

M E L V I L L E
• H O U S E •
P U B L I S H I N G

Subsidiary Rights Guide
Spring 2018

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COMING SOON
COMING SOON

NON-FICTION



ANTIFA

A GUIDE TO THE ANTIFASCIST MOVEMENT
MARK BRAY

As long as there has been a fascist movement, there has been an anti-fascist movement – also known as “antifa.”

ON SALE:
August 2017

In a smart and gripping investigation, Occupy Wall Street organizer and scholar Mark Bray provides a look inside the movement, including a detailed survey of its history from its origins to the present day.

RIGHTS AVAILABLE:
Translation,
Audio

MARK BRAY is a historian, organizer, and the author of *Translating Anarchy: The Anarchism of Occupy Wall Street*.



HABEAS DATA

CYRUS FARIVAR

Until the 21st century, just about all of our activities were private by default. Today, the technologies that make our lives easier, faster, and more efficient also make it easier to keep an eye on our activities. *Habeas Data* explores the tools of surveillance that exist today, how they work, and what the implications are for the future of privacy.

ON SALE:
May 2018

CYRUS FARIVAR is the Senior Business Editor at *Ars Technica* and the author of *The Internet of Elsewhere*.

RIGHTS AVAILABLE:
Translation,
Audio



STRANGE STARS

HOW SCIENCE FICTION AND FANTASY
TRANSFORMED POP MUSIC
JASON HELLER

Strange Stars tells the story of how pop artists of the 60s and 70s--David Bowie, Jimi Hendrix, Pink Floyd, and many more--brought Sci-Fi's cosmic flare to their lyrics, sounds, and styles, and changed pop music forever.

ON SALE:
June 2018

JASON HELLER has written for publications including the *New Yorker*, *Rolling Stone*, *Pitchfork*, *NPR*, and *The AV Club*. He is the author of the novel, *Taft 2012*.

RIGHTS AVAILABLE:
Translation,
Audio

FICTION



GAUCHO A NOVEL **MICHAEL BIBLE**

“A singular new voice for CEOs to slackers. He’s so open, so easy, so fluid, you’ll smile with joy turning every page.”
—BARRY HANNAH

ON SALE:
June 2018

RIGHTS AVAILABLE:
Translation,
Audio

In this wild and playful prequel to *Sophia*, author Michael Bible again displays a tremendous appetite for misadventure and a kind of learned mysticism that animates every page. A strange and sexy coming of age story set in the weird American South, *GaUCHO* is explosively fun, surprisingly tender, and always unexpected.

MICHAEL BIBLE is the author of *Sophia* (Melville House). He has written for *Oxford American*, *The Paris Review Daily*, *Al Jazeera America*, *ESPN: the Magazine* and *New York Tyrant*.



LACKING CHARACTER A NOVEL **CURTIS WHITE**

After a twenty-year hiatus from fiction writing, Curtis White—who Paul Auster called “a master of bewitchments”—returns to the novel with *Lacking Character*, a rollicking piece of “transcendent buffoonery.”

ON SALE:
June 2018

RIGHTS AVAILABLE:
Translation,
Audio

When a masked man arrives in N—, Illinois bearing a letter and claiming its contents a matter of life or death, the small town—and the fabric of reality—will never be the same.

CURTIS WHITE is a cofounder of The Fiction Collective 2. His novels include *Memories of My Father Watching TV* (published in France by La Cherche Midi) and *Monstrous Possibility*.



WHO'S WHO WHEN EVERYONE IS SOMEONE ELSE A NOVEL **C.D. ROSE**

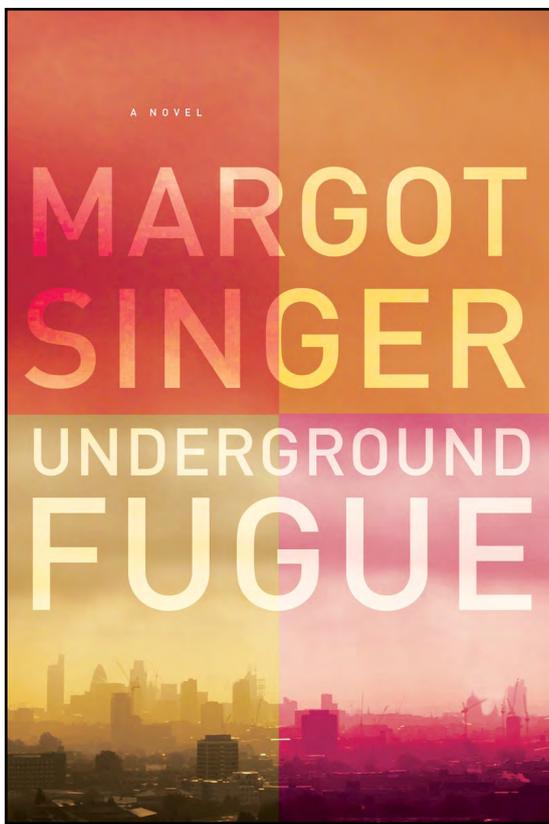
Fleeing heartbreak, an unnamed author goes to an unnamed city to give a series of lectures at an unnamed university about forgotten books...only to find himself involved in a mystery when it turns out the professor who invited him is no where to be found, and no one seems quite sure why he’s there.

ON SALE:
June 2018

RIGHTS AVAILABLE:
Translation,
Audio

C.D. ROSE is the author of the satirical book *The Biographical Dictionary of Literary Failure* (Melville House) and is an award-winning short story writer whose work has appeared in *Granta* and elsewhere.

