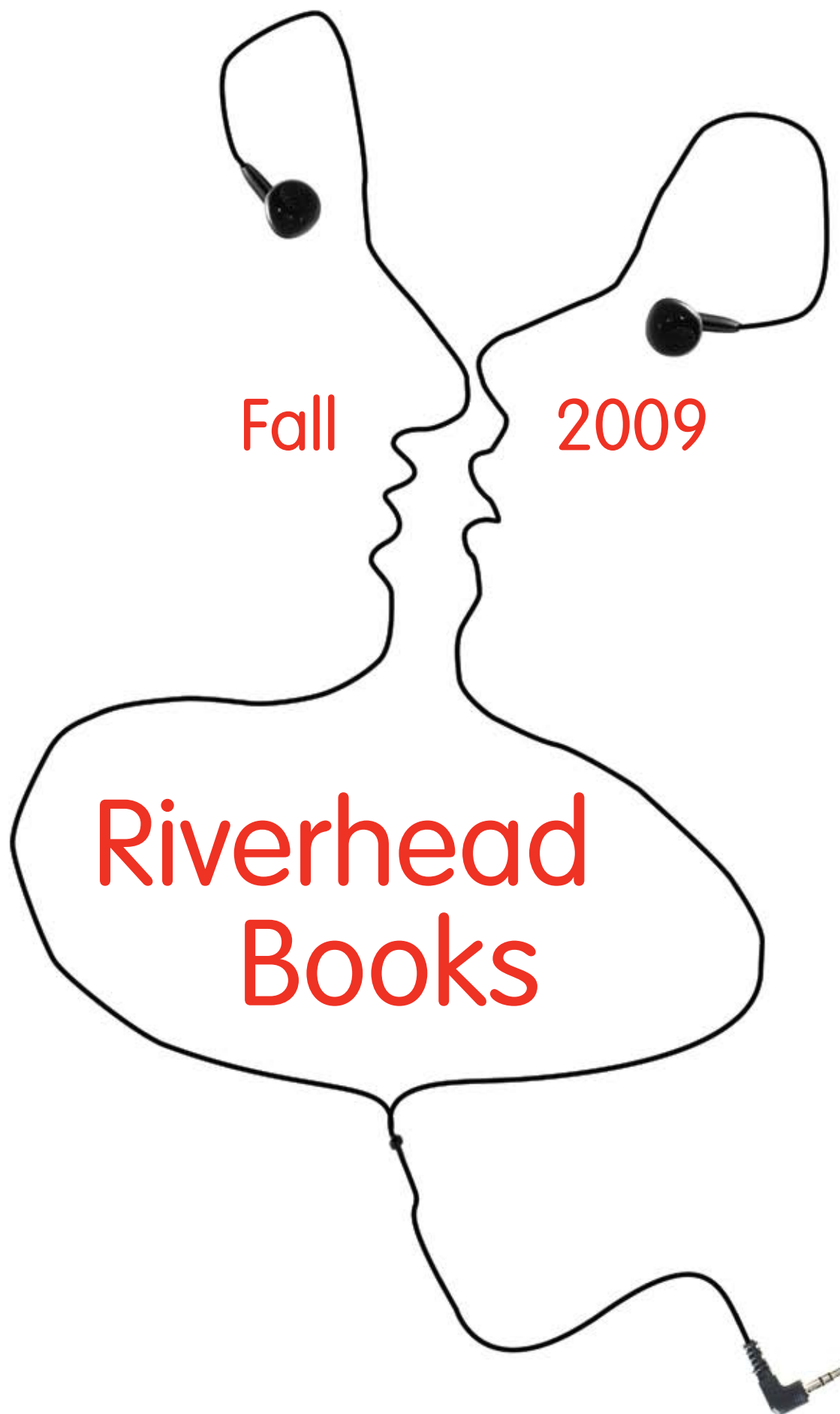




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2009

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FALL 2009

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JULIET, NAKED

A Novel

NICK HORNBY

[excerpt]

Annie loves Duncan—or thinks she does. Duncan loves Annie, but then, all of a sudden, he doesn't. Duncan really loves Tucker Crowe, a reclusive Dylan-ish singer-songwriter who stopped making music ten years ago. Annie stops loving Duncan, and starts getting her own life.

In doing so, she initiates an e-mail correspondence with Tucker, and a connection is forged between two lonely people who are looking for more out of what they've got. Tucker's been languishing (and he's unnervingly aware of it), living in rural Pennsylvania with what he sees as his one hope for redemption amid a life of emotional and artistic ruin—his young son, Jackson. But then there's also the new material he's about to release to the world: an acoustic, stripped-down version of his greatest album, *Juliet*—entitled, *Juliet, Naked*.

What happens when a washed-up musician looks for another chance? And miles away, a restless, childless woman looks for a change? *Juliet, Naked* is a powerfully engrossing, humbly humorous novel about music, love, loneliness, and the struggle to live up to one's promise.

You are either the sort of person who knows the story of Tucker Crowe and the restroom in the Pits Club or the sort of person who doesn't. Most people don't, so it's probably worth repeating here. Crowe was in Minneapolis for a show, and had turned up at the Pits to see a local band called the Napoleon Solos that he'd heard good things about. (Some Crowe completists, Duncan being one, own a copy of the local band's one and only album, *The Napoleon Solos Sing Their Songs and Play Their Guitars*.) In the middle of the set, Tucker went to the toilet. Nobody knows what happened in there, but when he came out, he went straight back to his hotel and phoned his manager to cancel the rest of the tour. The next morning, he went home to rural Pennsylvania and began what we must now think of as his retirement. That was in June 1986. Nothing more has been heard of him since—no new recordings, no gigs, no interviews. If you love Tucker Crowe as much as Duncan and a couple of thousand other people do, that toilet has a lot to answer for. And since, as Duncan had so rightly observed, it can't speak, Crowe fans have to speak on its behalf. Some claim that Tucker saw God, or one of His representatives, in there; others claim he had a near-death experience after an overdose. Another school of thought has it that he caught his girlfriend having sex with his bass player in there, although Annie found this theory a little fanciful. As she understood it, he'd been with this girl for only a few months, in between his first and second marriages. Could the sight of a woman screwing a musician in a toilet really have resulted in twenty-two years of silence? Perhaps it could. Perhaps it was just that Annie had never experienced passion that intense. Anyway. Whatever. All you need to know is that something profound and life-changing took place in the smallest room of a small club.

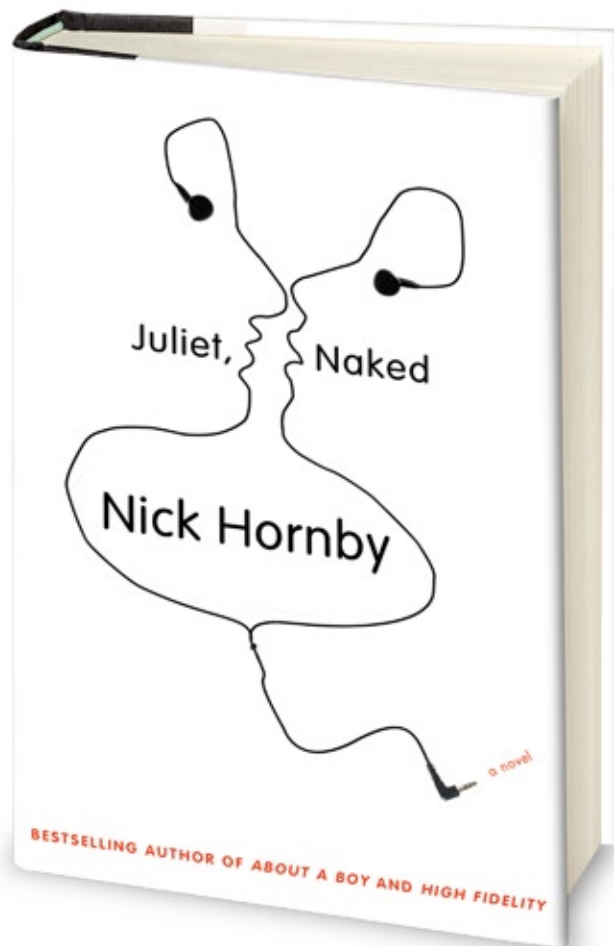
From the beloved *New York Times*-bestselling author, a quintessential Nick Hornby tale of music, superfandom, and the truths and lies we tell ourselves about life and love.

Praise for Nick Hornby:

"Messy and funny and lovely . . . Hornby's one of the funniest and most subtle voices in contemporary fiction."
—*Chicago Tribune*

"Hornby is a writer of great feeling and warmth."
—*The Washington Post*

"The verdict: Hornby's still the only writer doing what he does. . . . While unapologetically embracing the language and ethos of pop culture, he boldly endeavors to make meaning of life's most existential questions."
—*The Atlanta Journal-Constitution*



© Stephen Hyde

NICK HORNBY is the author of the novels *A Long Way Down*, *Slam*, *How to Be Good*, *High Fidelity*, and *About a Boy*, and the memoir *Fever Pitch*. He has also written *Songbook*, a finalist for a National Book Critics Circle Award, and *The Polysyllabic Spree*, as well as edited the short-story collection *Speaking with the Angel*. He is the recipient of the American Academy of Arts and Letters' E. M. Forster Award and the 2003 Orange Word International Writers' London Award. Hornby lives in North London.

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GREEN METROPOLIS

What the City Can Teach the Country About True Sustainability

DAVID OWEN

[excerpt]

In this remarkable challenge to conventional thinking about the environment, David Owen argues that the greenest community in the United States is not Portland, Oregon, or Snowmass, Colorado, but New York, New York.

