Ivan-

I'm doing a little office clean-up and I just came across these materials, which I now return to you. I hope all is well.

Best,

BR
Susan Moldow  
Publisher, Scribner

Dear Susan--

According to the packages Brant has been sending me, I seem to have quite a number of new Scribner paperbacks in the world all of a sudden. I am pleased, need I say, to have the Montana trilogy all in one format, for the first time ever, and to have *Prairie Nocturne* ongoing.

And actually, I have already sold some of those babies at signings, in a brief spring spate of speaking and readings. (You may have heard, Meg Wolitzer and I starred at Wordstock in Portland--the Scribner gold dust twins at the University Club dinner, dark wood rampant.) There'll be some more ahead; it looks like I'm going to be the featured author at the Montana Festival of the Book in Missoula in September, so I'll be able to flog the trilogy etc. like crazy there. I hope you know, that contracts come and go, but book sales are an eternal bond, as far as I'm concerned.

So, I'm glad to have these books extant and in your good publishing hands. Speaking of that, Brant did heroic work, there in the middle between writer and production. Bravo to him, say I.

Best,
Dear Nan--

Thanks for thinking of me with the Temple Grandin book. Read a whopping article about her somewher--NT Times science section--sometime back, so 'tis of interest. It goes to the top of the summer reading list in this household.

And now that the damnable cover process etc. is over, how good it is to have the paperbacks of the Montana trilogy and *Prairie Nocturne* in the world, in one fell swoop. Brant deserves muchos kudos, for his patience and perseverance there in the middle between writer and production. He's a good steady hand. Hang onto him.

I don't know if you'll have crossed paths with Meg Wolitzer yet to hear of our adventures as the Scribner gold dust twins at Wordstock in Portland, but I'll just say our big evening got off to some great start when our introducer wildly mispronounced my name (throughout the introduction) and cited the wrong book title for Meg. Are we troupers or what?

Best,
19 May '05

Brant Rumble
Editor, Scribner

Dear Brant--

The paperbacks of the trilogy arrived, and thanks for the speed and quantity. More than that, great gratitude for your efforts in seeing those and *Prairie Nocturne* safely into the world. Even at this distance, the cover process etc. took a surprising amount of skin off the soul, and you of course were up against the grindstone of it right there in the office; so, bravo and kudos, Brant, for all the perseverance and astute judgment to the benefit of this writer.

Best,

p.s. I noticed a rather funny typo in *Ride With Me*, p. 141: in the sign to Pine Butte, there's supposed to be an arrow, thus → after 14 mi. Would be nice to at least get the question marks out of there in the next printing?
Ivan -

It's a paperback, and a beauty! More to come direct from our warehouse.

BR
"Splendid with Doig’s inimitable dialogue and colorful characters, *Ride with Me, Mariah Montana* preserves a cherished bit of America’s landscape and history for all of us."—*USA Today*

This greathearted novel is the finale of Ivan Doig’s passionate and authentic trilogy about the McCaskill family and their alluring Two Medicine Country along the rim of the northern Rockies.

Jick McCaskill, the illustrious narrator of *English Creek*, returns as the witty and moving voice in this classic encounter with the American road and all the rewards and travails it can bring. Jick faces his family’s—and his state’s—legacy of loss and perseverance from the vantage point of Montana’s centennial in 1989 when his daughter Mariah entices him as Winnebago chauffeur to her and her ex-husband, the magnificently ornery and eloquent columnist Riley Wright, when their newspaper dispatches them to dig up stories of the “real Montana.” Just as the centennial is a cause for reflection as well as jubilation, the exuberant travels of this trio bring on encounters with the past in “memory storms” that become occasions for reassessment and necessary accommodations of the heart.

“Doig again displays a mastery skill in depicting the American West which few writers match.”—*Publishers Weekly*

“A casually artful and triumphant end to Doig’s trilogy.”—*Kirkus Reviews*

Ivan Doig is a forward-thinking, sometimes poet, has a Ph.D. in American history, and is the author of seven novels and three works of nonfiction. He and his wife, Carol, divide their time between their home in Seattle and the places his writing takes him. Visit the author’s website at www.ivandoig.com.

"An extravagant celebration filled with devotion, and with passion for its locale, its people, and their history."—*The Washington Post*
"Spiced with Doig's inimitable dialogue and colorful characters,
Ride with Me, Mariah Montana preserves a cherished bit of America's
landscape and history for all of us."—USA TODAY

This greathearted novel is the finale of Ivan Doig's passionate and authentic trilogy
about the McCaskill family and their alluring Two Medicine Country along the
hinterland of the northern Rockies.