FICTION
FICTION



UNDERGROUND FUGUE

MARGOT SINGER

“A pleasure to read from beginning to end.”
—GERALDINE BROOKS

It's April and Esther has fled New York for London, partly to escape her failing marriage, and partly to care for her dying mother, Lonia. Their lives soon become entwined with their next-door neighbors: Javad, an Iranian neuroscientist, and his college-aged son, Amir, who is drawn to the illicit exploration of the city's forbidden spaces.

As Esther settles into life in London, a friendship develops with Javad. But when terrorists attack the London transit system in July, the chaos that follows both fractures possibilities for the future, and reveals the deep fault lines of the past.

PRaise FOR *UNDERGROUND FUGUE*

“Singer's novel travels up and down the scale of sorrow, reflecting the musical and psychological connotations of her title.”
—RON CHARLES, *The Washington Post*

“Subtle, affecting...The novel shimmers between meanings, never settling on the single one.”
—*Columbus Dispatch*

“An unusually layered debut...the novel's strands converge brilliantly.”
—*Publishers Weekly*

“A nuanced, realistic exploration of themes of loss and identity, which seem particularly relevant in these uncertain times.”
—*Library Journal*

“Singer's introspective tale of displaced characters casts a subtle light on current events.”
—*Booklist*

“Constructed with depth and richness.”
—*New York Times Book Review*

“Extraordinarily accomplished...a pleasure to read from beginning to end.”
—GERALDINE BROOKS,
Pulitzer Prize-winning author of *March*

“A beautiful novel about affinities, assumptions, and family mysteries.”
—ALLEGRA GOODMAN, author of *Intuition*

ON SALE APR 2017

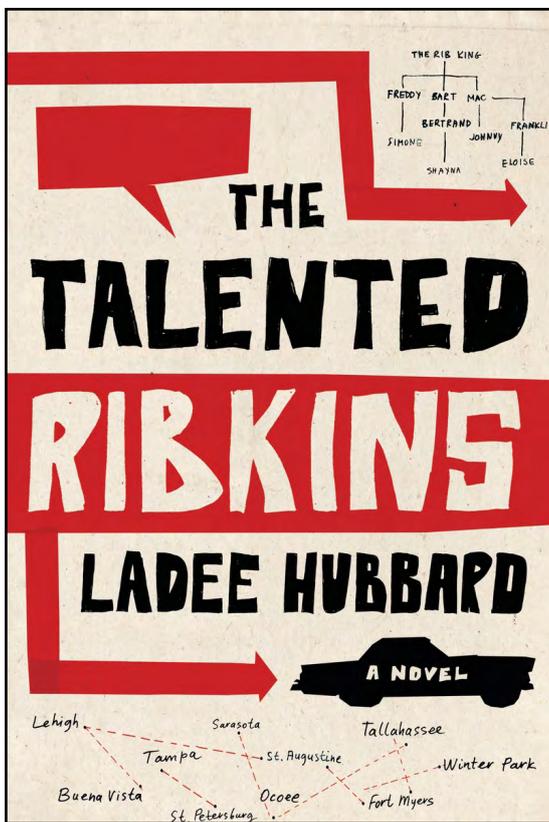
Hardcover, 336 pages, 6 x 9 in.
Fiction

RIGHTS AVAILABLE

Foreign Language
Audio
Performance

ABOUT THE AUTHOR

MARGOT SINGER won the Flannery O'Connor Award for Short Fiction, the Reform Judaism Prize for Jewish Fiction, the Glasgow Prize for Emerging Writers, and an Honorable Mention for the PEN/Hemingway Award for her story collection, *The Pale of Settlement*. Her work has been featured on NPR and in the *Kenyon Review*, the *Gettysburg Review*, *Agni*, and *Conjunctions*, among other publications. She is a professor of English at Denison University in Granville, Ohio.



THE TALENTED RIBKINS LADEE HUBBARD

“Ladee Hubbard has given us a fresh and original debut novel.”

—JAMI ATTENBERG, author of *All Grown Up*

This marvelously inventive novel tells the story of Johnny Ribkins, a 72-year old African-American antiques dealer from Florida who was born with a unique talent.

Inspired by W. E. B. DuBois’s famous essay “The Talented Tenth” and fuelled by Ladee Hubbard’s marvelously original imagination, *The Talented Ribkins* is a big-hearted debut novel about race, class, politics, and the unique gifts that, while they may cause some problems from time to time, bind a family together.

PRAISE FOR THE TALENTED RIBKINS

“Ladee Hubbard’s *The Talented Ribkins* is a first novel of extraordinary confidence and panache. Brisk, funny, tender, scathing, the book is a road story with teeth, a secret history of those black Americans whom W. E. B. Dubois called ‘the talented tenth’—underground, in plain sight, sometimes both at the same time—superheroes of reality.”

—ZACHARY LAZAR, author of *I Pity the Poor Immigrant*

“What a pleasure it was to take a road trip with *The Talented Ribkins*, a simultaneously gifted and flawed family, sharp-witted but prone to making utterly human errors. Ladee Hubbard has given us a fresh and original debut novel.”

—JAMI ATTENBERG, author of *All Grown Up*

ON SALE AUG 2017

Hardcover, 304 pages, 5.5 x 8.25 in.
Fiction

RIGHTS AVAILABLE

Foreign Language
Audio

ABOUT THE AUTHOR

LADEE HUBBARD received a BA in English from Princeton University where she studied with Toni Morrison. She completed an MFA in Dramatic Writing at New York University and a PhD in Folklore and Mythology at UCLA. Hubbard is the winner of the Rona Jaffe Foundation Writer’s Award, the Faulkner-Wisdom Short Story Award, and taken third place in the Lorian Hemingway Short Story Award and been nominated for a Pushcart Prize.