Most Americans think of crowded cities as ecological nightmares, as wastelands of concrete and garbage and diesel fumes and traffic jams. Yet residents of compact urban centers, Owen shows, individually consume less oil, electricity, and water than other Americans. They live in smaller spaces, discard less trash, and, most important of all, spend far less time in automobiles. Residents of Manhattan—the most densely populated place in North America—rank first in public-transit use and last in per-capita greenhouse-gas production, and they consume gasoline at a rate that the country as a whole hasn't matched since the mid-1920s, when the most widely owned car in the United States was the Ford Model T. They are also among the only people in the United States for whom walking is still an important means of daily transportation.

These achievements are not accidents. Spreading people thinly across the countryside may make them feel green, but it doesn't reduce the damage they do to the environment. In fact, it increases the damage, while also making the problems they cause harder to see and to address. Owen contends that the environmental problem we face, at the current stage of our assault on the world's nonrenewable resources, is not how to make teeming cities more like the pristine countryside. The problem is how to make other settled places more like Manhattan, whose residents presently come closer than any other Americans to meeting environmental goals that all of us, eventually, will have to come to terms with.

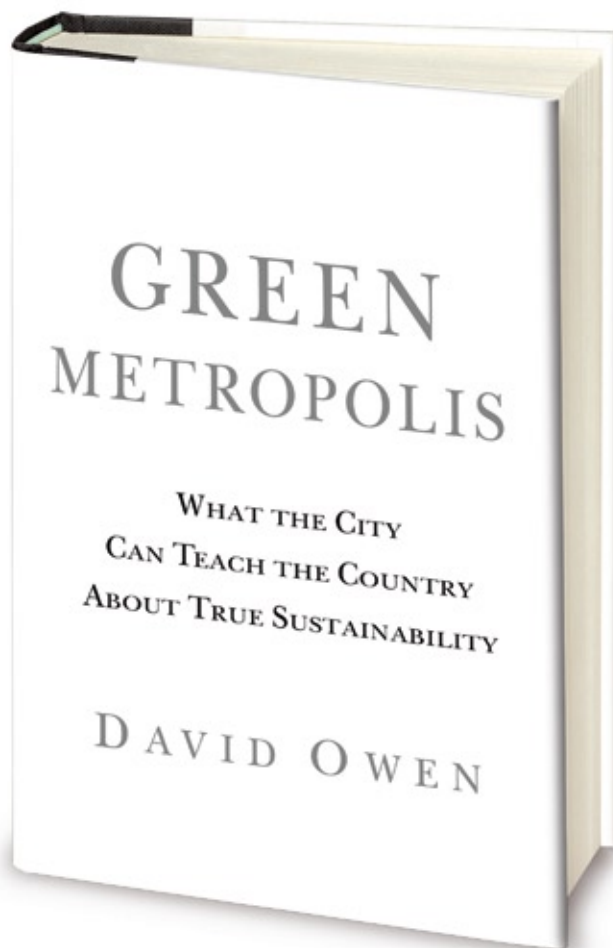
To the great majority of Americans, densely populated cities look like the end of the world. Because such places concentrate high levels of human activity, they seem to manifest nearly every distressing symptom of the headlong growth of civilization—the smoke, the filth, the crowds, the cars—and we therefore tend to think of them as environmental crisis zones. Calculated by the square foot, New York City generates more greenhouse gases, uses more energy, and produces more solid waste than any other American region of comparable size. On a map depicting negative environmental impacts in relation to surface area, therefore, Manhattan would look like an intense hot spot surrounded, at varying distances, by belts of deepening green.

But this way of thinking obscures a profound environmental truth, because if you plotted the same negative impacts by resident or by household, the color scheme would be reversed. New Yorkers, individually, drive, pollute, consume, and throw away much less than do the average residents of the surrounding suburbs, exurbs, small towns, and farms, because the tightly circumscribed space in which they live creates efficiencies and reduces the possibilities for reckless consumption. Most important, the city's unusually high concentration of population enables the majority of residents to live without automobiles—an unthinkable deprivation almost anywhere else in the United States.

A challenging, controversial, and highly readable look at our lives, our world, and our future.

David Owen explains why:

- Traffic jams can be good for the environment, and small, fuel-efficient, easy-to-park cars can be bad
- Locally produced food often has a bigger carbon footprint than food shipped thousands of miles
- Ethanol is an environmental disaster and will never be an important fuel
- Living “off the grid” can be good for the conscience but bad for the earth
- New technology is not essential to make dramatic reductions in energy use



© Stephen Szurlej

DAVID OWEN is a staff writer for *The New Yorker* and the author of a dozen books. He lives in northwest Connecticut with his wife, writer Ann Hodgman, and their two children.

Hardcover
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THE GROUND TRUTH

The Untold Story of America Under Attack on 9/11

JOHN FARMER

[excerpt]

As one of the primary authors of the 9/11 Commission Report, John Farmer is proud of his and his colleagues' work. Yet he came away from the experience convinced that there was a further story to be told, one he was uniquely qualified to write.

Now that story can be told. Tape recordings, transcripts, and contemporaneous records that had been classified have since been declassified, and the inspector general's investigations of government conduct have been completed. Drawing on his knowledge of those sources, as well as his years as an attorney in public and private practice, Farmer reconstructs the truth of what happened on that fateful day and the disastrous circumstances that allowed it: the institutionalized disconnect between what those on the ground knew and what those in power did. He details—terrifyingly and illuminatingly—the key moments in the years, months, weeks, and days that preceded the attacks, then descends almost in real time through the attacks themselves, portraying them as they have never before been seen.

Ultimately, Farmer builds the inescapably convincing case that the official version not only is almost entirely untrue but serves to create a false impression of order and security. The ground truth that Farmer captures suggests a very different scenario—one that is doomed to be repeated unless the systemic failures he reveals are confronted and remedied.

Almost simultaneously with the news that the Pentagon had been hit came the news that the radio system was not sufficient to allow Northeast Air Defense Sector (NEADS) weapons controllers to communicate with the Langley fighters over Washington:

MAJOR FOX:

13:49:21:00 They've run out of radios over Washington—

13:49:23:00 I'm trying to get the longitude but the friggin' computer hung on me as soon as I tried to do it . . .

Patience was wearing thin throughout the floor. The identification technicians were mystified that the FAA's Washington center knew so little of what happened.

NEADS ID:

13:44:11:00 Okay. The aircraft that he said was at the White House is now near the Pentagon. I don't know where the hell they're getting their intel. I said Washington has no clue when I called Washington about it. They didn't know what the hell was going on . . .

2ND NEADS ID:

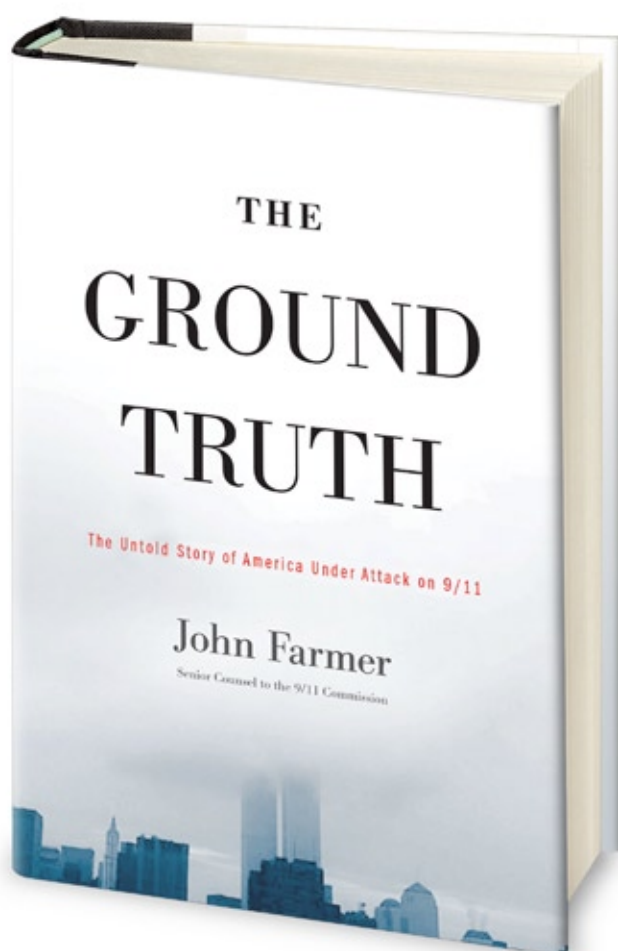
13:44:53:00 They're showing it on TV now.

NEADS ID:

13:44:55:00 I don't know. *(dial tone)* What the fuck is this about? *(phone rings)* Is that the one that Washington has no freaking—

The fighters from Langley Air Force Base arrived over Washington and formed a combat air patrol at approximately 10 a.m. They were handicapped in their mission, however, by the degraded radio quality. The other problem was that the Langley fighters had no awareness of the hijackings; they knew and could see that the Pentagon had been hit, but they had no idea how. The lead pilot explained: "I reverted to the Russian threat . . . I'm thinking cruise-missile threat from the sea. You know you look down and see the Pentagon burning and I thought the bastards snuck one by us. You couldn't see any airplanes, and no one told us anything."

From the senior counsel to the 9/11 Commission, a mesmerizing real-time portrayal of that day, why we weren't told the truth, and why our nation is still at risk.



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JOHN FARMER served as senior counsel to the 9/11 Commission, where his areas of responsibility included assessing the national reaction to the terrorist attacks and evaluating the current state of national preparedness for terrorist attacks and natural disasters. He has also served as attorney general of New Jersey (1999–2002), as chief counsel to Governor Whitman, and as a federal prosecutor, and he has advised the special envoy for Middle East regional security. He is presently a partner of a New Jersey law firm and an adjunct professor of national security law at Rutgers University Law School. His editorials and articles have appeared in *The New York Times* and elsewhere. He lives in New Jersey.