Jick McCaskill, the illustrious narrator of English Creek, returns as the witty
and moving voice in this classic encounter with the American road and all the rewards
and travails it can bring. Jick faces his family's—and his state's—legacy of loss and
perseverance from the vantage point of Montana's centennial in 1989 when his
daughter Mariah entices him as Winniebago chauffeur to her and her ex-husband,
the magnificently ornery and eloquent columnist Riley Wight, when their
newspaper dispatches them to dig up stories of the "real Montana." Just as the centennial
is a cause for reflection as well as jubilation, the exuberant travels of this trio bring
on encounters with the past in "memory storms" that become occasions for reassessment
and necessary accommodations of the heart.

"Doig again displays a masterly skill in depicting the American West
which few writers match."
—PUBLISHERS WEEKLY

"A casually artful and triumphant end to Doig's trilogy."
—KIRKUS REVIEWS

Ivan Doig is a former ranch hand, a sometime poet, has a Ph.D. in American
history, and is the author of seven novels and three works of nonfiction. He and
his wife, Carol, divide their time between their home in Seattle and the places his

SCRIBE.
Cover Illustration by Owen Smith.
Register online at www.scribner.com for more
information on this and other great books.

US. $14.00
Can. $19.00
0-7432-7124-2

RIDE WITH ME, MARIAH MONTANA

"An extravagant celebration filled with devotion, and with passion for
its locales, its people, and their history."—The Washington Post

IVAN DOIG

Author of ENGLISH CREEK and PRAIRIE NOCTURNE
Ride with Me
Mariah Montana

"An extravagant celebration filled with devotion, and with passion for its locale, its people, and their history." — The Washington Post

IVAN DOIG

Author of ENGLISH CREEK and PRAIRIE NOCTURNE
RIDE WITH ME, MARIAH MONTANA

"An extravagant celebration filled with devotion, and with passion for its locale, its people, and their history." —The Washington Post

IVAN DOIG

Author of ENGLISH CREEK and PRAIRIE NOCTURNE
PRAIRIE NOCTURNE

Prairie Nocturne is the epic saga of two former lovers sired in the pages of Ivan Doig's acclaimed Montana Trilogy. Susan Duff—the bossy, indomitable schoolgirl with a silver voice from Dancing at the Rascal Fair—has reached middle age alone, teaching voice lessons to the progeny of Helena's high society. Wesley Williamson, young married heir to the Double W cattle empire, has been forced out of a political career as a result of his affair with Susan having become known. Years later, Wes and Susan have reunited to share in an extraordinary goal: launching the singing career of Monty—a man on the wrong side of the racial divide. In this triumph of sure-footed storytelling, motives and fates dangerously entangle.

Set in Montana, France, Scotland, and New York during the Harlem Renaissance, Prairie Nocturne is a deeply longitudinal novel that raises everlasting questions of allegiance, the grip of the past, and the cost of passion.

"One of [Doig's] most ambitious projects yet with its complexity of social and cultural issues nestled in the deceptive serenity of the American West."
—Jennie A. Camp, Rocky Mountain News

"Ivan Doig has staked a claim as one of Montana's essential literary witnesses."
—Grace Lichtenstein, The Washington Post

IVAN DOIG grew up in a family of Montana ranch hands during the 1940s and '50s. The author of ten books, including the acclaimed novels that make up the Montana Trilogy—English Creek, Dancing at the Rascal Fair, and Ride with Me, Mariah Montana—he lives with his wife in Seattle. Visit the author's website at www.ivandoig.com.

SCRIBNER
Cover design by JF
Cover illustration by "k"
Register online at www.scribner.com for more information on this and other great books.

US. $14.00
Can. $19.00

"The West's pre-eminent literary novelist... Doig's characters, new and old, are unforgettable... they are becoming a part of the American mindscapes."—Ron Franscell, The Denver Post

Author of Dancing at The Rascal Fair
PRAIRIE NOCTURNE

A Novel

"The West's pre-eminent literary novelist . . . Doig's characters, new and old, are unforgettable... they are becoming a part of the American mindscape." — Ron Franscell, The Denver Post

IVAN DOIG

Author of DANCING AT THE RASCAL FAIR
"Here is the real Montana, the real West, through the eyes of a real writer."
—WALLACE STEGNER

In this prize-winning portrait of a time and place—Montana in the 1930s—that at once inspires and fulfills a longing for an explicable past, Ivan Doig has created one of the most captivating families in American fiction, the McCaskills.

The witty and haunting narration, a masterpiece of vernacular in the tradition of Twain, follows the events of the Two Medicine Country's summer: the tide of sheep moving into the high country, the capering Fourth of July rodeo and community dance, and an end-of-August forest fire high in the Rockies that brings the book, as well as the McCaskill family's struggle within itself, to a stunning climax. It is a season of escape as well as drama, during which fourteen-year-old Jick comes of age. Through his eyes we see those nearest and dearest to him at a turning point—"where all four of our lives made their bend"—and discover along with him his own connection to the land, to history, and to the deep-fathom'd mysteries of one's kin and one's self.