LACKING CHARACTER CURTIS WHITE

The man Paul Auster called “A master of bewitchments” makes his long-awaited return to the novel after 20 years

In the spirit of “transcendent buffoonery,” Curtis White’s miraculous return to fiction is fun in the extreme. When a masked man arrives in N—, Illinois bearing a letter and claiming its contents a matter of life or death, the small town—and the fabric of reality—will never be the same.

ON SALE FEB 2018

Paperback

RIGHTS AVAILABLE

Foreign Language

Audio

ABOUT THE AUTHOR

CURTIS WHITE is a founder of The Fiction Collective 2. His latest books are *We, Robots* and *The Science Delusion*. His novels include *Memories of My Father Watching TV* and *Monstrous Possibility*.

PRAISE FOR CURTIS WHITE

“Absolutely indispensable.”

—SLAVOJ ŽIŽEK

“Splendidly cranky.”

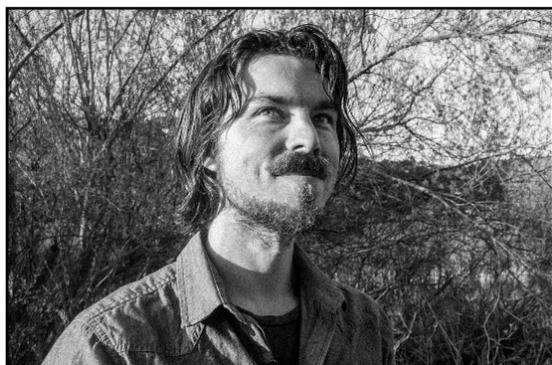
—MOLLY IVINS

“A master of bewitchments, parodies, and dazzling tropes.”

—PAUL AUSTER

“Cogent, acute, beautiful, and true.”

—DAVID FOSTER WALLACE



THE BOOK OF FORMATION ROSS SIMONINI

This novel in interviews spans 20 years in the rise and fall of the charismatic leader of a seductive self-help movement.

The narrator of this heady novel is a journalist fascinated by the interior life of Masha Isle, the adopted son of TV personalityayah Isle whose reality show promises to change guests’ personalities by manipulating “p” (or, the energy of expression that focuses into mannerisms/personalities). Their conversations cover 20 years and track Masha as he changes from a frustrated and angry boy into an influential cultural figure who takes over his mother’s show.

The narrator at first sees personality manipulation (PM) as a fad or cult, but becomes obsessed with Masha/Marshall and credits PM with alleviating his own chronic illness. But all of that is thrown into question when tragedy strikes.

A stunning debut and a speculative look at the culture of self-improvement, this novel-in-interviews follows the rise and fall of a controversial figure we can all recognize.

ON SALE NOV 2017

Paperback

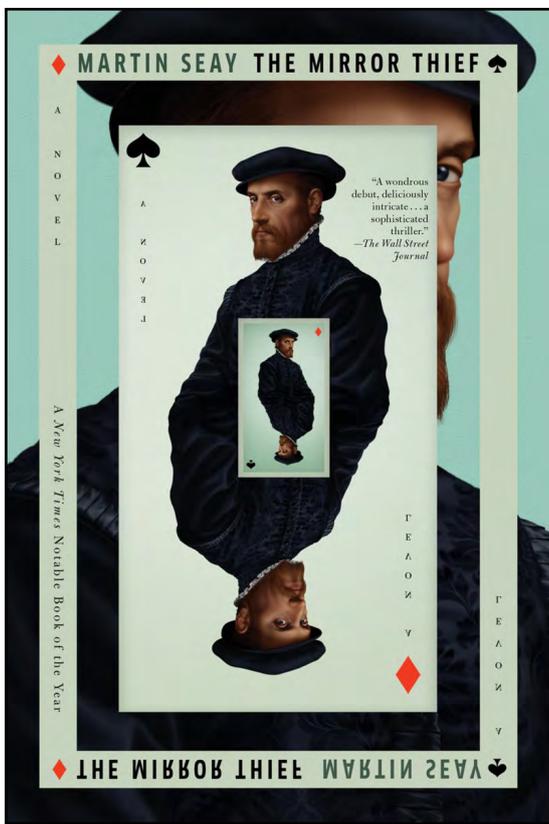
RIGHTS AVAILABLE

Foreign Language

Audio

ABOUT THE AUTHOR

ROSS SIMONINI is the interviews editor at the *Believer* magazine. His writings and interviews regularly appear in *Interview*, *The New York Times*, *Art in America*, *Kalidoscope*, and *Frieze*.



THE MIRROR THIEF

MARTIN SEAY

“The book I was raving about to my friends before I’d even finished it.”
—*The New York Times Book Review*

Imagine Venice in the sixteenth century, when the famed makers of Venetian glass were perfecting one of the old world’s most wondrous inventions: the mirror. An object of glittering yet fearful fascination, the Venetian mirrors were state of the art technology, and subject to industrial espionage by desirous sultans and royals world-wide.

But for any of the development team to leave the island was a crime punishable by death. One man, however—a world-weary war hero with nothing to lose—has a scheme he thinks will allow him to outwit the city’s terrifying enforcers of the edict, the ominous Council of Ten...

Meanwhile, in two other Venices, in two other times, two other schemers launch similarly dangerous plans of their own...

ON SALE NOW

Paperback - 592 pp - 5.5 x 8.25 in
Fiction

RIGHTS AVAILABLE

Foreign Language

RIGHTS SOLD

Russian (Azbooka-Atticus)
Polish (Wydawnictowo Czarna Owca)
Romanian (Editura Trei)

ABOUT THE AUTHOR

MARTIN SEAY is the executive secretary for the village of Wheeling, Illinois. This is his first novel.

