil war and the training regimen of the operatic voice but are also offered a glimpse into the soul of a writer honing his craft."
—*Library Journal*

"An engaging exploration of the power of art."
—*Booklist*

"A storytelling beauty perfect for a relaxing weekend...a pure joy for the reader's senses."
—*Metro Spirit*

"Gorgeously written...poignant."
—*curledup.com*

FICTION

Paperback

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978-1-932961-69-0

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PROMOTION

Online publicity

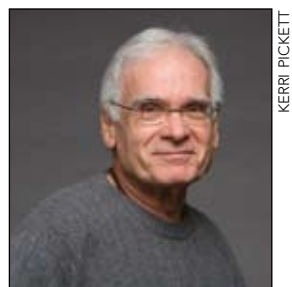
Reading group promotions

Downloadable shelf talker

Downloadable reading group guide

HISTORY • Hardcover • 2008 • ISBN: 978-1-932961-56-0

George Rabasa's collection of short stories, *Glass Houses*, received The Writer's Voice Capricorn Award for Excellence in Fiction and the Minnesota Book Award for Short Stories. His novel *Floating Kingdom* received the Minnesota Book Award for Fiction. And his most recent novel, *The Cleansing*, was named a Book Sense Notable. His short fiction has appeared in literary magazines such as *Story Quarterly*, *Glimmer Train*, *The MacGuffin*, *South Carolina Quarterly*, *Hayden's Ferry* and *American Literary Review* and in several anthologies. Rabasa was born in Maine, was raised in Mexico, and now lives in Minnesota.



KERRI PICKETT

AN EPIC NOVEL ABOUT A FAMILY TORN APART IN THE STRUGGLE-TO-THE-DEATH OVER THE DESTINY OF MEXICO.

The Last Prince of the Mexican Empire

BY C. M. MAYO



TERESA CASTRACANE

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.

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.

On the first Sunday of August, after the mass in Doña Juliana's drawing room, and after the apple pie and whipped cream, and after Doña Juliana, leaning heavily on the arm of her old cook, had gone back downstairs, Father Fischer made his proposition.

Angelo thought he must have misheard. "Maximilian wants to do what?"

Father Fischer smiled greasily as he repeated: "His Majesty desires to bring your son, Agustín, under his tutelage."

A mammoth might have crashed through the ceiling and flattened the piano to splinters. Angelo opened his mouth, but he could not form words. He found himself standing, but his knees felt suddenly uncertain; he put a hand on the edge of Alicia's chair. Alicia, however, lit up like a Christmas tree.

"Our Agustín would go to Chapultepec Castle? With Their Majesties?"

Father Fischer continued, "His Majesty would assume the responsibility of his education. He would also assume your nephew Salvador's education in France."

Pepa said, "We would all be made Highnesses, with the titles of Prince and Princess." Pointedly, looking first at Agustín Gerónimo and then at her two younger brothers, she repeated, "All."

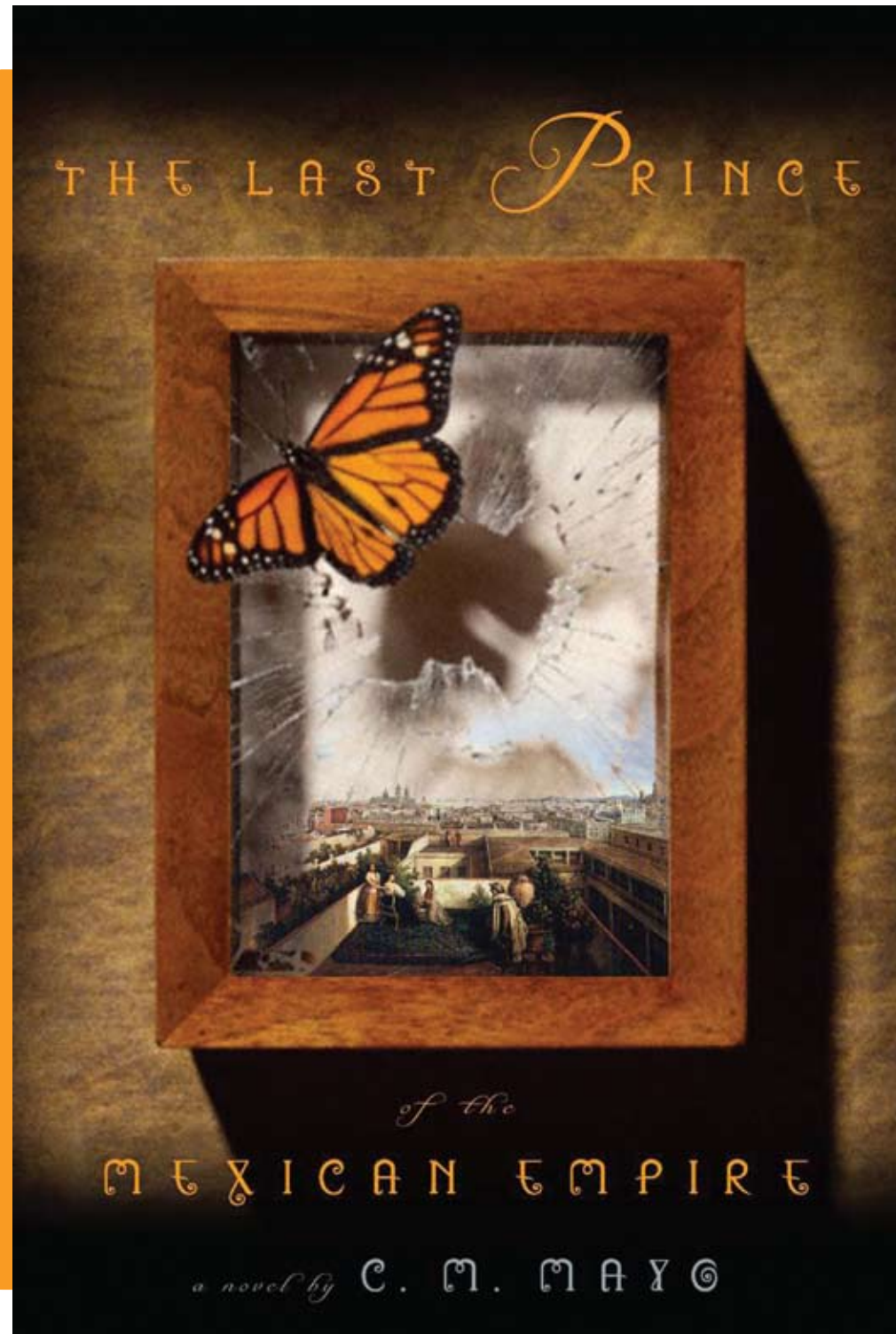
Father Fischer said, in his oily way, "Dear sir, you might consider it as the palace taking your esteemed family under its—" he looked to the ceiling as if there the words were a-fluttering—