THE MAN WHO LOVED BOOKS TOO MUCH

The True Story of a Thief, a Detective,
and a World of Literary Obsession

ALLISON HOOVER BARTLETT

[excerpt]

Rare-book theft is even more widespread than fine-art theft. Most thieves, of course, steal for profit. John Charles Gilkey steals purely for the love of books. In an attempt to understand him better, journalist Allison Hoover Bartlett plunged herself into the world of book lust and discovered just how dangerous it can be.

Gilkey is an obsessed, unrepentant book thief who has stolen hundreds of thousands of dollars' worth of rare books from book fairs, stores, and libraries around the country. Ken Sanders is the self-appointed "bibliodick" (book dealer with a penchant for detective work) driven to catch him. Bartlett befriended both outlandish characters and found herself caught in the middle of efforts to recover hidden treasure. With a mixture of suspense, insight, and humor, she has woven this entertaining cat-and-mouse chase into a narrative that not only reveals exactly how Gilkey pulled off his dirtiest crimes, where he stashed the loot, and how Sanders ultimately caught him but also explores the romance of books, the lure to collect them, and the temptation to steal them. Immersing the reader in a rich, wide world of literary obsession, Bartlett looks at the history of book passion, collection, and theft through the ages, to examine the craving that makes some people willing to stop at nothing to possess the books they love.

The San Francisco fair was held at a lackluster, warehouse-like building situated on the edge of the city's design center. On opening day, as usual, collectors and dealers were giddy with a sense of possibility. Sanders, however, warily paced his booth. He was surrounded by some of his finest offerings, *The Strategy of Peace*, inscribed by John F. Kennedy, and a first edition of the *Book of Mormon*, but his mind was not on his books. Several days before the fair, while sitting in his Salt Lake City office, surrounded by dusty piles of books and documents and assorted suspicions, he had received a phone call from a detective in San Jose, California. The detective said that the thief Sanders had spent three years trying to track down now had a name: John Gilkey—and that he was now in San Francisco.

A couple of days later, Sanders received a mug shot of Gilkey. He had imagined what the thief looked like, but this was not it.

"I can tell you one thing," he said. "He didn't look like Moriarty to me."

The photo showed a plain-looking man in his thirties with short dark hair parted on the side, a red T-shirt under a white buttoned shirt, and an expression more despondent than menacing.

Sanders had thought about handing out Gilkey's photo to all the dealers, even making a wanted poster for the doors of the fair. But Gilkey's victims might one day be called to identify him in a lineup, and Sanders didn't want to risk contaminating the process. All he could do was remain vigilant and wonder if Gilkey would be brazen enough to show up at the fair.

"I was thinking that he would be attracted to a good fair like a moth to a flame," he said. "And he would be there to steal books."

In the tradition of *The Orchid Thief*, a compelling narrative set within the strange and genteel world of rare-book collecting: the true story of an infamous book thief, his victims, and the man determined to catch him.

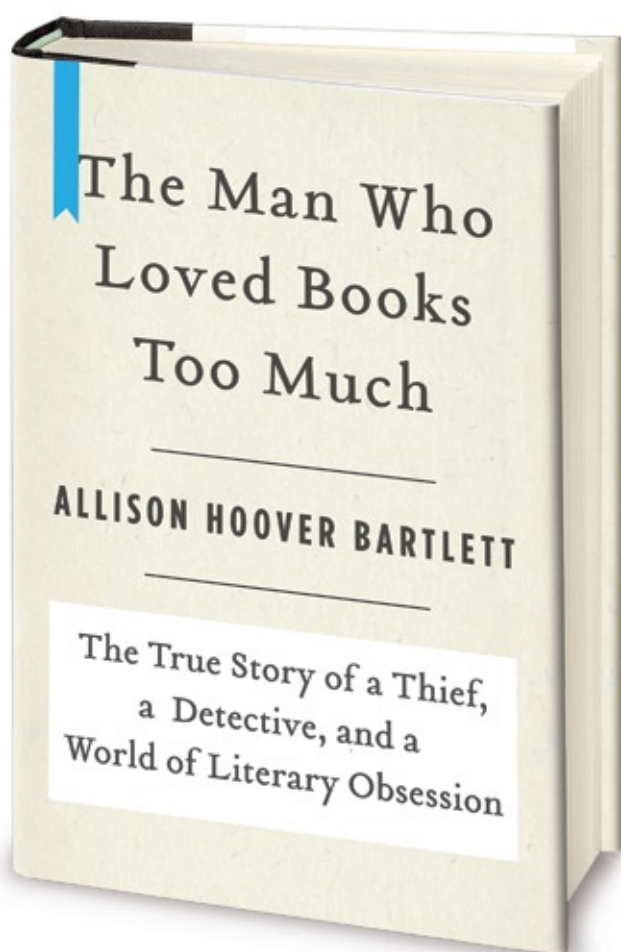
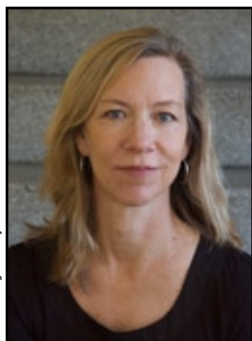


Photo by Sonja Bartlett

ALLISON HOOVER BARTLETT's writing has appeared in *The New York Times*, *The Washington Post*, on Salon.com, in the *San Francisco Chronicle Magazine*, among other publications. Her original article on John Gilkey was included in the *Best American Crime Reporting 2007*. She lives in San Francisco.

THE MAN WHO LOVED BOOKS TOO MUCH

Allison Hoover Bartlett

SEPTEMBER

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WOE IS I

UPDATED AND EXPANDED THIRD EDITION

The Grammarphobe's Guide
to Better English in Plain English

PATRICIA T. O'CONNER

[excerpt]

In this new *Woe Is I*, Patricia T. O'Conner displays the same fresh, irreverent humor that has charmed hundreds of thousands of readers. There are new chapters on spelling and pronunciation, and updates throughout. But you'll find the same down-to-earth explanations in clear, plain English—the same sensible solutions to the grammar mysteries that bug even the best of us.

O'Conner manages to unscramble the most complicated problems in simple, easy-to-swallow language. So you won't encounter the kind of intimidating terminology that made you want to skip your high school English class. This funny, wise, and indispensable guide shows readers how to:

- avoid the persistent grammatical errors that tie everyone—even presidents!—in knots
- watch their tongues and learn to pronounce commonly mangled words
- correctly use dozens of much-abused words and phrases

Whatever your problem—intimidated by possessives? puzzled over pronouns? clueless about how to say “banal”?—the updated *Woe Is I* provides witty, jargon-free answers to all your questions about the basics as well as the subtleties of grammar, style, and usage. No wonder *The Atlanta Journal-Constitution* called O'Conner's classic “the best primer on English usage to come along since Strunk and White's *The Elements of Style*.”

You'd think that a book, once written, would stay written. And most books do. *Madame Bovary*, long after publication, did not grow fidgety on the bookshelf and start hinting that Flaubert really ought to take another crack at that part where Emma pawns her spoons. No, most books are content to remain as they are and their authors are allowed to move on.

Books about language are different. If they want to stay useful, they have to grow and change along with the languages and the people who use them. That's especially true of books about English, a language that's never been content with the status quo.

When *Woe Is I* first appeared, English was on its way to becoming the global language. Thirteen years later, it's arrived. English is the international voice of business, culture, science, politics, technology, medicine—and, not least, of the Internet. Around the globe, communicating means communicating in English (and probably online).

Welcome to the third edition of *Woe Is I*. As you'll see, a few changes have been made. I've dropped a chapter, added a couple of new ones, and taken a fresh look at what “better English” is and isn't.

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Previous titles:

Woe Is I, Second Edition
ISBN 978-1-57322-252-5
(hardcover)
ISBN 978-1-59448-006-5
(paperback)

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ISBN 978-0-399-24331-8
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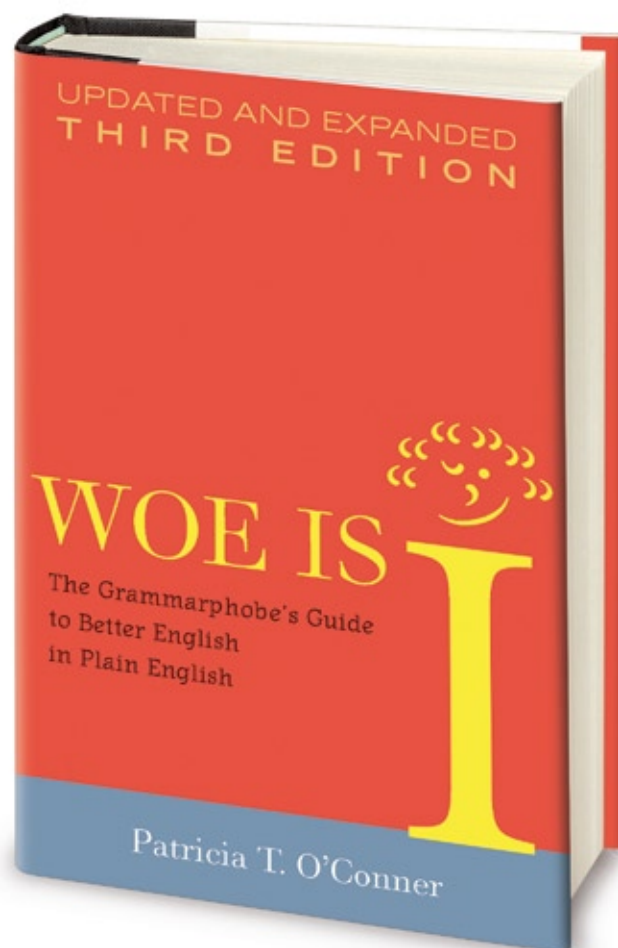
It's been called "possibly the most popular book on grammar ever published."*
Now the witty bestseller that took the nation by storm is back in a revised, expanded edition with new dos and don'ts from top to bottom.