PRAISE FOR *THE MIRROR THIEF*

“[A] wondrous debut.” —*The Wall Street Journal*

“A startling, beautiful gem of a book.” —*NPR*

“Sure to please fans of David Mitchell and Umberto Eco.”
—*B&N Review*

“A transporting and original novel.” —*BookBrowse*

“*The Mirror Thief* establishes Seay as an impressive new voice to watch.” —*Buzzfeed*

“Masterful and mysterious.” —*Las Vegas Weekly*

A literary, speculative, mystical masterwork.”
—*Chicago Review of Books*

“A splendid masterpiece...an epic with near-universal appeal.”
—*Publishers Weekly*, starred review

“Shimmering with intimations of Hermann Hesse, Umberto Eco, and David Mitchell.” —*Booklist*, starred review

“Hugely entertaining.” —*The Daily Mail*

NON-FICTION
NON-FICTION

CAUSE

... and how it doesn't always
← equal effect →

GREGORY SMITHSIMON

CAUSE

...AND HOW IT DOESN'T ALWAYS
EQUAL EFFECT

GREGORY SMITHSIMON

'Cause uses sociology's tools to answer key questions we face today: Will it matter if America is majority nonwhite in twenty years? Why do whole neighborhoods collectively heed or ignore hurricane warnings? It also tackles some more fun ones, such as, what do zip codes predict about movie preferences?

Divided into three sections, the book examines how and why humans tell stories; the unseen influences that we overlook when telling these stories; and how a smarter story of causality could greatly enhance how we understand ourselves and each other.

Mixing philosophy, the science of perception, and deeply researched social factors, 'Cause offers nothing short of a new way of looking at our world.

ON SALE JAN 2018

Hardcover

Social Science - Psychology - Discrimination & Race Relations

RIGHTS AVAILABLE

Foreign Languages

Audio

Performance

ABOUT THE AUTHOR

GREGORY SMITHSIMON is an associate professor of sociology at Brooklyn College, City University of New York, and the City University Graduate Center. He is the author of *September 12: Community and Neighborhood Recovery at Ground Zero* and co-author, with Benjamin Shepard, of *The Beach Beneath the Streets: Exclusion, Control, and Play in Public Space*. He is an editor of the new online journal *Metropolitica*, and has written for the *Village Voice*, *Dissent*, and *In These Times*, and the *Daily News*. He lives in Brooklyn.

PRAISE FOR GREGORY SMITHSIMON AND SEPTEMBER 12

"An outstanding ethnography of the micro-politics of daily life."
—ROBERT BEAUREGARD, author of
When America Became Suburban

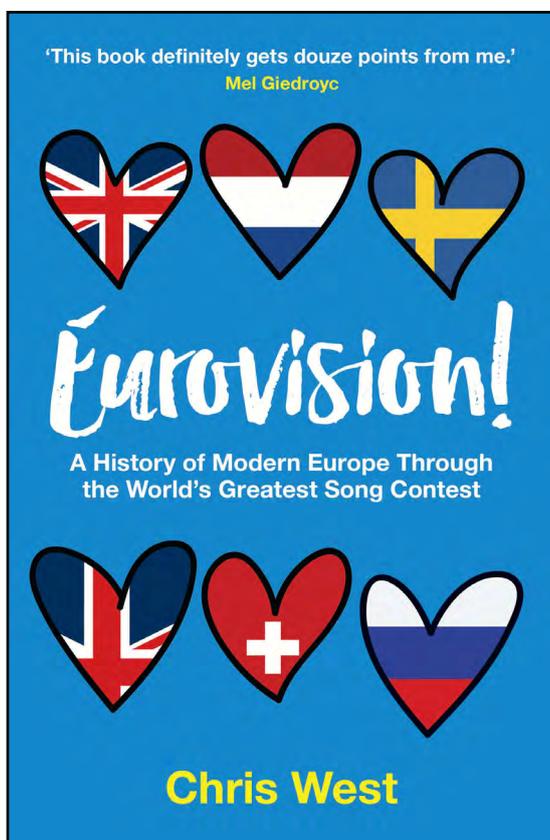
"A very successful academic micro-study of one community's response to our nation's greatest shock." —*Library Journal*

"A rich ethnographic account."
—JAPONICA BROWN-SARACINO,
American Journal of Sociology

"Scientifically exacting...A well-illustrated, critical, yet sympathetic study of privilege and catastrophe that ultimately celebrates the vitality and diversity of a great city." —*Booklist*

"A fascinating book...[which] observes community life... through the prism of the months following 9/11."
—MATTHEW FENTON, *Broadsheet*

"A valuable study of economic privilege and spatial exclusion in the shadow of the Twin Towers and the heart of America's biggest city."
—SHARON ZUKIN, author of *Naked City*



EUROVISION!

A HISTORY OF MODERN EUROPE THROUGH
THE WORLD'S GREATEST SONG CONTEST

CHRIS WEST

Do you think the world of the Eurovision Song Contest, with its crazy props, even crazier dancers and crazier still songs has nothing to do with serious European politics? Think again. The contest has been a mirror for cultural, social and political developments in Europe ever since its inauguration, when an audience in dinner jackets and ball-gowns politely applauded each song. It has been a voice of rebellion across the Iron Curtain, an inspiration for new European nations in the 1990s and 2000s, the voice of liberation for both sexual and regional minorities. It even once triggered a national revolution.

Eurovision! charts both the history of Europe and the history of the Eurovision Song Contest over the last six decades, and shows how seamlessly they interlink—and what an amazing journey it has been.

ON SALE APR 2017

Paperback - 356pp - 19.8 x 12.7 cm
Rock & pop music - European history -
Social & cultural history - TV & society

RIGHTS AVAILABLE

Foreign Language
Audio
Performance

ABOUT THE AUTHOR

CHRIS WEST is an author, ghostwriter and marketer. His books include *Journey to the Middle Kingdom*, *The Beermat Entrepreneur* and *First Class: a History of Britain in 36 Postage Stamps*. He lives in Hertfordshire with his wife and daughter.