"Special protection," Pepa said.

"N-- no!"

"Well, that's that." Agustín Gerónimo turned to Pepa. "Tough potatoes."

excerpt



FICTION

Hardcover

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\$26.95

6x9, 448 Pages

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May

Rights: World English

MARKETING

Nationwide review coverage

International review coverage

NPR campaign

Online publicity, including networking through author website

First serial

Off the book page coverage, including in travel publications

Downloadable shelf talker

Downloadable reading group guide

Author tour (DC, CA, TX, NM, AZ)

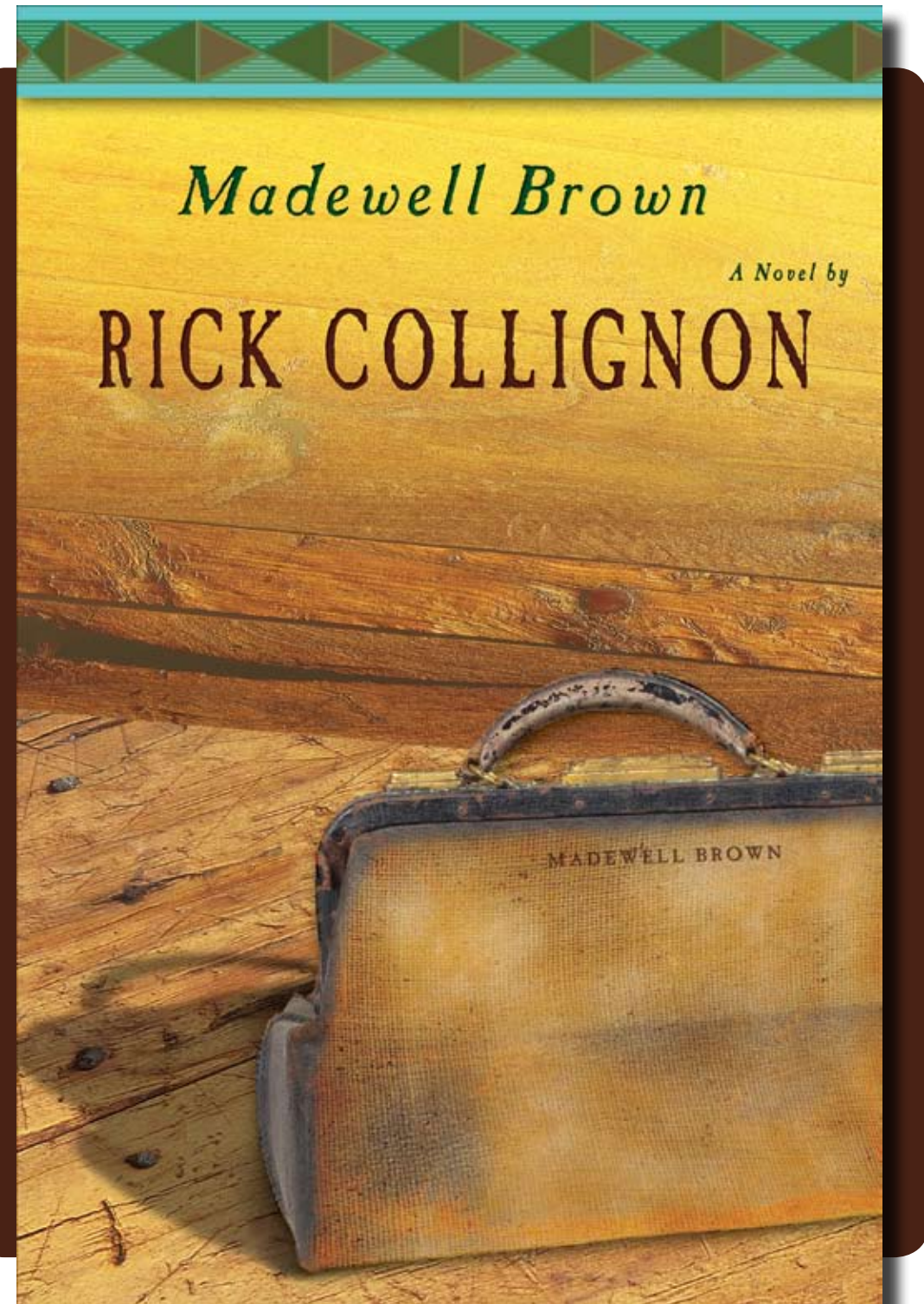
Advertising



THE DISAPPEARANCE OF A MYSTERIOUS BLACK MAN FROM A VILLAGE 50 YEARS AGO BECOMES THE QUEST BY A YOUNG WOMAN IN ILLINOIS AND A SOLITARY MAN IN NEW MEXICO TO UNCOVER THE STORIES OF THEIR FATHERS.

Madewell Brown

BY RICK COLLIGNON



FICTION

Hardcover

ISBN: 978-1-932961-65-2

\$23.95

5-1/2x8-1/4, 224 pages

Carton Quantity: 24

May

Rights: World

MARKETING

Nationwide review coverage

Online publicity

Author tour (NM, CO, AZ)

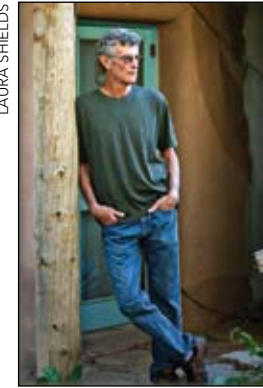
Downloadable shelf talker

Downloadable reading group guide

Advertising in major Southwest and Western markets, including magazines and websites



LAURA SHIELDS



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.

"Collignon writes with a plain yet evocative (and often moving) style that's sure to appeal to fans of Tony Hillerman and Sherman Alexie."—*Publishers Weekly*

"Driven by Collignon's decisive prose, his strong characters and his deep knowledge of New Mexico folklore, *Perdido* is a one-sitting read, a novel that captivates and surprises all the way to its chilling end."—*The New York Times Book Review*

"Mr. Collignon has created a distinct and meaningful world."—*Atlantic Monthly*

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.

Drawn magically forward on Rick Collignon's direct and haunting prose, we follow Rachael to Guadalupe in search of her own identity and we watch as Cipriano tries to make sense of the story his father told him about a dead man who didn't belong there.

This fourth installment in Collignon's beloved Guadalupe series is as magical as its predecessors, as emotionally honest, as surprising — and it firmly establishes Rick Collignon as a master American storyteller.

The day Rufino Trujillo was to die of a bad heart, he was standing before the window in his kitchen, drinking his morning cup of coffee.