Praise for WOE IS I:

"Like Strunk and White combined with S. J. Perelman." —***The New York Times***

"I mean, this is, like, a cool book."
—**Garrison Keillor**

"A nifty guidebook to modern grammar that affectionately elbows the reader on every page."
—***San Francisco Chronicle***



© Dan Jacob

PATRICIA T. O'CONNER, a former editor at *The New York Times Book Review*, is a popular author, radio commentator, and blogger. She has written four other books on language and writing: *Woe Is I Jr.*, *Words Fail Me*, and, with Stewart Kellerman, *You Send Me* and *Origins of the Specious: Myths and Misconceptions of the English Language*. O'Conner lives in Connecticut.

IT FEELS SO GOOD WHEN I STOP

A Novel

JOE PERNICE

[excerpt]

From the first moment he met Jocelyn, he knew he would marry her or destroy his life trying. He didn't count on being the lucky bastard that got to do both.

It's October 1996 in Cape Cod. Our hero—a narrator so ordinary that he remains nameless—is a talented but floundering musician-turned-waiter who has hightailed it out of a volatile day-old marriage in New York and further into his own ever-deepening mess. With no job, no apartment, no wife, and a six pack of beer, he's looking for a clean slate. For years he's been dodging life's extremes, stuck somewhere between responsibility and freedom, love and obsession, obligation and desire, apathy and success. Now he's seeking sanctuary at the home that his sister abandoned, along with her marriage, so that he can sort out something in his life—what, he's not quite sure.

Looking for distraction from his memories of the hot-blooded Jocelyn, who is still refusing to return his calls, he agrees to look after his two-year-old nephew. Together, the unlikely pair catches the attention of Marie, a young woman in the neighborhood with a troubled past of her own. As they get to know each other, our hero ventures into unknown territory, where his affection for a damaged kindred spirit just might shock him awake and shake him to the core.

By turns hilariously irreverent and unpredictably affecting, *It Feels So Good When I Stop* is a disarmingly fresh love story and coming-of-age novel that refracts with pristine clarity what it's like to grow up, and to fall and stay in love in the real world.

I took the bus back to Amherst and looked at the pen a few times along the way. Jocelyn was going to freak—in a good way—when I gave it to her. It was the most expensive gift I'd given to a girlfriend. I got off in Amherst Center and walked to Stop & Shop. I bought her a quart of fruit salad, some soymilk, and a few golden Delicious apples that I lovingly shined to a glossy French finish. The day had already cost me close to a hundred dollars I didn't have, but I didn't care. I couldn't wait to see her.

I went home, cranked The Pogues' *Rum, Sodomy & the Lash*, and proceeded to scour the bathroom from top to bottom. The record started skipping during the final chorus of "A Pair of Brown Eyes." I didn't feel like walking to the kitchen, so I stomped on the floor a bunch of times until the stylus hopped over the album's problem spot. I kneeled back down in front of the toilet, and resumed scrubbing. So help me God, there was a small, thin-stalked toadstool growing behind the porcelain base. It looked like the umbrella in a moldy mai tai. I picked it and saved it in a mug. Richie was crashing somewhere else for the weekend so that Jocelyn and I could be alone. I didn't even ask him. I put the mug on his dresser with a note that said, "Two guesses where this came from."

The hilarious and irreverent debut novel about a modern Everyman struggling to learn how to love, choose, and commit on his own terms, from the highly acclaimed singer and songwriter.

Praise for Joe Pernice:

"One can accept, reluctantly, Pernice's apparently inexhaustible ability to knock out brilliant three-minute pop songs . . . But now it turns out he can write fiction too, and so envy and bitterness become unavoidable."

—Nick Hornby, in *The Believer*

"If Charles Bukowski had grown up in the eighties and listened to a lot of indie rock, he might have sounded a lot like Joe Pernice. *It Feels So Good When I Stop* is a hard-boiled slacker chronicle of heartbreak and self-renewal, as smart as it is funny, written in one of the most arresting voices I've come across in a long time."

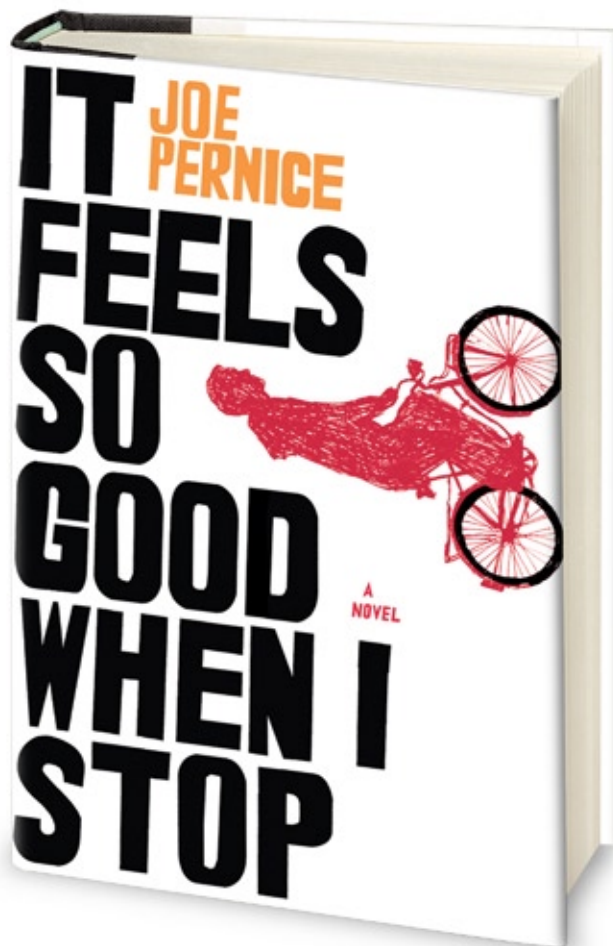
—Tom Perrotta, author of *Little Children* and *The Abstinence Teacher*

"Observed with impeccable clarity, *It Feels So Good When I Stop* is a very funny, profoundly human novel, perfectly attuned to the quotidian grotesque of twenty-first-century America."

—William Gibson, author of *Spook Country*

"A hilarious, moving and deep novel . . . Joe Pernice tells it true."

—George Pelecanos, author of *Drama City* and *The Night Gardener*



© Kami Ellis-Yasko

JOE PERNICE is a critically acclaimed musician, producer, and writer. He has written and recorded prolifically with the Scud Mountain Boys and his band, the Pernice Brothers, who have released six acclaimed albums. In addition to touring extensively for more than a decade, Pernice has written a collection of poetry, *Two Blind Pigeons*, and a lauded novella, *Meat Is Murder*, as part of the 33 1/3 series by Continuum Books. He co-owns the indie music label Ashmont Records, and his music has been heard on the television shows *Gilmore Girls* and *Six Feet Under*, as well as in the movie *Fever Pitch*. A Massachusetts native, he lives in Toronto with his wife and daughter.

IT FEELS SO GOOD WHEN I STOP

Joe Pernice

AUGUST

Hardcover

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\$25.95/\$32.50 CAN

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THE TAO OF WU

THE RZA

[excerpt]

The RZA, the Abbot of the Wu-Tang Clan and hip-hop culture's most dynamic genius, imparts the lessons he's learned on the journey that's taken him from the Staten Island projects to international superstar, all along the way a devout student of knowledge in every form he's found it—on the streets, in religion, in martial arts, in chess, in popular culture. Part chronicle of an extraordinary life and part spiritual and philosophical discourse, *The Tao of Wu* is a nonfiction *Siddhartha* for the hip-hop generation—an engaging, seeking book that will enlighten, entertain, and inspire.

The legions of Wu-Tang fans are accustomed to this heady mix—their obsession with the band's puzzlelike lyrics and elaborate mythology has propelled the group through fifteen years of dazzling, multiplatform success. In his 2005 bestseller *The Wu-Tang Manual*, the RZA provided the barest glimpse of how that mythology worked. In *The Tao of Wu*, he takes us deep inside the complex sense of wisdom and spirituality that has been at the core of his commercial and creative success.

The book is built around major moments in the RZA's life when he was faced with a dramatic turning point, either bad (a potential prison sentence) or good (a record deal that could pull his family out of poverty), and the lessons he took from each experience. His points of view are always surprising and provocative, and reveal a profound, genuine, and abiding wisdom—consistently tempered with humor and peppered with unique, colloquial phraseology. It is a spiritual memoir as the world has never seen before, and will never see again.

If you live in the projects, you don't leave them much. Everything is right there: laundry, grocery store, check-cashing place—all set up so you can live your whole life in a four-block radius. I've lived in at least ten different projects in New York—Van Dyke in Brownsville, Marcus Garvey in East New York, Park Hill and Stapleton in Staten Island—and they all taught me something, even if they were lessons few would choose. . . .

If you ever stood on a mountain or by the ocean and felt a deep connection, a deep resonance—felt your own insignificance, but at the same time the presence of something vast and infinite inside of you—you felt what Taoists call Oneness, what Muslims call Allah, what others call God. That's what it felt like to be on Wu-Tang Mountain, but it's also what it felt like to be in Staten Island and even Dumont Ave. in Brooklyn—only dimmer, quieter. God's voice is the same everywhere, in any language; you just get better at hearing it as you learn, as you meditate, as you attain Wisdom. God is within us all, all the time—waiting for the right light to help that seed within us grow. Wisdom is the light.

OCTOBER

Hardcover
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\$24.95/\$31.00 CAN
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Previous title:

The Wu-Tang Manual
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A unique book of wisdom and experience that reaches from the most violent slums of New York City to the highest planes of spiritual thought by the RZA, hip-hop's most exalted wise man.