PRAISE FOR *EUROVISION!*

“Even if you don’t quite share the author’s enthusiasm, though, for Bulgarian trance or Maltese piano ballads, *Eurovision!* will provide you with a succinct, entertaining overview of European life over the past sixty years.” —*Times Literary Supplement*

“Chris West takes a different, refreshing path: telling the story of Europe and the European Union through the music competition.” — *Kölnische Rundschau*

“All of human genius, and our capacity for screwing up, are here, told with wit, wisdom and humanity.”

—SIR STEPHEN WALL,

British Permanent Representative to the EU 1995- 2000

“Chris West’s book brings the colourful history of Europe to life through the prism of the even more colourful Eurovision Song Contest.” —KATRINA LESKANICH, *Katrina & The Waves*

“It’s a toss-up which will be first: England winning the World Cup again, or the UK winning Eurovision again. While you’re waiting, this book is the perfect companion.” —TIM RICE

“This book definitely gets douze points.” —MEL GIEDROYC

“For Europhiles, Europhobes and the Euro-cautious alike: witty, informed and insightful.”

—ALISON LIGHT,
author of *Common People*

Why I Am Not a Feminist

They forget that for something to be universally accepted, it must become as banal, as non-threatening and ineffective as possible. Hence the pose. People don't like change, and so feminism must be as close to the status quo—with minor modifications—as it can be in order to recruit large numbers. In other words: It has to become entirely pointless. Radical change is scary. It's terrifying, actually. And the feminism I support is a full-on revolution. Where women are not simply allowed to participate in the world as it already exists—a world that because it was devised by a patriarchy in order to subjugate and control and destroy all challengers is inherently a corrupt world—but are actively able to reshape the world. Where women do not simply knock on the doors of churches, of governments, of capitalist marketplaces and politely ask for admittance, but create their own religious systems, governments, and economies. My feminism is not one of incremental change that is revealed in the end to be the same as ever, but more so. It is a cleansing fire. Asking for a system that was built for the express purpose of oppression to um please stop oppressing me? is nonsense work. The only task that is worth doing is fully dismantling and replacing that system. This is why I cannot associate myself with a feminism that focuses dementedly on “personal choice,” whose goals include not the full destruction of corporate culture but merely a higher percentage of female CEOs, a feminism that requires no thought, no discomfort, and no real change. If feminism is universal, if it is something that all women and men can “get on board” with, then it is not for me. If feminism is nothing more than personal gain disguised as political progress, then it is not for me. If by declaring myself a feminist I must reassure you I am not angry, I pose no threat, then definitely feminism is not for me. I am angry. And I do pose a threat.

Jessa Crispin

ON SALE NOW

Trade Paperback - 176 pages - 5.5 x 8.2

Feminism - Women's Studies - Pop Culture

RIGHTS AVAILABLE

Foreign Translation

RIGHTS SOLD

Australian (Black Inc.)

Italian (Edizioni SUR)

Swedish (Bokforlaget Diadalos)

Spanish (Los Libros del Lince)

ABOUT THE AUTHOR

JESSA CRISPIN is the founder of the on-line magazines *Bookslut* and the on-line literary journal *Spolia*. She is the author of *The Dead Ladies Project* and *The Creative Tarot*, and has written for *The New York Times*, *Guardian*, *Washington Post*, *Los Angeles Review of Books*, *Chicago Sun-Times*, and *Architect Magazine*, among others. She has lived in Lincoln, Kansas; Austin, Texas; Dublin, Ireland; Chicago, Illinois; Berlin, German, and elsewhere.

WHY I AM NOT A FEMINIST A FEMINIST MANIFESTO JESSA CRISPIN

“Bracing...a rare counterbalance.”

—*The New Yorker*

Are you a feminist? Do you believe women are human beings and that they deserve to be treated as such? That women deserve all the same rights and liberties bestowed upon men? If so, then you are a feminist...or so the feminists keep insisting.

But somewhere along the way, the movement for female liberation sacrificed meaning for acceptance, and left us with a banal, polite, ineffectual pose that barely challenges the status quo. In this bracing, fiercely intelligent manifesto, Jessa Crispin demands more.

Why I Am Not A Feminist is a radical, fearless call for revolution. It accuses the feminist movement of obliviousness, irrelevance, and cowardice—and demands nothing less than the total dismantling of a system of oppression.

PRAISE FOR WHY I AM NOT A FEMINIST

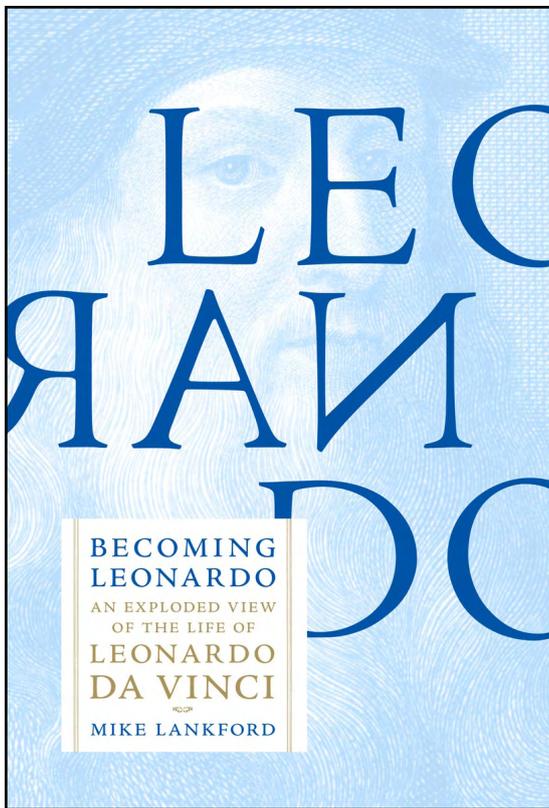
“Crispin’s argument is bracing, and a rare counterbalance; where feminism is concerned, broad acceptability is almost always framed as an unquestioned good.” —*The New Yorker*