He was still wearing his long underwear. They were stained around the crotch and hung loose and baggy on his scrawny frame. His head was bare, and his hair was flattened down from sleep. On his feet was a thick pair of woolen socks, and both heels stuck out through gaping holes. They were the only gift he had ever received from his wife, Reycita, who had long ago abandoned him and the village of Guadalupe.

Outside, a soft haze of heat and dust from yesterday's wind hung above the valley. It hadn't rained in weeks, and the lack of moisture had dried up Rufino's yard, leaving the ground hard and cracked and bare. It had been so dry that the leaves on the cottonwoods behind his shed were yellowed and brittle. Even so early in the morning, he could feel a warm draft brushing against the backs of his hands.

Rufino took a small sip of coffee and then rubbed the palm of his hand on the pane of glass. He bent his head stiffly and gazed across the yard at his shed. The door was half open, the bottom edge of it stuck in old mud. A flap of roofing paper hung loose off one eave.

"It's all your fault my life is like this," Rufino muttered. He drank a little more coffee, thinking that everyone he had ever cared about had left him. The only one who hadn't was a nigger he didn't even know, let alone like. Rufino's face was so close to the window now that the panes of glass had begun to fog. He rubbed it clean with his elbow and peered out at the shed again. A surge of anger went through him.

"I don't even remember your name no more," he spat out. But in truth, even after fifty years, Rufino could see each letter of the black man's name, Madewell Brown, burnt into the top of his canvas bag.

excerpt

A HYPNOTIC DEBUT NOVEL ABOUT A YOUNG WOMAN WITH A MYSTERIOUS PAST AND A PENCHANT FOR DISAPPEARING.

Last Night in Montreal

BY EMILY ST. JOHN MANDEL



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.

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 with 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.

"I was caught and held by the small and large mysteries sprinkled throughout...then sorry to see the book end."

—Jenn Northington, The King's English Bookshop

"A strangely beautiful book...easy for me to fall into."

—Stephanie Anderson, Moravian Book Shop and bookavore.com

No one stays forever. On the morning of her disappearance Lilia woke early, and lay still for a moment in the bed. It was the last day of October. She slept naked.