Praise for THE WU-TANG MANUAL:

"Touching . . . A glimpse inside the brain of the RZA, the producer/spiritual leader of Staten Island's revolutionary hip-hop collective, the Wu-Tang Clan. . . . Inspirational."

—*The New York Times Book Review*

"Is there a Pulitzer Prize in the Wu's future?"

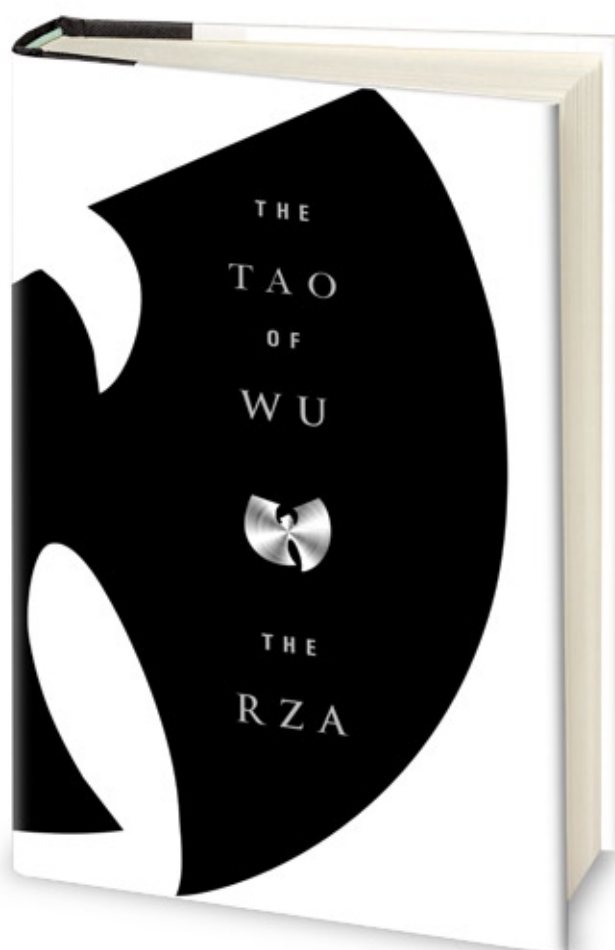
—*XXL magazine*

"At once edifying and wildly entertaining, [*The Wu-Tang Manual*] occupies a fertile emotional crossroads of nostalgia, juvenile wish-fulfillment, and adult appreciation. . . . It could augur a rebirth for one of the most influential rap groups of the 1990s."

—*Pitchfork*

"A rabbit hole into the Clan's history and obsessions with kung-fu films, numerology, chess, and Eastern spirituality."

—*Entertainment Weekly*



© Ivo Kljucic

THE RZA is most famous as the founder and leader of the Wu-Tang Clan, the platinum-selling hip-hop group that is widely considered one of the most important of all time, and has also spanned multiplatinum solo careers for many of its members, including RZA. Originally from Staten Island, he is currently based in Los Angeles, where he has continued his music career while successfully branching out into lecturing, television, and film.

HOUSE OF CARDS

Love, Faith, and Other Social Expressions
A Memoir

DAVID DICKERSON

[excerpt]

David Dickerson's dream is to write greeting cards—Valentine's Day, sympathy, and holiday cards. Greeting cards offer him the chance to indulge his gifted obsession with words, puns, and humor. But when he manages to win a coveted slot at Hallmark, he soon discovers his own limited life experience has left him unprepared for sentiments he writes about in his cards: As a fundamentalist-raised, twenty-seven-year-old virgin social misfit, he knows that his world is decidedly circumscribed.

In *House of Cards*, Dickerson tells of his time at Hallmark and how the experience and the cast of characters he meets there open his eyes to a much larger and emotionally rich world. In comic and sometimes cringe-inducing detail, he chronicles his bumpy journey to maturity, from straitlaced evangelical Christian to (relatively) modern single guy. As Dickerson navigates supervisors and colleagues who don't understand him, he learns what it takes to connect with this new lot of personalities and how to write funny lines that resonate with the heart of America. Along the way he confronts his past, his beliefs, his relationships, even his virginity, as he ponders whether his struggle to stay true to the life he knows is worth it.

Endearing and idiosyncratic, *House of Cards* is the very human story of one man who, step by step, stumble by stumble, embarrassment by embarrassment, finds his place in the world.

"Here's what's happening," Tess said. "You're going to talk to fourteen different people today for about a half hour each."

"Fourteen?"

"You have to work with a lot of different coworkers, and they all have different concerns. It's easy. Just be yourself."

My first visit was with Tammy. "Did you really propose to your fiancée in a crossword puzzle magazine?" she asked.

"It wasn't exactly a crossword," I said.

It was a puzzle where all the clues were based on *Casablanca*. When you solved the puzzle, the shaded center area spelled a quote from the film: **NOBODY EVER LOVED ME THAT MUCH**. The instructions said, "Another part of the grid contains a message intended for only one member of the solving community." The top and bottom rows read my girlfriend's name and then **PLEASE MARRY ME**.

"And she said yes."

"Actually, she said, 'Placet,' which is Latin for 'it pleases me,' which is what Harriet Vane said to Lord Peter Wimsey when he proposed to her in the book *Gaudy Night*. My fiancée is really into classic mysteries."

"Wow," said Tammy.

Tess called the next day. "You did good," she said. "They're offering you thirty-two thousand to start."

"Thirty-two?" I said. "You said the starting salary was twenty-seven."

"Like I said," she replied, "you did good."

To this day, I am convinced that, in person, I am five thousand dollars more charming than I am on paper.

OCTOBER

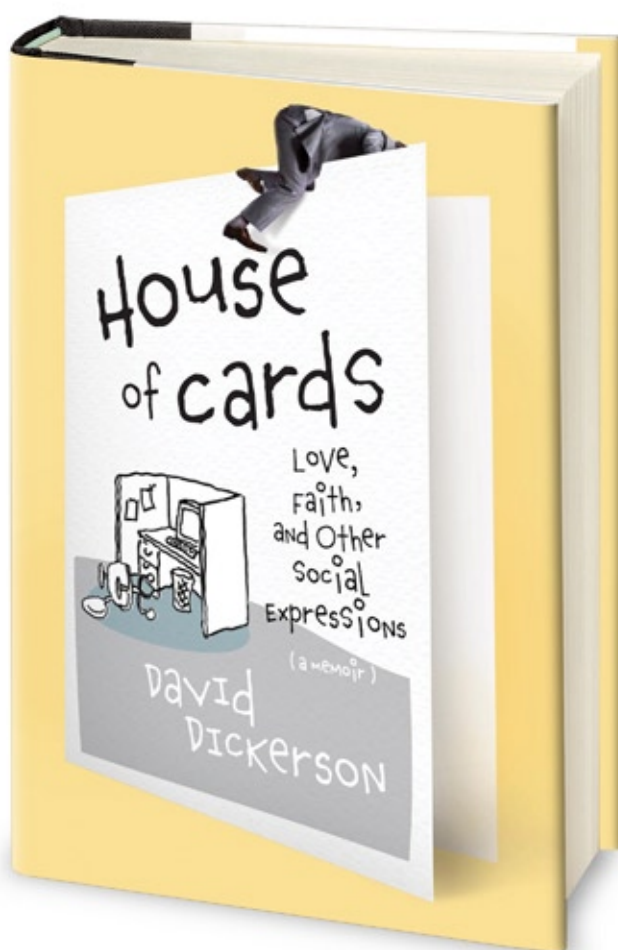
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An original and hilarious memoir by an ex-greeting card writer, virgin fundamentalist, and *This American Life* contributor that chronicles how, in the belly of the “social expression” industry, he learned to love, thrive, and finally feel comfortable in his own skin.



© Halley Wolowicz

DAVID DICKERSON is a comic, storyteller, crossword constructor, former greeting card writer, and self-proclaimed “word nerd.” He holds an MFA in creative writing from the University of Arizona and a Ph.D. in American literature from Florida State University. A regular contributor to NPR’s *This American Life*, he has written for *The Atlantic Monthly* and *The Gettysburg Review*. His puzzles have appeared in *The New Yorker*, *The New York Times*, *Games* magazine, and *Time Out New York*. He lives and works in New York.

THE ART OF HAPPINESS

10th ANNIVERSARY EDITION

A Handbook for Living

HIS HOLINESS THE DALAI LAMA
AND HOWARD C. CUTLER, M.D.

[excerpt]

Nearly every time you see him, he's laughing, or at least smiling. And he makes everyone else around him feel like smiling. He's the Dalai Lama, the spiritual and temporal leader of Tibet, a Nobel Prize winner, and a hugely sought-after speaker and statesman. Why is he so popular? Even after spending only a few minutes in his presence you can't help feeling happier.