“Calls for a reinvestment in radical, even revolutionary thinking about what feminism can mean, and do.” —*Elle*

“The author’s ferocious critique effectively reframes the terms of any serious discussion of feminism...Forget busting glass ceilings. Crispin has taken a wrecking ball to the whole structure.” —*Kirkus*, starred review

“Feminists have, in fact, become polite insiders, and Crispin is here to show them how to punch their way out. A rallying manifesto; start swinging.” —*Library Journal*

“Laser-like insight into feminism’s strengths and weaknesses...Rhetoric that soars and sears...Crispin rallies the kind of radical verve that once vitalized a revolution in the hope that it will do so once again.” —*Booklist*



BECOMING LEONARDO

AN EXPLODED VIEW OF THE LIFE OF
LEONARDO DA VINCI

MIKE LANKFORD

“Fun and enlightening.”
—*Publisher’s Weekly*

Why did Leonardo Da Vinci leave so many of his major works uncompleted? Why did this resolute pacifist build war machines for the Borgias? Why did he carry the Mona Lisa with him everywhere for decades, yet never quite finish it? Why did he write backwards, and was he really at war with Michelangelo? And was he gay?

In a book unlike anything ever written about the Renaissance genius, Mike Lankford explodes every cliché about Da Vinci and then reconstructs him based on a rich trove of available evidence—bringing to life for the modern reader the man who has been studied by scholars for centuries, yet has remained as mysterious as ever.

Lankford brilliantly captures Da Vinci’s life as the compelling adventure it seems to have been—fleeing from one sanctuary to the next, somehow surviving in war zones beside his friend Machiavelli, struggling to make art his way or no way at all... and often paying dearly for those decisions.

PRAISE FOR *BECOMING LEONARDO*

“A fun and enlightening exercise in imagination...Lankford’s unconventional approach provides for a deeper appreciation of a genius.”
—*Publisher’s Weekly*

“A compelling tour d’horizon of Leonardo’s life and work... one of the most intimate and clear-sighted portraits we’re likely to have of such an elusive artist.”

—**ROSS KING, author of *Brunelleschi’s Dome***

“Has the pace, elegance, and authorial omnipresence of a novel, but which will enlighten...the astute historian.”

—**NOAH CHARNEY, best-selling author of *The Art of Forgery***

“A strange, passionate, impressionistic biographical meditation...similar to Sebastian de Grazia’s surreal life of Machiavelli, *Machiavelli in Hell*—and every bit as rewarding.”

—*Open Letters Monthly*

“Provocative...Lankford...argues that da Vinci’s human frailty made him the genius we know today.”
—*Quartz*

ON SALE NOW

Hardcover - 304 pp - 5.75 x 8.5 in.

Biography - Renaissance Art - History

RIGHTS AVAILABLE

Foreign Language

Audio

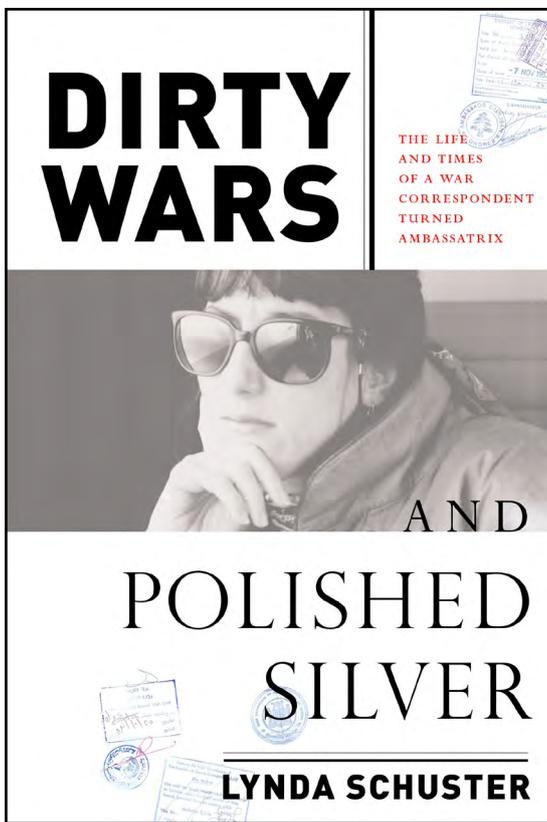
Performance

RIGHTS SOLD

Turkish (Nemesis Kitap)

ABOUT THE AUTHOR

MIKE LANKFORD is a graduate of the Iowa Writers Workshop and the author of *Life in Double Time: Confessions of an American Drummer*, a memoir about his years as a white drummer in a black R&B band.



DIRTY WARS AND POLISHED SILVER

THE LIFE AND TIMES OF A WAR
CORRESPONDENT TURNED AMBASSATRIX
LYNDA SCHUSTER

“I’m happy to report that adventure I found, beyond my wildest imaginings...But there were other things lurking...that I did not foresee. Most of all, there was war.”

Lynda Schuster’s *Dirty Wars and Polished Silver* is a riveting memoir of a life lived on the frontlines of conflict. From a kibbutz in Israel, to Central America where her first husband was murdered, to war-ravaged Beirut, to “Ambassatrix School,” to South Africa during apartheid, Schuster’s gripping narrative takes the reader on a journey through her time as a war correspondent and her education as the wife of an Ambassador.