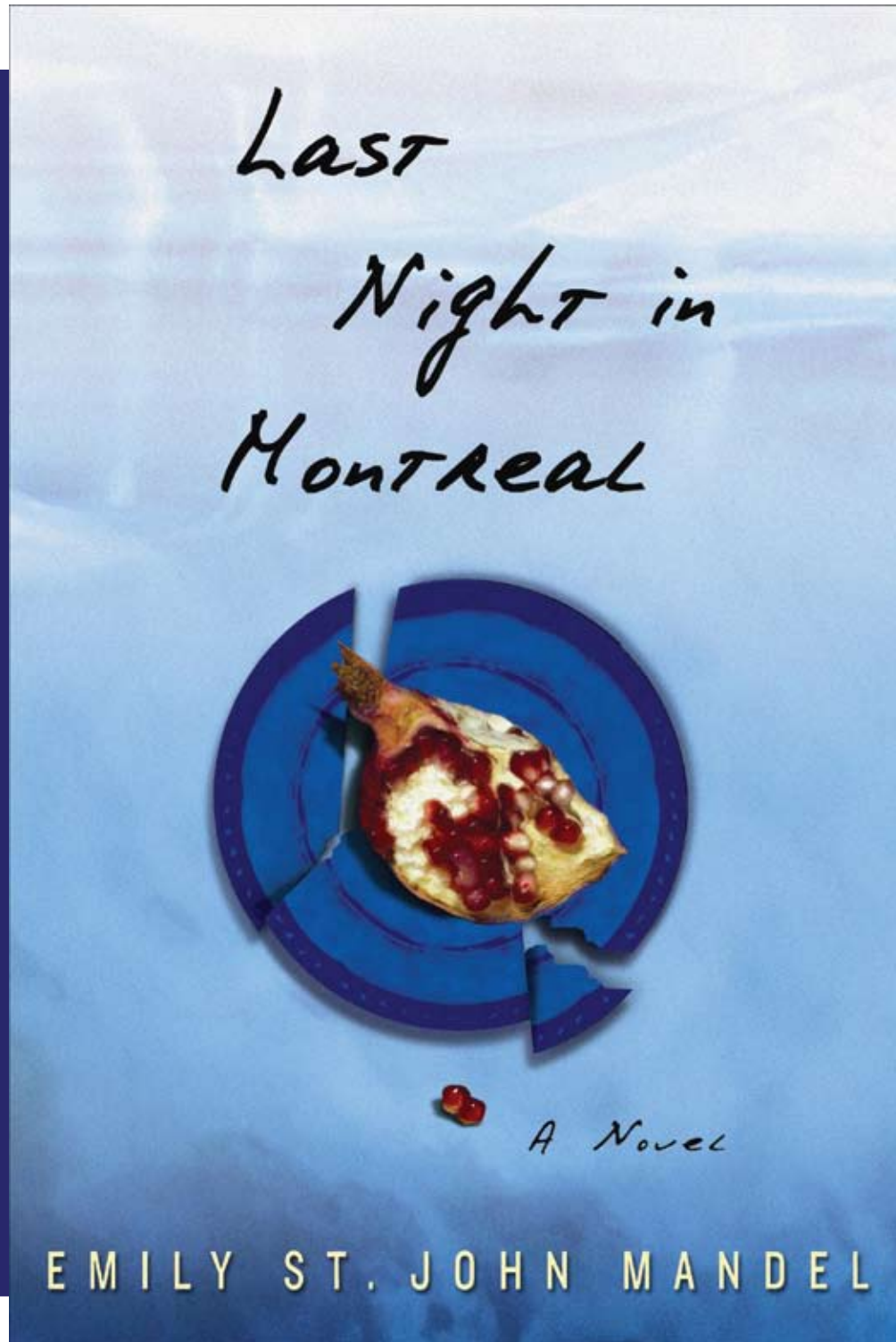
Eli heard the sounds of awakening, the rustling of the duvet, her bare footsteps on the hardwood floor, and she kissed the top of his head very lightly en route to the bathroom—he made an agreeable humming noise but didn't look up—and the shower started on the other side of the almost-closed door. She stayed in the shower for forty-five minutes, but this wasn't unusual; the day was still unremarkable. Eli glanced up briefly when she emerged from the bathroom. Lilia, naked: pale skin wrapped in a soft white towel, short dark hair wet on her forehead, and she smiled when he met her eyes.

"Good morning," he said. Smiling back at her. "How did you sleep?" He was already typing again.

She kissed his hair again instead of answering, and left a trail of wet footprints all the way back to the bedroom. He heard her towel fall softly to the bedroom floor and he wanted to go and make love to her just then; but he was immersed so deeply in the work that morning, accomplishing things, and he didn't want to break the spell.

She came out dressed all in black and carrying the three pieces of a plate that had fallen off the bed the night before; it was a light shade of blue, and sticky with pomegranate juice. He heard her dropping it into the kitchen trashcan before she wandered past him into the living room. She stood in front of his sofa, running her fingers through her hair to test for dampness, her expression a little blank when he glanced up at her, and it seemed to him later that she'd been considering something, perhaps making up her mind. But then, he played the morning back so many times that the tape was ruined—later it seemed possible that she'd simply been thinking about the weather.

excerpt



FICTION

Hardcover

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June

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MARKETING

Nationwide review coverage

Canadian review coverage and features

Online publicity, including virtual tour and advertising

First serial

Downloadable shelf talker

Downloadable reading group guide

Author events in NYC



THERE IS NO MORE REVELATORY, HONEST AND ELOQUENT A MEMOIRIST AT WORK TODAY THAN CANDIDA LAWRENCE. HER 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 A CHRONOLOGICAL SEQUENCE OF REFLECTIONS COVERING ALL OF A SINGULARLY UNCOMMON LIFE.