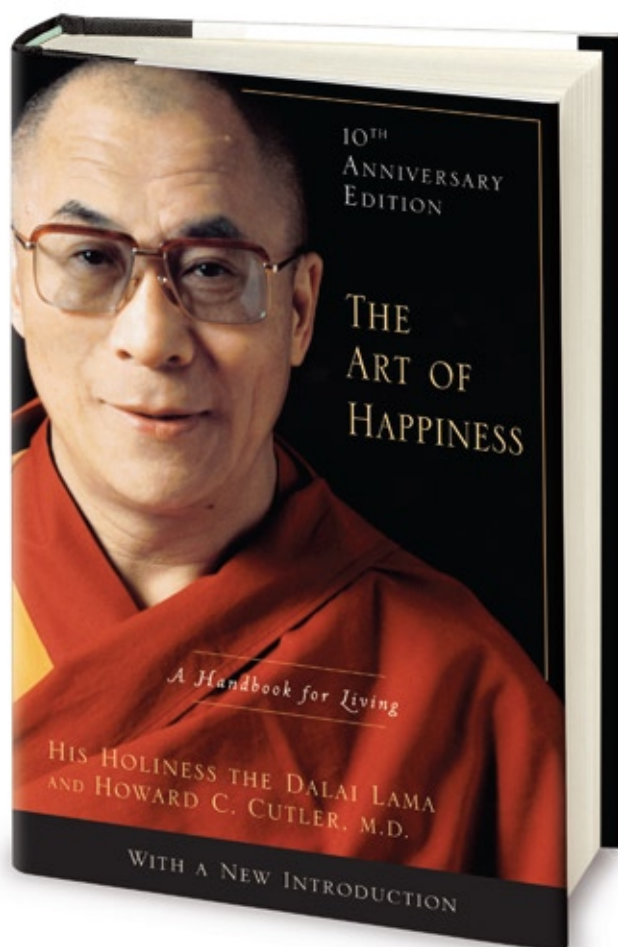
If you ask him if he's happy, even though he's suffered the loss of his country, the Dalai Lama will give you an unconditional yes. What's more, he'll tell you that happiness is the purpose of life, and that "the very motion of our life is toward happiness." How to get there has always been the question. He's tried to answer it before, but he's never had the help of a psychiatrist to get the message across in a context we can easily understand. *The Art of Happiness* is the book that started the genre of happiness books, and it remains the cornerstone of the field of positive psychology.

Through conversations, stories, and meditations, the Dalai Lama shows us how to defeat day-to-day anxiety, insecurity, anger, and discouragement. Together with Dr. Howard Cutler, he explores many facets of everyday life, including relationships, loss, and the pursuit of wealth, to illustrate how to ride through life's obstacles on a deep and abiding source of inner peace. Based on 2,500 years of Buddhist meditations mixed with a healthy dose of common sense, *The Art of Happiness* is a book that crosses the boundaries of traditions to help readers with difficulties common to all human beings. After being in print for ten years, this book has touched countless lives and uplifted spirits around the world.

Today, a decade after the publication of *The Art of Happiness*, I am heartened to see that the topic of human happiness is attracting increasing levels of interest and serious research even from the scientific community. There is also a growing recognition within the wider community, as well as a growing body of scientific evidence, that confirm the close connection that exists between our own states of mind and our happiness. Many years ago, I wrote, "If you want others to be happy, practice compassion; and if you want yourself to be happy, practice compassion." The Buddhist tradition has, like many of the world's great spiritual traditions, exhorted us to live our lives compassionately. These spiritual traditions teach us to feel connected with our fellow beings and with the world we live in. They celebrate service to others as one of the highest virtues. Today, mounting scientific data confirms this insight. Researchers on human happiness identify compassionate service to others to be one of the key characteristics shared by many of the world's happiest people. To me this makes perfect sense. When we help others, the focus of our mind assumes a broader horizon within which we are able to see our own petty problems in a more realistic proportion. What previously appears to be too daunting and unbearable tends to lose its intensity, which is what often makes our problems so overwhelming.

—from the new introduction by
His Holiness the Fourteenth Dalai Lama

An updated edition of a beloved classic,
the original book on happiness,
with new material from His Holiness
the Dalai Lama and Dr. Howard Cutler.



TENZIN GYATSO, HIS HOLINESS THE FOURTEENTH DALAI LAMA, is the spiritual and temporal leader of the Tibetan people. His tireless efforts on behalf of human rights and world peace have brought him international recognition. He is the recipient of the Wallenberg Award (conferred by the U.S. Congressional Human Rights Foundation), the Albert Schweitzer Award, and the Nobel Peace Prize.

HOWARD C. CUTLER, M.D., is a diplomate of the American Board of Psychiatry and Neurology. He first met the Dalai Lama in 1982 while visiting India on a research grant to study Tibetan medicine. Dr. Cutler maintains a private psychiatric practice in Phoenix.



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THE ART OF HAPPINESS, 10TH ANNIVERSARY EDITION

His Holiness the
Dalai Lama and
Howard C. Cutler, M.D.

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UNLIKELY ALLIES

How a Merchant, a Playwright, and a Spy
Saved the American Revolution

JOEL RICHARD PAUL

[excerpt]

Unlikely Allies is the story of three remarkable historical figures. Silas Deane was a Connecticut merchant and delegate to the Continental Congress as the American colonies struggled to break with England. Caron de Beaumarchais was a successful playwright who wrote *The Barber of Seville* and *The Marriage of Figaro*. And the flamboyant and mysterious Chevalier d'Eon—officer, diplomat, and sometime spy—was the talk of London and Paris. Is the Chevalier a man or a woman?

When Deane is sent to France to convince the French government to support the revolutionary cause, he enlists the help of Beaumarchais. Together, they successfully smuggle weapons, ammunition, and supplies to New England just in time for the crucial Battle of Saratoga, which turned the tide of the American Revolution. And the catalyst for Louis XVI's support of the Americans against England was the Chevalier d'Eon, whose decision to declare herself a woman helped to lead to the Franco-American alliance.

These three people spin a fascinating web of political intrigue and international politics that stretches across oceans as they ricochet from Versailles to Georgian London to the Pennsylvania State House (now Independence Hall) in Philadelphia. Each man has his own reasons for wanting to see America triumph over the British, and each contends daily with the certainty that no one is what they seem. The line between friends and enemies is blurred, spies lurk in every corner, and the only way to survive is to trust no one.

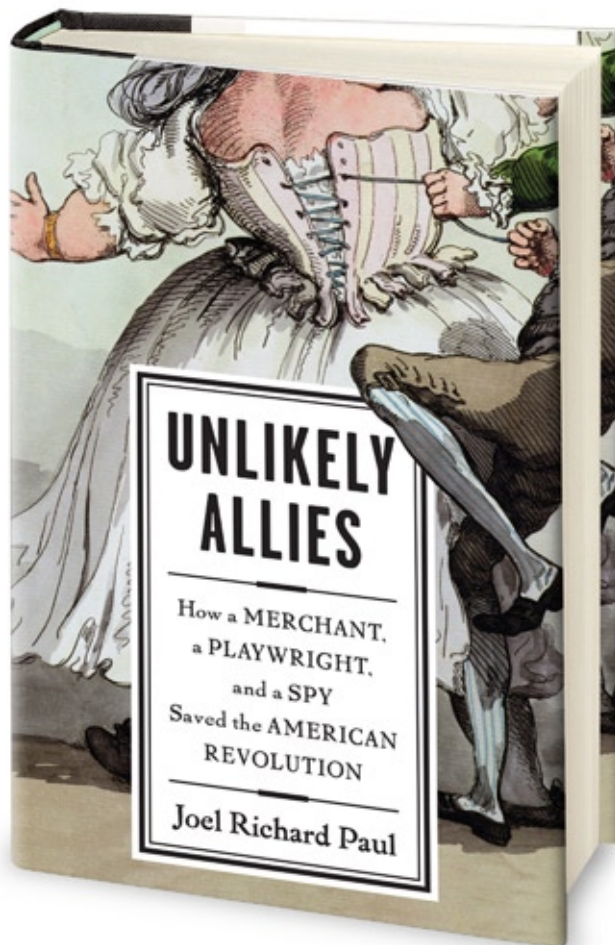
An edge-of-your-seat story full of fascinating characters and lavish with period detail and sense of place, *Unlikely Allies* is Revolutionary history in all of its juicy, lurid glory.

In 1776, the lives of three extraordinary characters—a Connecticut merchant, a French playwright, and a cross-dressing French spy—collided to produce the Franco-American alliance. This is the story of how the secret diplomacy between Silas Deane, Caron de Beaumarchais, and the Chevalier d'Eon saved the American Revolution.

All three were unlikely allies and improbable heroes. They each rose to prominence at a young age by their wit and energy, and enjoyed wealth and social standing as members of the governing class: Deane was a leading figure in Connecticut politics and an important delegate to the Continental Congress; Beaumarchais was a wealthy courtier at Versailles and a secret agent for the French king; d'Eon was an influential spy, diplomat, and decorated military officer. Yet the three of them risked their careers to pursue unorthodox ambitions and became outlaws. Though each one was denounced as a traitor and ultimately disgraced and reduced to poverty, each persevered with ingenuity and moxie.

Despite their intellect, courage, and spunk, Deane, Beaumarchais, and d'Eon were deeply flawed and misunderstood. They suffered from vanity, arrogance, impatience, and bad tempers. Their government careers were cut short because they flaunted social convention and refused to compromise their principles. They understood how to play the political game, but they chose not to. As Beaumarchais once wrote in *The Marriage of Figaro*, "If you are mediocre and you grovel, you shall succeed." But they held in disdain "that bubble of popularity that is won without merit and lost without crime."

The gripping true story of how three men used espionage, betrayal, and sexual deception to help win the American Revolution.



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JOEL RICHARD PAUL is a professor at the University of California Hastings College of the Law, where he teaches international and constitutional law. He has taught at the University of Connecticut School of Law, Yale Law School, the University of Leiden in the Netherlands, and American University. Paul has a B.A. from Amherst College, a J.D. from Harvard Law School, and has studied at the London School of Economics and the Fletcher School of Law and Diplomacy. He lives in California.

MEMOIR

A History

BEN YAGODA

[excerpt]

From Saint Augustine's *Confessions* to Augusten Burroughs's *Running with Scissors*, from Julius Caesar to Ulysses Grant, from Mark Twain to David Sedaris, the art of memoir has had a fascinating life, and deserves its own biography. Cultural and literary critic Ben Yagoda traces the memoir from its birth in early Christian writings and Roman generals' journals all the way up to the banner year of 2007, which saw memoirs from and about dogs, rock stars, bad dads, good dads, alternadads, waitresses, George Foreman, Iranian women, and a slew of other illustrious persons (and animals).