"Commonly compared with Paul Horgan and Wallace Stegner... Doig seems something else. A truer comparison might be with Robert Louis Stevenson because of Doig's magical welding of history into fiction of adventure with everyday life of legend and lore."
—THE WASHINGTON POST

IVAN DOIG, the author of seven novels and three works of nonfiction, grew up in a family of Montana ranch hands in the 1940s and 1950s. English Creek won the Western Heritage Award as best novel of 1984 and was read by the Radio Reader on National Public Radio. Visit the author's website at www.ivanboig.com.

"Sheer magic... simply a national treasure."
—USA Today

SCRIBNER
Cover illustration by Owen Smith
Register online at www.simonays.com for more information on this and other great books.

ISBN 0-7432-7287-0

DUE TO PRINTER: 03/11

ART DIRECTOR JOAN
EDITOR-IN-CHIEF ASSOCIATE PUBLISHER
COPYEDITORING

1

Author of DANGING AT THE RASCAL FAIR and PRAIRIE NOCTURNE
English Creek

"Sheer magic . . . simply a national treasure."

— USA Today

IVAN DOIG

Author of DANCING AT THE RASCAL FAIR and PRAIRIE NOCTURNE
ENGLISH CREEK

"Sheer magic . . . simply a national treasure."
—USA Today

IVAN DOIG

Author of DANCING AT THE RASCAL FAIR and PRAIRIE NOCTURNE
Ivan -

I think this is much better. I hope you agree.

Thanks,

BR
Ivan -

Let me know if you spot any problems.

Fyi, this is a xerox so the color is slightly off.

Best,
BR
PRAIRIE NOCTURNE

A Novel

"The West’s pre-eminent literary novelist... Doig’s characters, new and old, are unforgettable...they are becoming a part of the American mindscape.” — Ron Franscell, The Denver Post

IVAN DOIG

Author of Dancing at The Rascal Fair
Dancing at the Rascal Fair

"Magnificent . . . Dancing at the Rascal Fair further establishes its author in the front ranks of contemporary American writers." —The Seattle Times

IVAN DOIG

Author of RIDE WITH ME, MARIAH MONTANA and PRAIRIE NOCTURNE

READING GROUP GUIDE INSIDE
English Creek

"Sheer magic . . . simply a national treasure."
—USA Today

IVAN DOIG

Author of DANCING AT THE RASCAL FAIR and PRAIRIE NOCTURNE
Ivan-

As per my voicemail, please let Anna deVries know if you spot any problems (or if you don't). Her number is 212-632-4920.

Thanks

BRANT RUMBLE
VOICE 212 632 4932 FAX 212 632 4918
brant.rumble@simonandschuster.com
www.simonsays.com
Ride with Me, Mariah Montana

"An extravagant celebration filled with devotion, and with passion for its locale, its people, and their history." —The Washington Post

IVAN DOIG

Author of ENGLISH CREEK and PRAIRIE NOCTURNE
RIDE WITH ME, MARIAH MONTANA

BACK COVER COPY

“Spiced with Doig’s inimitable dialogue and colorful characters, *Ride with Me, Maria Montana* preserves a cherished bit of America’s landscape and history for all of us.”

--USA Today

This greathearted novel is the finale of Ivan Doig’s passionate and authentic trilogy about the McCaskill family and their alluring Two Medicine Country along the hem of the northern Rockies.

Jick McCaskill, the illustrious narrator of *English Creek*, returns as the witty and moving voice in this classic encounter with the American road and all the rewards and travails it can bring. Jick faces his family’s--and his state’s--legacy of loss and perseverance from the vantage point of Montana’s centennial in 1989 when his daughter Mariah enlists him as Winnebago chauffeur to her and her ex-husband, the magnificently ornery and eloquent columnist Riley Wright, when their newspaper dispatches them to dig up stories of the “real Montana.” Just as the centennial is a cause for reflection as well as jubilation, the exuberant travels of this trio bring on encounters with the past, “memory storms” that become occasions for reassessment and necessary accommodations of the heart.

“Doig again displays a masterly skill in depicting the American West which few writers match.”

--Publishers Weekly

“A casually artful and triumphant end to Doig’s trilogy.”

--Kirkus Reviews
Ivan Doig is an ex-ranch hand, a sometime poet, a Ph.D. in American history, and the author of seven novels and three works of non-fiction. He and his wife Carol divide their time between their home in Seattle and the places his writing takes him. Visit the author's website at www.ivandoig.com.
January 28, 2005

Ivan Doig
17277 15th Avenue NW
Seattle, Washington 98177

Dear Ivan,

Welcome back from Tucson. I hope you enjoyed your trip. Enclosed are the jackets (hopefully final) for the paperbacks we're issuing this year. It appears to me that the artist took some of your cues, but not all of them. Regardless, our friend Susan Moldow has not-so-subtly suggested to me that we need to go ahead and mark these for ready, if at all possible. So, if there are lingering problems, I hope you can chalk them up to artistic interpretation. If not, let me know, and I'll see what we can still do.