Vanishing

BY CANDIDA LAWRENCE



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)*.

VANISHING

Candida Lawrence

MEMOIR
Hardcover
ISBN: 978-1-932961-66-9
\$23.95
6x9, 316 pages
Carton Quantity: 24
June
Rights: World

MARKETING
Nationwide review coverage
Downloadable shelf talker
Downloadable reading group guide
Mailing to women's studies professors



The fourth of Candida Lawrence's stand-alone memoirs, the collection of pieces that is *Vanishing* reveals a life-long awareness of human fragility and the constant proximity of alienation and separation. A survivor in the truest sense and a woman with the greatest personal resilience, Candida Lawrence recalls what it is to make each day an assertion of independence. Her deeply felt remembrances always grant us an honest account of what it is to live in this unstable world. And the pieces that make up *Vanishing* are no exception.

Vanishing opens with Lawrence's childhood distrust of men's use of words and an assertion that she will ever write only truth. By the second piece in this volume it comes clear that there is no subject she will not address with an eloquent, understated honesty that reveals her heart and her mind and her constant resistance to expectation. By the end of this volume what comes clearest is her sense that modernity has separated us from the most real emotions and 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.

To read this memoir is not only to know a remarkable woman; reading all of Lawrence is to see the world through eyes that are unblinking over sixty five years.

The rules you must follow for a successful vanishing are few. They must be internalized and never forgotten:

Plan ahead.

Do not explain your actions to anyone, however innocent.

Record and remember document fictions.

Do not communicate with friends or relatives by U.S. mail or telephone.

Both before and after, maintain appearance of a calm, law-abiding citizen.

Do not reveal your history to new friends.

There have been instances when I have broken one or a combination of these rules and each time I have felt panic and loss of control. When I lost control, my body twitched and my nights filled with dreams of search, flight, prison. To calm myself, I smiled a lot. Occasionally I had to invent new fictions of surpassing pathos—an alcoholic mother—and then wait to discover the power of fiction.

One more rule: Never lie to the children. After you have vanished, they will hear you lie to others (birthdate, place of birth, explanations of father's whereabouts), but if they know the reasons for your lies they will know history and motive and can fit pieces into the puzzle. You are putting yourself in their power, but you've been there all along, haven't you?

excerpt

A TIMELY, KEEP-YOU-UP-ALL-NIGHT STORY OF INTERNATIONAL HI-TECH CORPORATE INTRIGUE AND DECEIT.

Shimmer

BY ERIC BARNES



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.

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.

Shimmer is the story of a high-tech crusade nearing its end. The shell game Robbie has created is finally running out of room. And Robbie is the only one who knows or who has a chance to make things right. Or is he?

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.

At some point it would become clear that I was not well. The people who would see it first, they saw it and had no reason to care. The people who should have seen it next, they were in no state to notice. Yet somewhere, at some point, I would see it myself. Probably I could have seen it all along. But then, back then, I was not seeing anything very clearly at all.

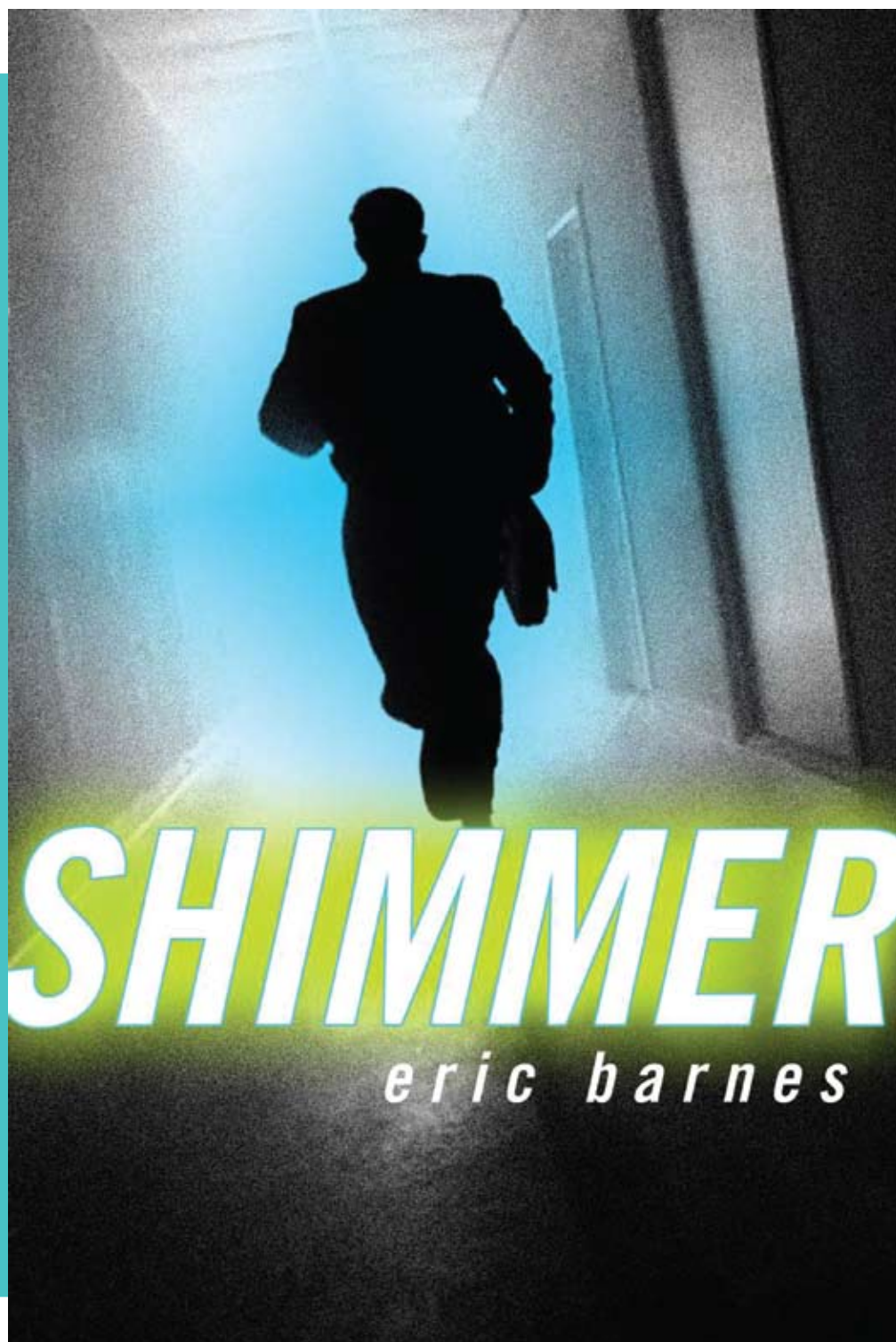
I was Robbie Case, the thirty-five-year-old CEO and largest single shareholder of Core Communications, a new world company that had, in just thirty-six months, become the de facto highway for the nation's critical financial information. Two-thirds of U.S. mortgage lenders, half of the insurance companies and three-quarters of the nation's pension-processing centers passed information over the Core network. Aerospace, automotive, defense industries—all used our network to transfer their most important information.