ON SALE JUL 2017

Hardcover - 320 pp - 6 x 9 in.
Memoirs - Journalists - Social Science -
Developing Countries

RIGHTS AVAILABLE

Foreign Language
Audio
Performance

ABOUT THE AUTHOR

LYNDA SCHUSTER has reported from Dallas, El Salvador, Nicaragua, Honduras, Guatemala, Beirut, the Persian Gulf, Israel, and Egypt as a correspondent for the *Wall Street Journal*. In the 1980’s she lived in Malawi, where her husband held a diplomatic post. Her writing has appeared in the *Christian Science Monitor*, *Granta*, *Utne Reader*, *The Atlantic*, and *The New York Times Sunday Magazine*, among others. She is the author of *A Burning Hunger: One Family’s Struggle Against Apartheid*, and currently lives in Pittsburgh with her husband and daughter.

PRAISE FOR *DIRTY WARS AND POLISHED SILVER*

“A riveting international thriller...A page-turner thanks to lucid writing and thrilling storytelling.” —*Kirkus*, starred review

“For the armchair traveler and imagined war correspondent, and for anyone who misses...the intrigues of Graham Greene...It throbs with the romance, and the anguish, of a life lived in excitement and in peril.” —*Roger Lowenstein*, author of *When Genius Failed* and *America’s Bank*

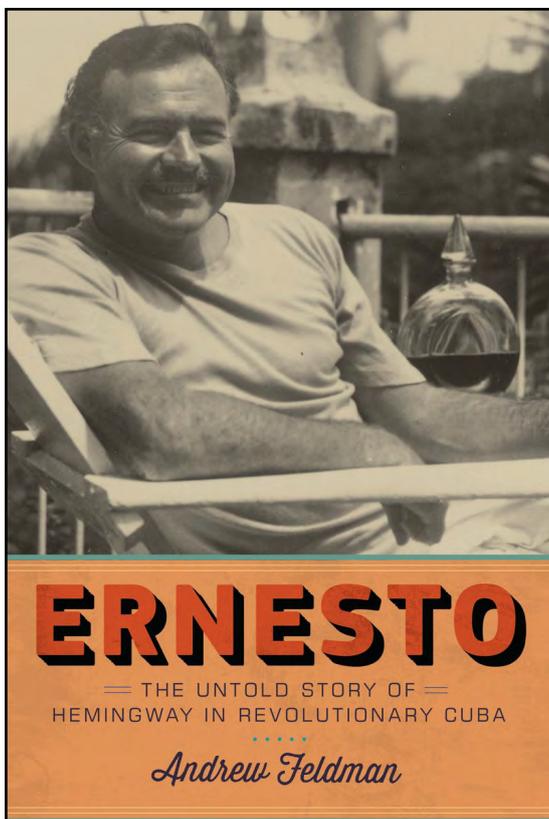
PRAISE FOR LYNDA SCHUSTER AND *A BURNING HUNGER*

“A book that is as fascinating as the best novels.” — *MARIO VARGAS LLOSA*

“A major contribution to the history of the struggle era.” — *Business Day*

“A vital reminder of one of the most intense political struggles in living memory. It’s fascinating, triumphant and ultimately very sad.” — *Time Out*

“[Schuster] has given us a remarkable sense...of late apartheid era South Africa and its exiles.” — *International Journal of African Historical Studies*



ERNESTO

**THE UNTOLD STORY OF HEMINGWAY IN
REVOLUTIONARY CUBA**

ANDREW FELDMAN

Ernest Hemingway first visited Cuba in 1928, and the experience would change the course of his entire life. He settled in Cojimar—a tiny fishing village east of Havana—in 1940, and came to think of himself as Cuban. What he discovered there, a new world counterpart to his beloved Spain, provided him the material for the novel that would rescue his uncertain career. *The Old Man and the Sea* won him a Pulitzer Prize and, one year later, resulted in the achievement of literature’s highest honor—the Nobel Prize. Recognizing his debt, Hemingway announced to the press that he had won the prize “as a citizen of Cojimar.”

Andrew Feldman here uses his unprecedented access to newly available archives to tell the full story of Hemingway’s Cuban-ness: his friendships with Cojimar fishermen, his adoptive Cuban family, the strong influences on his work by Cuban writers, his connections to Cuban political figures and celebrities.

In doing so, Feldman changes our understanding of our most influential literary figure. Far from being a post-success, pre-suicide exile, Hemingway’s decades in Cuba were the richest of his life, and came to define the man who would become a legend.

ON SALE JUL 2017

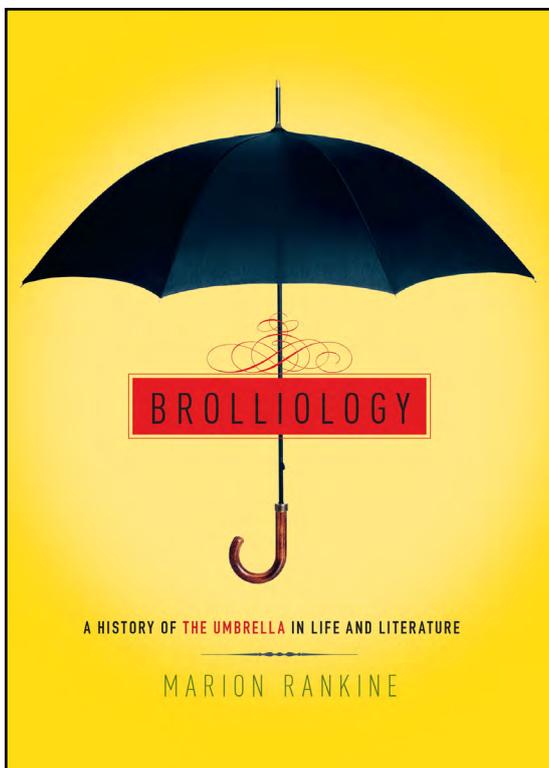
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ABOUT THE AUTHOR

ANDREW FELDMAN holds a doctoral degree in Comparative Literature from the University of Paris IV, La Sorbonne. He spent the last two years conducting research on Hemingway in residence at the Finca Vigia Museum in Havana. He was the first North American scholar to be granted unprecedented access to Hemingway’s papers there. He lives with his wife in New Orleans, Louisiana where he teaches at Tulane University.