In a time when memoir seems ubiquitous and is still highly controversial, Yagoda tackles the autobiography and memoir in all its forms and iterations. He discusses the fraudulent memoir and provides many examples from the past—and addresses the ramifications and consequences of these books. Spanning decades and nations, styles and subjects, he analyzes the hallmark memoirs of the Western tradition—Rousseau, Ben Franklin, Henry Adams, Gertrude Stein, Edward Gibbon, among others. Yagoda also describes historical trends, such as Native American captive memoirs, slave narratives, courtier dramas (where one had to pay to NOT be included in a courtesan's memoir). Throughout, the idea of memory and truth, how we remember and how *well* we remember lives, is intimately explored.

Yagoda's elegant examination of memoir is at once a history of literature and taste, and an absorbing glimpse into what humans find interesting—one another.

The Life of P. T. Barnum, Written by Himself appeared in 1855, when the author was forty-five years old. Barnum gave detailed accounts of the deceptions and humbug he was well known for perpetrating—notably the Joice Heth hoax, and the “Feejee Mermaid,” one of the most popular exhibits ever at his American Museum, which he described in the book as “an ugly, dried-up, black-looking, and diminutive specimen” that was likely the result of someone surgically connecting a fishtail with a monkey's torso and head. Reaction to the book tended to focus on Barnum's candor, which was unapologetic and sometimes bordered on defiant. Some critics praised it, but others were put off, including a reviewer from *The New York Times*, who was shocked, shocked, that Barnum so willingly admitted to “the systematic, adroit, and persevering plan of obtaining money under false pretenses from the public at large.” *Harvard Magazine's* critic, meanwhile, castigated Barnum for ripping off “the private veil which conceals private life.” The writer went on: “Excess of frankness is a fault of which is it seldom necessary to complain. But Mr. Barnum has carried his frankness too far. It is his very sincerity which makes his book so bad.”

As in other cases before and since, bad reviews did not dissuade the public from buying the book, and it sold an impressive 160,000 copies. Considering Barnum's unmatched commercial instincts, lack of shyness, and relatively young age at the time of publication, it's not surprising that he should have eventually produced a second autobiography.

Hardcover
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From a critically acclaimed cultural and literary critic, a definitive history and analysis of the memoir.

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"All hail to Ben Yagoda! . . . Yagoda's invigorating interrogation of our language will excite every syntax-obsessed reader and writer. (And there are more of us than you might think.)"

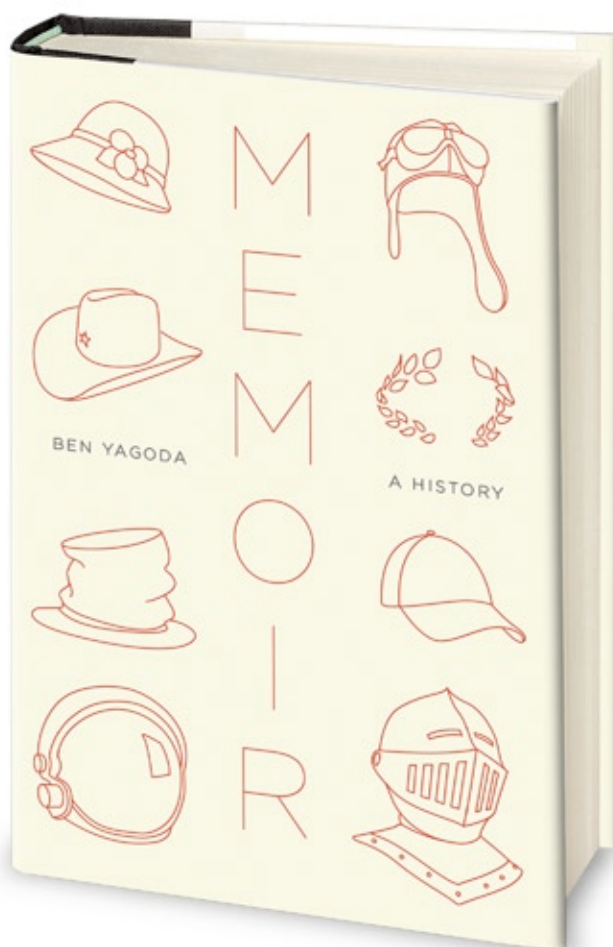
—Cynthia Ozick

"[Yagoda's] book, an ode to the parts of speech, isn't about the rights or wrongs of English. It's about the wonder of it all."

—*The New York Times Book Review*

"Far-flung and irresistible . . . full of non-fiction knockouts. Grade: A."

—*Entertainment Weekly*



© Maria Yagoda

BEN YAGODA is a journalism professor in the English department at the University of Delaware. He is the author of *Will Rogers: A Biography*; *When You Catch an Adjective, Kill It*; *The Sound on the Page*; *The Art of Fact*; and *About Town: The New Yorker and the World It Made*. His articles have appeared in *Slate*, *The Chronicle of Higher Education*, *The New York Times Book Review*, *Stop Smiling*, and other publications. Yagoda lives in Swarthmore, Pennsylvania, with his wife and two daughters.

A THOUSAND SPLENDID SUNS

Illustrated Edition

KHALED HOSSEINI



Since its publication in 2007, *A Thousand Splendid Suns* has shipped more than three million copies. The bestselling adult novel of 2007, it spent fifteen weeks at #1 on the *New York Times* bestseller list and remained on the list for an impressive forty-nine weeks. Propelled by the same superb instinct for storytelling that made *The Kite Runner* a beloved classic, *A Thousand Splendid Suns* is at once an incredible chronicle of thirty years of Afghan history and a deeply moving story of family, friendship, faith, and the salvation to be found in love.

Now, in this lavishly designed edition of the novel, the narrative is enhanced by expressive photos that capture the people and culture of the region in vivid detail and reflect the book's powerful themes, so apt for our times: the passionate search for family, home, acceptance, a healthy society, and a promising future—regardless of the obstacles. Together with *The Kite Runner: Illustrated Edition*, the illustrated *A Thousand Splendid Suns* creates a beautiful matched set.

This deluxe illustrated edition of *A Thousand Splendid Suns* is filled with striking and memorable photographs that bring Khaled Hosseini's compelling story to life.

Praise for *A Thousand Splendid Suns*:

"Spectacular." —*USA Today*

"Mesmerizing." —*San Francisco Chronicle*

"Beautifully written."
—*The Dallas Morning News*

"Gripping." —*The Christian Science Monitor*

"Compelling." —*New York magazine*

"Powerful." —*Chicago Tribune*

"Heartwrenching." —*The New York Times*

"Remarkable." —*Time*

"Illuminating." —*Los Angeles Times*



© John Dolan

KHALED HOSSEINI was born in Kabul, Afghanistan, and moved to the United States in 1980. *The Kite Runner*, his first novel, is an international bestseller, published in forty countries. His second novel, the number-one national bestseller *A Thousand Splendid Suns*, was published in 2007. In 2006 he was named a U.S. goodwill envoy to the United Nations Refugee Agency. He lives in northern California.

**A THOUSAND
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Khaled Hosseini

NOVEMBER

Hardcover
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\$29.95/NCR
Fiction
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DRIVE

The Surprising Truth About What Motivates Us

DANIEL H. PINK

[excerpt]

We've been conditioned to think that the best way to motivate ourselves and others is through external rewards like money—the carrot-and-the-stick approach. That's a mistake, Daniel H. Pink says in his transformative new book. The key to high performance and satisfaction is intrinsic, internal motivation: the desire to follow your own interests and understand the benefits in them for you. And Pink has discovered thirty years of scientific data that confirm these ideas and show an exciting way forward.

As he did in his groundbreaking bestseller *A Whole New Mind*, Pink lays out the hard science for these surprising insights, describes how people and corporations can embrace such ideas (some of them are already doing it), offers details about how we can master them, and provides concrete examples on how intrinsic motivation works on the job, at home, and in ourselves.

This is a book of big ideas that explains how each of us can find the surest pathway to high performance, creativity, and even health and well-being.

At the turn of the last century, Frederick Winslow Taylor cemented the carrot-and-stick premise with his theory of “scientific management.” Taylor maintained that people were like parts in a complicated machine. Get them to do the right work in the right way at the right time and the machine would function smoothly. Reward the behavior we sought, punish the behavior we discouraged—and all would be well. . . .

Then the economy began to change. Information started to displace industry. Even so, we held tight to the carrot and the stick. This method didn't work as well as it once did, we acknowledged. But it worked better than any alternative. We just had to be more sophisticated about its use. Where Taylor called for “One Best Way,” more enlightened modern folk realized that there might be four or five best ways—a slightly different variety of carrot for Betty, perhaps a pointier stick for Ed. Sometimes, one of these methods worked. More often, they didn't. So we sweetened the reward or stiffened the punishment, but we never questioned the premise.

Now the economy is changing again. And the reigning system of motivation—carrots and sticks modified for the Industrial Age, then tweaked for the Information Age—is failing us. No matter how much remodeling we try, what worked in one era is proving woefully inadequate today. But a funny thing has been happening in these early years of the twenty-first century. While most of us weren't paying attention, an inadvertent discovery dubbed “intrinsic motivation” began creeping to the center of our work, our schools, and our personal lives. Even though its full potential has yet to be realized, it has become one of the most hopeful forces in modern life and one of the most powerful tools for personal transformation.

From Daniel H. Pink, the author of the groundbreaking bestseller *A Whole New Mind*, comes his next big idea book: a paradigm-changing examination of what truly motivates us and how to harness that knowledge to find greater satisfaction in our lives and our work.