Maybe, looking back, it was our offhand arrogance that I regret most. We were not techies. We employed no geeks. Instead we were the work-obsessed. Work has meaning. The money is secondary. Being here I find a kind of personal joy.

At least that's what it felt like at Core. Because by the year 2007, Core had turned the tediously complex, the horribly mundane, the deathly boring into something so technically cutting-edge and so financially lucrative that potential new employees had to enter a lottery to be considered for a job. And investors and banks undercut each other in the most inappropriate ways for a chance to place ever larger amounts of money with Core.

"We could announce the creation of electricity," Whitley had once said to me, "and the investors would line up to hand us their cash."

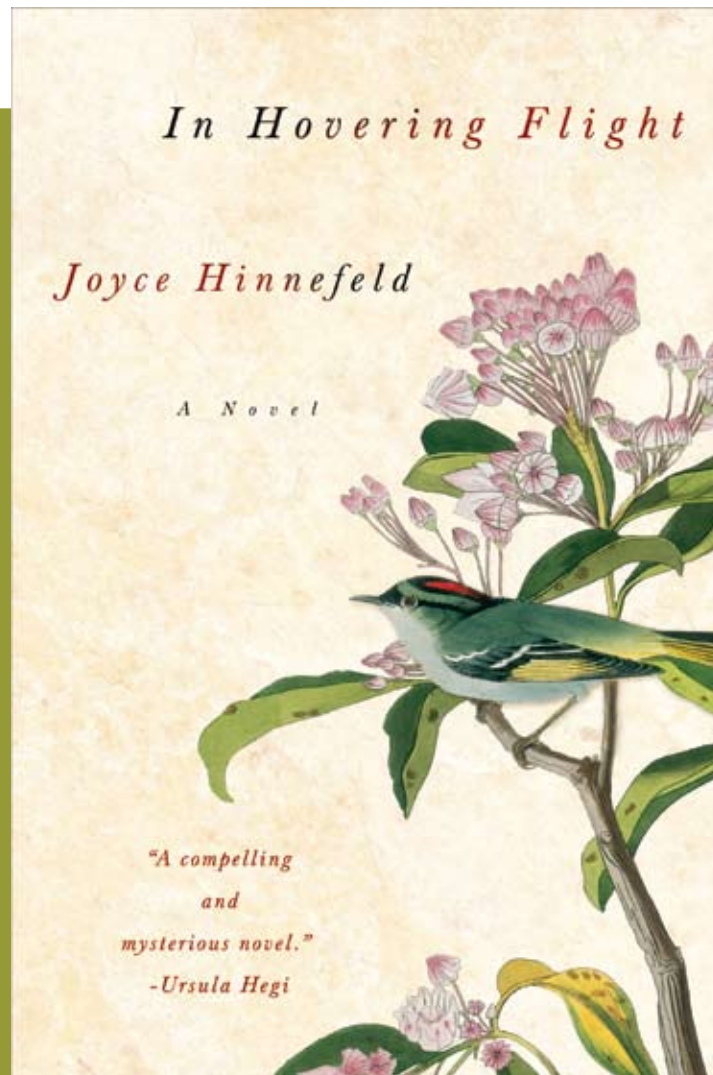
excerpt



FICTION
Hardcover
ISBN: 978-1-932961-67-6
\$25.95
6x9, 288 Pages
Carton Quantity: 24
July
Rights: World