All best,

[Signature]
five-page fax to Brant Rumble, editor, Scribner

Brant, hi one more time--

Here’s the latest legerdemain for the back covers of *English Creek* and *Ride with Me*, a genre we both regard with the enthusiasm of galley slaves, eh?

Give a call, of course, if there’s anything fatally wrong with either of these.

Looking forward to the revamped non-Asian unMediterranean Mariah on the *Ride with Me* cover. Muchas gracias for persevering on that; it really was downheartening to see such an unrepresentative version of a character who seems to be a particular favorite of my readers; guys come up to me all the time at signings asking hopefully if I have a daughter like her. So, good for you and the art department for trying to do right by Mariah.

Best,

Ivan
ENGLISH CREEK
BACK COVER COPY:

"Here is the real Montana, the real West, through the eyes of a real writer."

--Wallace Stegner

In this prize-winning portrait of a time and place--Montana in the 1930s--that at once inspires and fulfills a longing for an explicable past, Ivan Doig has created one of the most captivating families in American fiction, the McCaskills.

The witty and haunting narration, a masterpiece of vernacular in the tradition of Twain, follows the events of the Two Medicine Country's summer: the tide of sheep into the high country, the capering 4th of July rodeo and community dance, and an end-of-August forest fire high in the Rockies that brings the book, as well as the McCaskill family's struggle within itself, to a stunning climax. It is a season of escapade as well as drama, during which fourteen-year-old Jick comes of age. Through his eyes we see those nearest and dearest to him at a turning point--"where all four of our lives made their bend"--and discover along with him his own connection to the land, to history, and to the deep-fathomed mysteries of one's kin and one's self.

"Commonly compared with Paul Horgan and Wallace Stegner... Doig seems something else. A truer comparison might be with Robert Louis Stevenson because of Doig's magical welding of history with fiction, of adventure with everyday life, of legend with lore."

--The Washington Post
ENGLISH CREEK

BACK COVER COPY CONT. (AUTHOR'S BIO):

Ivan Doig, the author of seven novels and three works of non-fiction, grew up in a family of Montana ranch hands during the 1940s-50s. English Creek won the Western Heritage Award as best novel of 1984 and was read by The Radio Reader on National Public Radio. Visit the author's website at www.ivandoig.com.
one-page fax to Rachel Fershleiser, Scribner publicity

Rachel, hello--

A fax may not be as warm an introduction as a phone call, but I wanted to put down for you a couple of forthcoming events on my schedule where we might sell some of my soon-to-be-published paperbacks, if shipments can be pushed a little.

Brant Rumble tells me we won't have bound books of *English Creek* and *Ride with Me, Mariah Montana* until April 29, which just misses both of these event dates. But *Prairie Nocturne*, due to be bound on April 1, could be called to the attention of these event organizers, along with my extant paperbacks *Bucking the Sun*, *Mountain Time* and *Dancing at the Rascal Fair*.

--April 22-23, Wordstock book festival in Portland, Oregon. (My participation was arranged by Alison Kling before she left; Wordstock is covering the hotel room, and I'll need billing information from you on the mileage for the drive to Portland and probably three meal tabs for my wife and me during the event.) Event organizer is Scott Poole, phone (503)546-1013.

--April 29, benefit speech for Field's End writers' program, Bainbridge Island, Washington. (Expenses here will be a couple of ferryboat tolls and a meal or two.) The book signing after my talk is to be handled by Eagle Harbor bookstore, phone (206)842-5332.

Thus far, Rachel, these are all the appearances I have scheduled this year except for a Sept. 15 speech to the Idaho Humanities Council with a book signing afterward; I'll pass along details on that when I get them later on. Meanwhile, I look forward to working with you.

Best,

Ivan Doig

17277 15th Avenue N.W., Seattle, Washington 98177
(206) 542-6658

1 Feb. '05
two-page fax to Brant Rumble, editor, Scribner

Brant, good morning--

Here's the brushed-up back cover copy for *Prairie Nocturne*. Besides the editing bits, I think the important thing is to feature that golden Tony Hillerman blurb up top; have it swap places with the *Washington Post* quote, say I.

The bio and frontmatter quotes look okay. Onward.