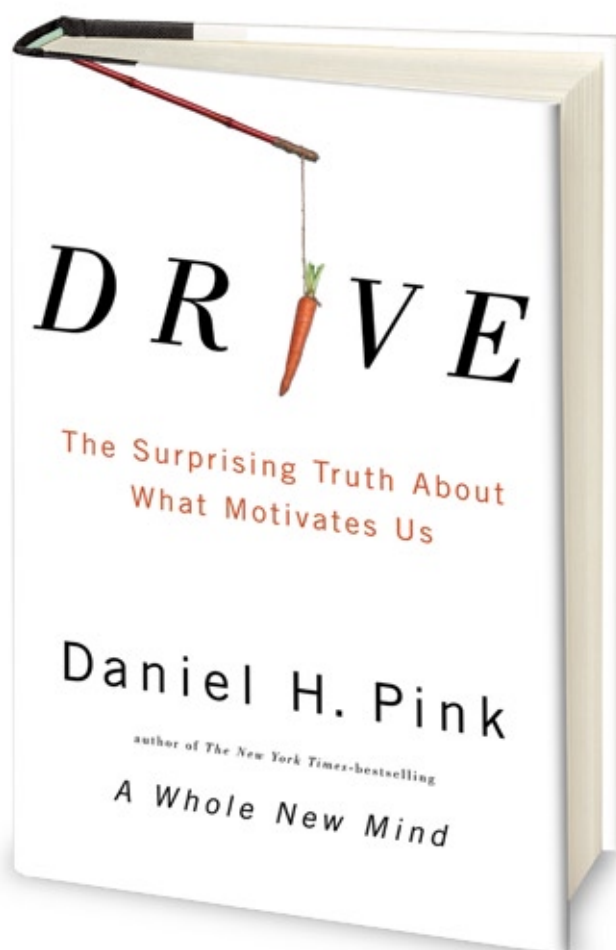
**Praise for Daniel H. Pink
and *A Whole New Mind*:**

"Pink has a knack for teaching in such an entertaining way that you'll forget you are learning."
—*Forbes*

"Right on the money . . ."
—*U.S. News & World Report*

"Well-researched and delightfully well-written . . . laced with humor and profound insights . . . Pink has done a masterful job using both sides of his brain."
—*Fort Worth Star-Telegram*

"Audacious and powerful."
—*The Miami Herald*



DANIEL H. PINK is the author of the long-running *New York Times* and *BusinessWeek* bestseller *A Whole New Mind*, as well as *The Adventures of Johnny Bunko* and *Free Agent Nation*. He has written for *The New York Times*, *Harvard Business Review*, *Fast Company*, and *Wired*, where he is a contributing editor. He has provided analysis for CNN, CNBC, ABC, NPR, and other networks in the U.S. and abroad. Pink lectures on economic transformation and the new workplace at corporations, associations, and universities around the world. He lives in Washington, D.C., with his family.

DRIVE
Daniel H. Pink

JANUARY

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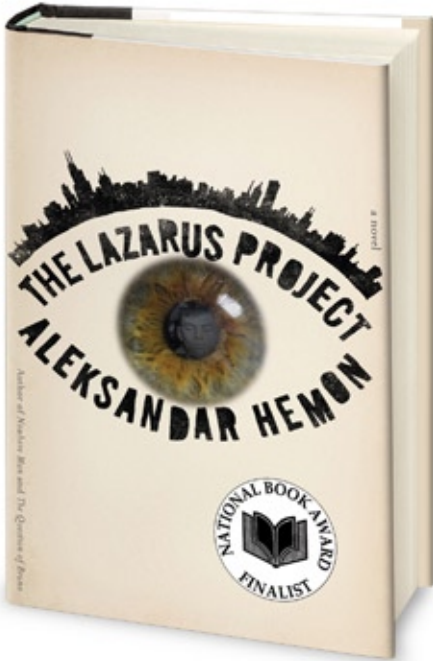
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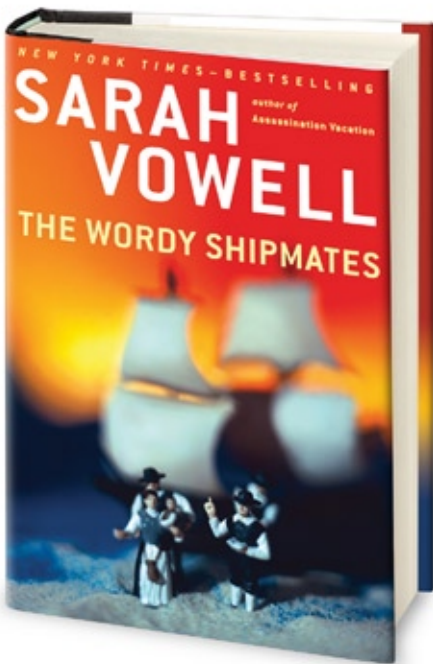
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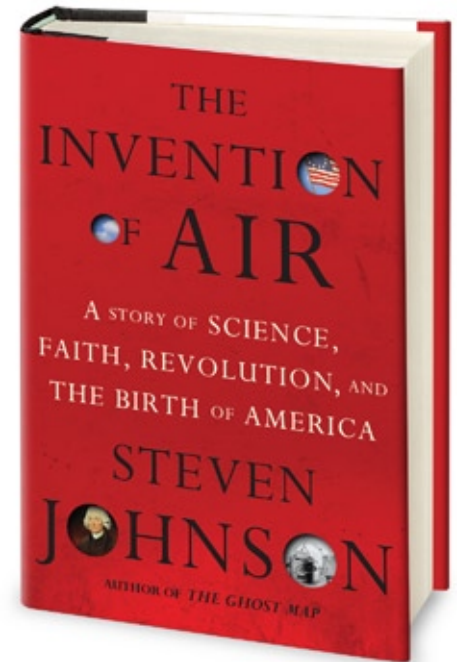
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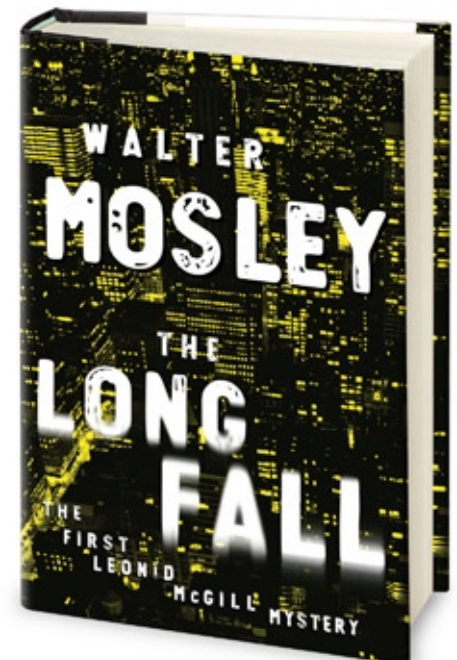
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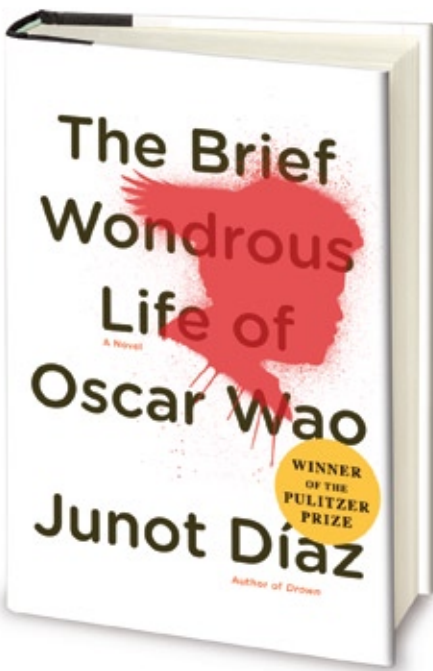
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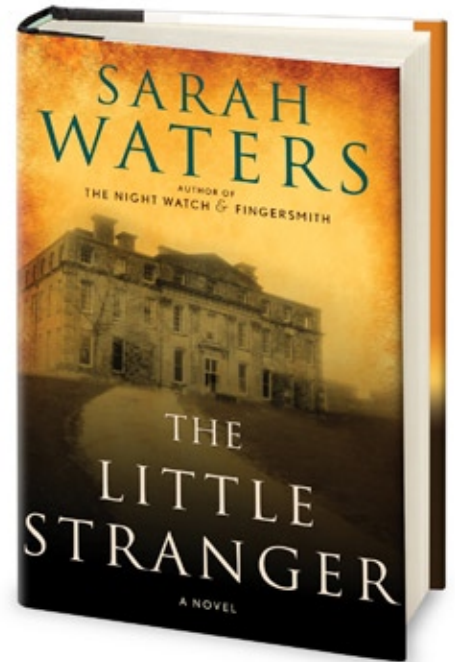
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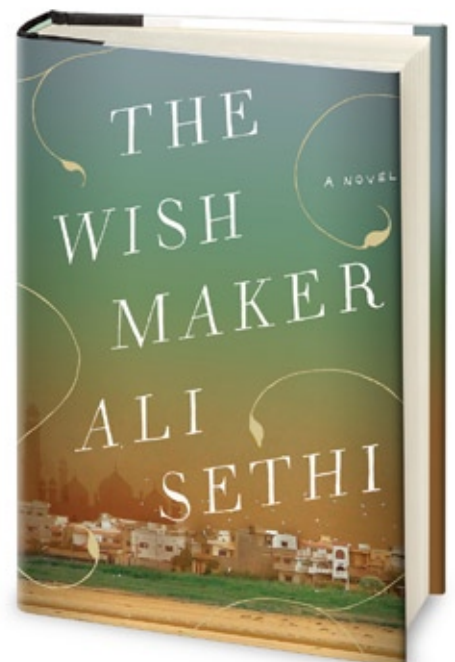
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