MARKETING
Nationwide review coverage
Off the book page coverage
Online promotion and publicity, including virtual tour and advertising
Early campaign to booksellers, including widespread galley distribution
Downloadable shelf talker
Downloadable reading group guide
Author tour
Advertising
BEA promotion
Airport promotions





#1 INDIE NEXT PICK

FICTION
Hardcover
ISBN: 978-1-932961-58-4
\$24.95
6x9, 288 Pages
Carton Quantity: 24
Rights: World

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

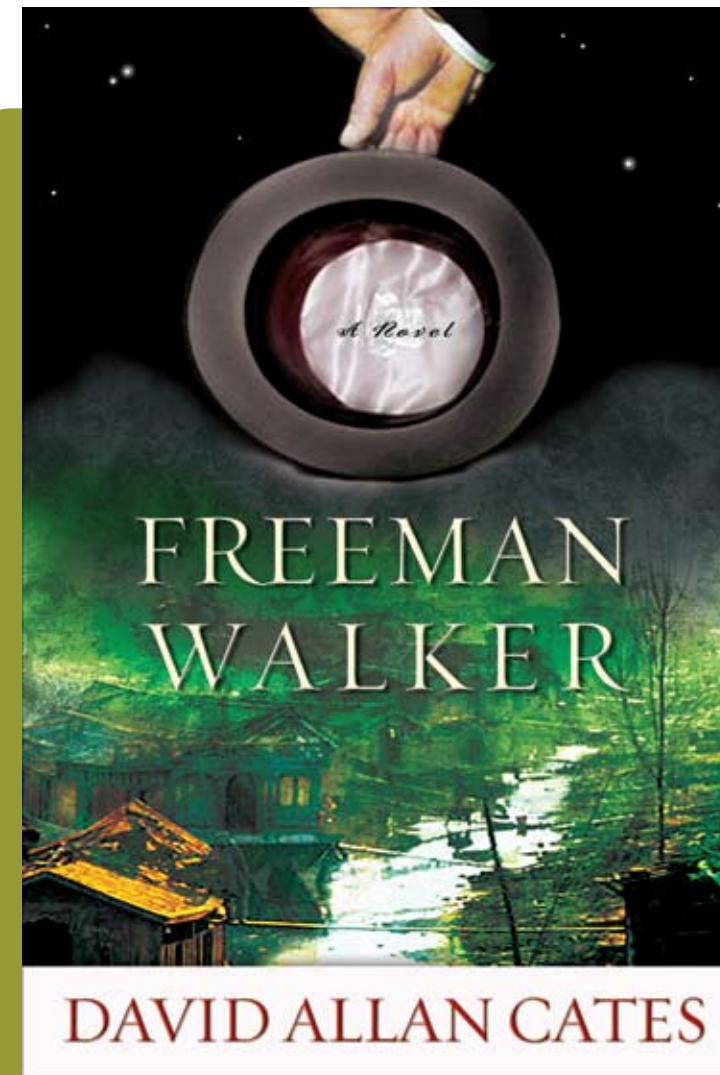
"A beautiful novel and absolutely tailor-made for indie booksellers. I encourage every independent bookseller to read *In Hovering Flight* and stack it high, for it is a handseller's dream."

—Elizabeth Jordan, BookPeople (Austin, TX)



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.



INDIE NEXT SELECTION

FICTION
Hardcover
ISBN: 978-1-932961-55-3
\$25.95
6x9, 304 Pages
Carton Quantity: 24
Rights: North America

Freeman Walker

BY DAVID ALLAN CATES

"Although it moves like a historical thriller, Freeman Walker is really a meditation on freedom...a magnificently absorbing novel, one that subtly, yet definitively, resonates with the highly politicized tenor of our current times, while adding substance and perspective to our past."

—*The Missoulian*

"Resonating with hints of Dickens...and Faulkner... David Allan Cates gives us a vivid story about complex characters, a novel of gripping consequence. Cates is to be thanked and congratulated."

—William Kittredge, author of *The Next Rodeo: New and Selected Essays and A Hole in the Sky*

"A beautifully composed, morally resonant tale that will stay in my mind a long time. Unless my powers of prognostication are totally faulty, this book is going to a big hit."

—Steve Yarbrough

"Haunting...shows his range as both a writer and thinker."