Best,

[Signature]
Prairie Nocturne is the epic saga of two star-crossed lovers who first appeared in the pages of Ivan Doig's acclaimed Montana Trilogy. Susan Duff — the bossy, indomitable schoolgirl with a silver voice from Dancing at the Rascal Fair — has reached middle age alone, teaching voice lessons to the progeny of Helena's high society. Wesley Williamson, who readers will recognize as the young heir to the Double W Willowemont cattle empire, has been forced out of a political career once his personal affairs with Susan became public knowledge. Now, several years later, Wes and Susan have reunited to share in an extraordinary common goal: launching the singing career of Monty — a man on the wrong side of the racial divide who brings the couple dangerously close to their true destiny.

In this triumph of sure-footed storytelling, motives and fates dangerously entangle. Set in modern-day Montana and New York during the Harlem Renaissance, Prairie Nocturne is a deeply longitudinal novel that raises everlasting questions of allegiance, the grip of the past, and the cost of passion.

"Ivan Doig has staked a claim as one of Montana's essential literary witnesses."

—Grace Lichtenstein, The Washington Post
December 9, 2002

Ivan Doig
Fax: (206) 542-6658

Dear Ivan,

From our fine marketing department comes this proposed draft of the catalog copy for the paperback edition. It’s relatively straight-forward copy—I only cast a suspicious eye towards “star-crossed lovers” in the very first line and “dangerously close to their true destiny” in the last line of that same graph. Let me know what you think.

Also attached are some frontmatter quotes. Let me know if you approve of them, or if you think we’ve missed a zinger here or there.

All best,

[Signature]

P.S. I received your package of suggested tweaks and support materials for the cover sketches. Many thanks. We’ve passed everything on to the artist, and we hope to see revisions soon.
“Ivan Doig has staked a claim as one of Montana’s essential literary witnesses.”

—Grace Lichtenstein, *The Washington Post*

*Prairie Nocturne* is the epic saga of two star-crossed lovers who first appeared in the pages of Ivan Doig’s acclaimed Montana Trilogy. Susan Duff—the bossy, indomitable schoolgirl with a silver voice from *Dancing at the Rascal Fair*—has reached middle age alone, teaching voice lessons to the progeny of Helena’s high society. Wesley Williamson, who readers will recognize as the young heir to the Williamson cattle empire, has been forced out of a political career once his personal affairs with Susan became public knowledge. Now, several years later, Wes and Susan have reunited to share in an extraordinary common goal: launching the singing career of Monty—a man on the wrong side of the racial divide who brings the couple dangerously close to their true destiny.

Set in modern-day Montana and New York during the Harlem Renaissance, *Prairie Nocturne* is a deeply longitudinal novel that raises everlasting questions of allegiance, the grip of the past, and the cost of passion.
"[O]ne of [Doig's] most ambitious projects yet with its complexity of social and cultural issues nestled in the deceptive serenity of the American West."

— Jennie A. Camp, *Rocky Mountain News*

"Doig never disappoints those who love good writing and *Prairie Nocturne* is Doig at his best."

— Tony Hillerman, author of *The Wailing Wind* and *The Sinister Pig*

Ivan Doig grew up in a family of Montana ranch hands during the 1940–50s. The author of ten books, including the acclaimed novels that make up the Montana Trilogy — *English Creek, Dancing at the Rascal Fair*, and *Ride with Me, Mariah Montana* — he lives in Seattle, with his wife. Visit the author's website at www.ivandoig.com.
PRAIRIE NOCTURNE

COPY: EF  EDITOR: BRANT RUMBLE  IMPRINT: SCRIBNER TP


QUOTE PAGE COPY:

Praise for Prairie Nocturne

“Ivan Doig is a world-class novelist, and Prairie Nocturne is a master’s composition.” — Seattle Weekly

“With a wonderful feel for the wild Montana landscape, Doig deftly moves back and forth in time to fill in the past, and when the action moves from Montana to New York we are given an equally convincing bird’s-eye view of the Harlem Renaissance.” — The Boston Globe

“[A] subtle, highly textured love story.” — Booklist

“Doig maintains a firm grip, aided by limber, burnished prose. A” — Entertainment Weekly

“Doig does his usual splendid job of interweaving several time frames to bring alive American history and to chart the evolving relationships of thorny, independent people who love fiercely but never go easy on one another or
themselves. . . . It all combines to create a compelling story that ends too soon.”

--- Kirkus Reviews (starred)

“[L]ike Doig’s other books . . Prairie Nocturne is a fine example of his ability to populate places and times with living, breathing characters.” — The Oregonian

“[Doig’s] characters are unforgettable. . . . He embroiders them with history, myth, and sensuality.” — San Jose Mercury News

“Doig is masterful at weaving storytelling with history. In Prairie Nocturne [Doig’s] characters emerge from the shadow of a hateful past to find in themselves the strength of spirit to transcend it.” — The Seattle Times

Also available in paperback from Scribner

Mountain Time

“A rich, resonant read, crafted out of Western talk and terrain.” — USA Today

“Mountain Time will not dissuade those who rank Doig among the best living American writers.” — San Francisco Chronicle Book Review
Scribner Trade Paperback, May 2005

3-page fax to Brant Rumble, 21 May '04

Ivan Doig
Brant, hi--Let's try this, it's less L'Amourish. Also please note customary bio correction of "sheep ranchers" to "ranch hands". Thanks for the update yesterday; looking forward to the paperbacks.