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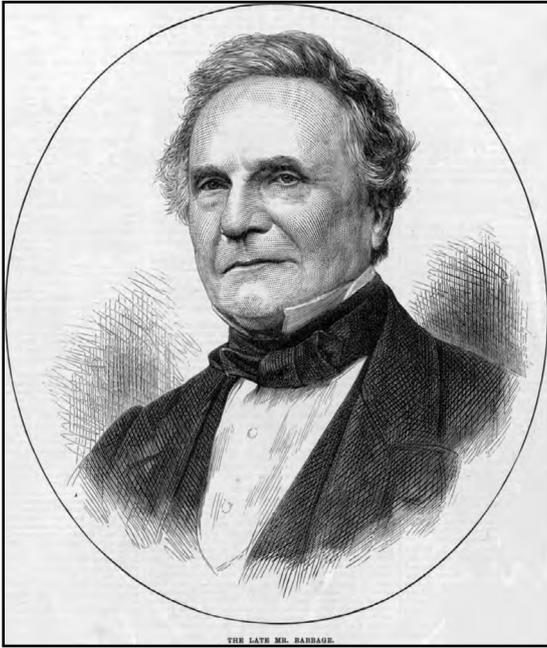
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ABOUT THE AUTHOR

MARION RANKINE is a London-based writer and bookseller. Her work has appeared in the *Times Literary Supplement*, the *Guardian*, *Overland* and *For Books' Sake*, amongst others.





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ABOUT THE AUTHOR

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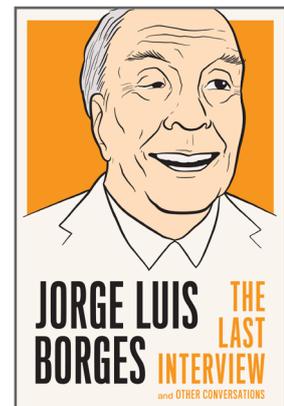
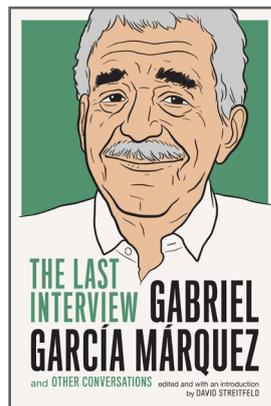
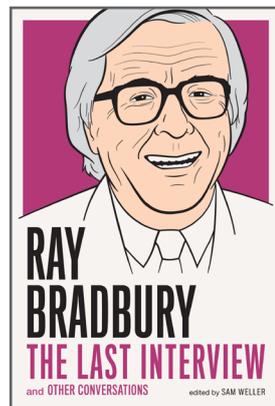
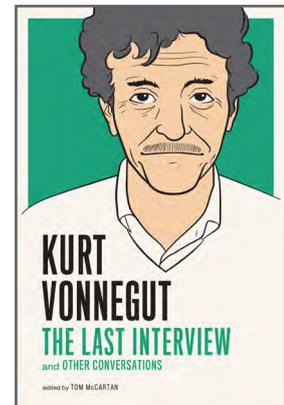
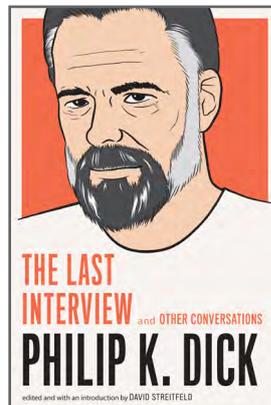
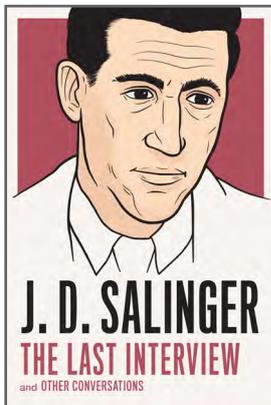
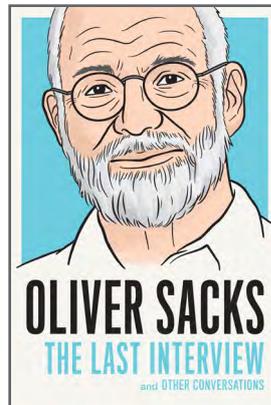
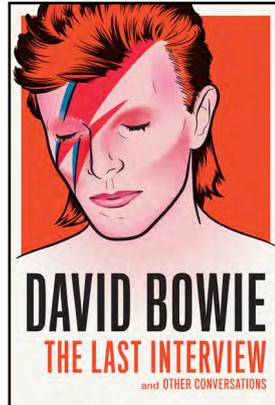
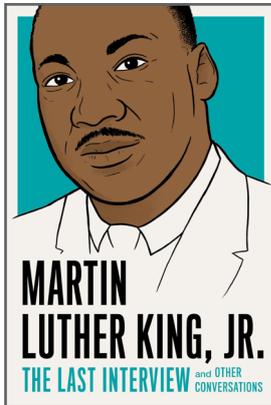
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