—*The Missoula Independent*

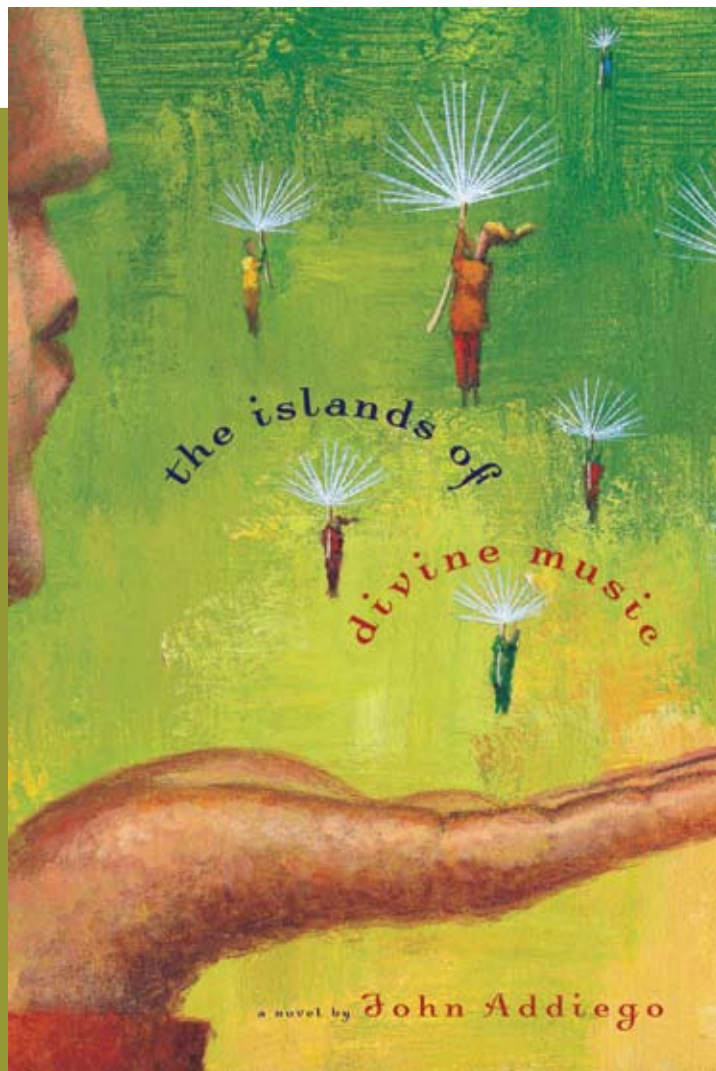
"David Allan Cates engages his protagonist in a struggle for identity...[he] pulls no punches, avoids no hard truths. Cates' protagonist is a study of humanity at a time of war... wandering through a maze of vague hopes...."

—Curledup.com

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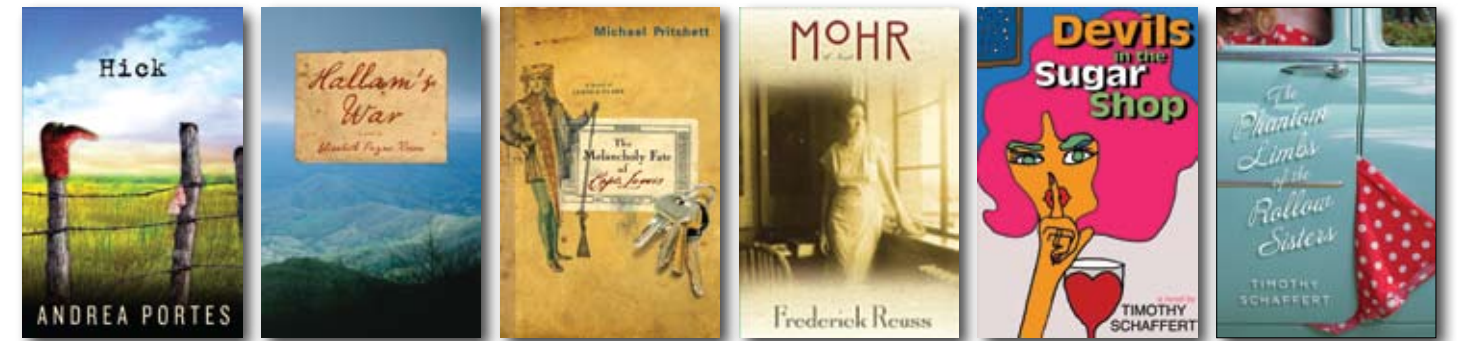
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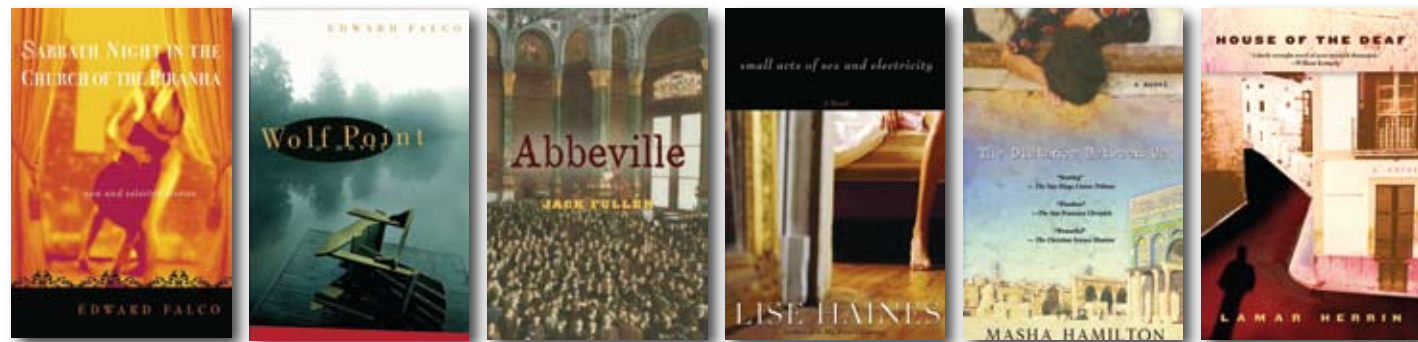
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