Prairie Nocturne
A Novel

"The West's preeminent literary novelist" (The Denver Post) returns to the characters and setting of his best work in a surprising story based in Montana and New York during the Harlem Renaissance. Ivan Doig is back in the saddle and on favorite terrain in this extension of his popular "Montana Trilogy." Dancing at the Rascal Fair's Susan Duff, the bossy schoolgirl with a silvery voice, is now forty and giving voice lessons to the progeny of Helena's high society. Wesley Williamson, business scion of a cattle empire-owning family, has been forced out of a political career by foes within his own party who uncovered his love affair with Susan. Now, years later, Susan is thrown off guard when Wes arrives at her door with an unusual request: to train his black chauffeur, Monty, in voice and performance.

Susan joins Wes's Pygmalion-like project to launch the talented Monty on a music career that will take him to New York at the height of the Harlem Renaissance—only to find the Ku Klux Klan standing in their way. As Monty and Susan overcome treacherous obstacles, Wes's mysterious motives unsettle everyone, including himself.

From Big Sky to big city, this sweeping saga follows the trio and their crossed fates as they grapple with unsettling questions about loyalty, the grip of the past, and the true costs of love and career. With sure-footed storytelling and a vivid sense of time and place, Prairie Nocturne is one of Doig's best novels yet.
“Prairie Nocturne is Doig at his best.”
—Tony Hillerman, author of The Wailing Wind

“Doig maintains a firm grip, aided by limber, burnished prose. ‘A.’”
—Entertainment Weekly

Ivan Doig grew up in a family of Montana sheep ranchers in the 1940s and 1950s. His books include Mountain Time, Bucking the Sun, and the highly acclaimed Montana Trilogy—English Creek, Dancing at the Rascal Fair, and Ride with Me, Mariah Montana. He lives in Seattle with his wife, Carol.

May 2005
Scribner
Fiction
5 1/4 x 8, 384 pages
Carton quantity: 20
EAN: 9780743201361051400
0-7432-0136-1
$14.00 paperback
$20.00 in Canada

Originally published by Scribner in 2003; 0-7432-0135-3

Also available from Ivan Doig
Mountain Time
0-684-86569-6, $14.00

Bucking the Sun
0-684-83149-X, $14.00

Dancing at the Rascal Fair
0-684-83105-8, $14.00

English Creek
isbn tk, $tk

Ride with Me, Mariah Montana
isbn tk, $tk
Ivan and Carol in Tucson
January 22-29, 2005

Alaska Airlines: January 22, Flight 84. Lv 11:27 a.m. Arr Tucson 3:22 p.m.
January 29, flight 729. Lv 3:57 p.m. Arr Seattle 6:10 p.m.

Whereabouts

January 22 through breakfast on the 25th. At home of Betty and Pete Bengtson.
Phone (520) 219-3507

January 25 through breakfast on 29th at Windmill Suites.
Phone (520) 577-0007

---

one-page fax to Brant Rumble, editor, Scribner

20 Jan. '05

Brant, hi--

Time for the Doigs' annual migration to Tucson, and above are a couple of phone numbers if you should wildly desperately undelayably need to reach me next week.

Hope you're wintering well. All best,

Ivan Doig
Ivan,

Over to you for a look-see. Let me know by Jan. 14 if you spot any problems.

Thanks,

BR
Dear Ivan,

Sorry to do this via fax; I tried to call but couldn't get through and didn't want to leave a message. This week is my last week at Scribner; I'm going back to school full-time in the spring.

So, I wanted to write and thank you for being so easy to work with, and to wish you luck on the paperbacks this summer. Your new contact here is Rachel Fersheleiser, and she can be reached at 212-632-4946 or at the same fax as always.

I hope you had a wonderful holiday season and my best wishes for 2005 and beyond. It's been fun!

All best,

Alison
212-632-4952
Praise for *Prairie Nocturne*

"Ivan Doig is a world-class novelist, and *Prairie Nocturne* is a master's composition."

— *Seattle Weekly*

"With a wonderful feel for the wild Montana landscape, Doig deftly moves back and forth in time to fill in the past, and when the action moves from Montana to New York we are given an equally convincing bird's-eye view of the Harlem Renaissance."

— *The Boston Globe*

"[A] subtle, highly textured love story."

— *Booklist*

"Doig maintains a firm grip, aided by limber, burnished prose. A."

— *Entertainment Weekly*

"Doig does his usual splendid job of interweaving several time frames to bring alive American history and to chart the evolving relationships of thorny, independent people who love fiercely but never go easy on one another or themselves. . . . It all combines to create a compelling story that ends too soon."

— *Kirkus Reviews* (starred)

"[L]ike Doig's other books . . . *Prairie Nocturne* is a fine example of his ability to populate places and times with living, breathing characters."

— *The Oregonian*

"[Doig's] characters are unforgettable. . . . He embroiders them with history, myth, and sensuality."

— *San Jose Mercury News*
“Doig is masterful at weaving storytelling with history. In Prairie Nocturne [Doig's] characters emerge from the shadow of a hateful past to find in themselves the strength of spirit to transcend it.”

—The Seattle Times

Also available in paperback from Scribner
Mountain Time

“A rich, resonant read, crafted out of Western talk and terrain.”

—USA Today

“Mountain Time will not dissuade those who rank Doig among the best living American writers.”

—San Francisco Chronicle Book Review
ALSO BY IVAN DOIG

Fiction

Mountain Time
Bucking the Sun
Ride with Me, Mariah Montana
Dancing at the Rascal Fair
English Creek
The Sea Runners

Nonfiction

Heart Earth
Winter Brothers
This House of Sky
PRAIRIE NOCTURNE

a novel

IVAN DOIG

SCRIBNER
New York  London  Toronto  Sydney
AUTHOR'S NOTE

This work of fiction takes its cues from something once said by Peter Brook, who as a stage director has sought to imbue storytelling, as he phrased it to an interviewer, with "the closeness of reality and the distance of myth, because if there is no distance you aren't amazed, and if there is no closeness you aren't moved."

—I.D.
OVERTURE

A story wants to be told a certain way, or it is merely the alphabet badly recited. At the right time the words borrow us, so to speak, and then out can come the unsuspected sides of things with a force like that of music. This is the story of the three of us, which I am more fit to tell now than when I was alive.

—on the flyleaf of the diary of Susan Duff, discovered among the papers of the WW Cattle and Land Company, Wesley Williamson Special Collection, Harvard University, in the year 2025
Discussion Points

1. The Overture to the story is an excerpt from Susan's diary, ostensibly discovered in the year 2025: "A story wants to be told a certain way, or it is merely the alphabet badly recited. At the right time the words borrow us, so to speak, and then out can come the unsuspected sides of things with a force like that of music. This is the story of the three of us, which I am more fit to tell now than when I was alive." What do you suppose the author intended to convey with this statement? Did it hold different meaning for you after you finished reading the story?

2. Did the passages from Susan's journal give you further insight into her character? Does keeping a diary give her greater clarity about her own life and the people in it? Why does Susan give her diary to Wes?

3. The reader first sees Wes when Susan does—when he lets himself into her house in the middle of the night with a spare key he has been keeping for four years since they last parted. What does this opening scene reveal about Wes? How about Susan? Why does Susan so readily allow Wes back into her life?

4. Do you think Susan is the strongest character in the novel? Why or why not? Wes muses that "soldier Samuel Duff was too fearless for his own good" (page 110). Can the same be said of Susan?

5. Wes not only encourages Monty's dream of becoming a professional singer but provides the means for him to fulfill that ambition. Discuss Wes's motivations for aiding Monty. Did your opinion change when you read the story's ending, specifically Wes's conversation with Susan about Monty's father?

6. In one instance Wes laments that "once more he was helpless against too much memory" (page 103). Cite examples of how events in the past continue to impact the characters.

7. Compare the two main settings in the story—the Montana prairie and New York City. Aside from geographical ones, what are the major differences? Do the characters act differently in each place?

8. Discuss the issue of race in the book, particularly in the context of the time. Monty has to deal the most obviously with racial prejudice, but
are there other instances of prejudice in the book? What accounts for Wes's vehement dislike of the Ku Klux Klan, which Monty in particular notices? In Harlem, how is the race issue reversed?

9. A writer has the make various decisions in the creation of a book. One is the method of narration, whether to make the "voice" of the story the invisible author's own or first-person by a protagonist. How might *Prairie Nocturne* have been different, in each case, if Wes, Monty, or Susan had been made the narrator?

10. Susan's relationships with both Wes and Monty go against the standards of society—Wes because he is married and Monty because of the color of his skin. Why do you suppose Susan enters into these relationships that are destined to have complications? In what other aspects of her life does Susan defy convention?

11. Susan and Monty share a love of music and singing. What else draws them together? From their first singing lesson to the concluding scene at Carnegie Hall, how does their relationship progress from student and teacher to something more?

12. Why do you suppose Wes and Whit never told Monty the truth about his father's death? Why does Susan also opt for silence about it, even burning Mose Rathburn's hat? Does Monty deserve to know the truth?

13. Discuss the arc of Susan and Wes's relationship. In one instance Susan "felt a last genuine pang for Wes, and what might have been if they had dined together here when she was in her Village days and he was unattached" (page 323). If they had met before Wes's marriage, do you think they would have had a more sustained relationship?

14. Phil Sherman tells Wes there is speculation that Susan and Monty have romantic feelings for each other. "[Wes] hadn't foreseen, hadn't headed this off in time, hadn't calculated that their courage could be greater than his" (page 339). How, as Wes believes, is Susan and Monty's courage "greater than his"? Does this apply in any other ways in the story?

15. When Monty suggests during the rehearsal at Carnegie Hall that Susan act as his accompanist, Wes is the one who tips the scales. Does he realize what he's setting in motion, both for Susan and Monty as well as repercussions he might encounter?

16. Ivan Doig has said, "If I have any creed that I wish you as readers... will take with you from my pages, it'd be this belief of mine that writers of caliber can ground their work in specific land and lingo and yet be writing of that larger country: life." How does the land and lingo in the world of *Prairie Nocturne* reflect larger, more universal themes?

Look for more Simon & Schuster reading group guides online and download them for free at www.bookclubreader.com
9 Dec. '04

one-page fax to Brant Rumble, editor, Scribner

Good morning, Brant--

What I hope are a few final points on the *Ride with Me* cover:

--Jick is wearing the same shirt he was on the *English Creek* cover, fifty years earlier; time for him to change it, wouldn't you say? Seriously, when these books are lined up on a shelf together, as they will be when bookstores feature this hardwon matched trilogy, I think this does get needlessly confusing. I know the artist has a penchant for earth tones, but the *Ride with Me* Jick there in the pickup should have some differentiating shade of shirt. Similarly, the guy waving his hat in the lower right corner looks considerably like the *English Creek* Jick at first glance; how about giving him black hair, blonde hair, something to take that resemblance away? And the hat he is waving is, alas, just like Stanley's on the *English Creek* cover; could it be brown, silver-gray, black, taupe, so it doesn't look like the one on the cover next to it?

--Mariah, I'm sorry to say, looks somewhat Asian or Mediterranean, when she is in fact a fine-boned Scot facially. Nor do I think the ballcap works well. Here the artist can rescue us with his sense of movement: let’s have Mariah in action, that camera up to her face, gorgeous red hair flowing long; her face would not have to be shown, simply the demon photographer--deft hands, camera to eye, mane of hair predominant, maybe dangling earrings--at work.

--Also, I'd be less nervous if these prototype covers had the comma in *Ride with Me, Mariah Montana* as the published version absolutely definitely guaranteed positively will, right?

I am glad of the sense of movement and moment the artist has put into the covers. Kudos, there, and I think these wardrobe fixes and glamorizing and mystiquing Mariah will finish the job.

Best,
spring 2005

Scribner Spring 2005 Titles 4
Subsidiary Rights 47
Indexes 52
Forensic expert Catherine "Cat" Ferry has a stellar professional reputation—until she begins having panic attacks and blackouts at murder scenes. Suspended from the task force on a string of puzzling murders in New Orleans, she returns to her hometown of Natchez, Mississippi, to regroup.

When some of Cat's forensic chemicals are accidentally spilled on the floor of her childhood bedroom, two bloody footprints are revealed. Cat's father was murdered when she was eight years old, but Cat always believed the crime occurred in the garden. The bloody footprints suggest otherwise. Cat begins a forensic reconstruction of that crime, even as developments in New Orleans pull her back into the case she left behind.

As Cat pieces together the horrifying childhood events she has been shielded from all her life, both she and the FBI realize that the murders occurring in the present in New Orleans may be intimately tied to Cat's family and past. Finding the killer means more than stopping a relentless sadist; it may be the only way to save Cat's sanity—and her life.

Praise for The Footprints of God:
"An alarming, believable, and utterly consuming tale of good and evil, of destiny and choice....Superbly satisfying."

"Iles is one of the most original and entertaining thriller writers to come down the pike in a long time."
—The Denver Post

Greg Iles was born in 1960 in Germany where his father ran the U.S. Embassy medical clinic during the height of the Cold War. His bestselling novels include Spandau Phoenix, Dead Sleep, Sleep No More, The Footprints of God, and 24 Hours, released by Sony Pictures as Trapped. He lives in Natchez, Mississippi, with his wife and two children.
STOKELY CARMICHAEL
With Ekwueme Michael Thelwell
Introduction by John Edgar Wideman

READY FOR REVOLUTION
The Life and Struggles of Stokely Carmichael (Kwame Ture)

Now in paperback, the long-awaited personal and political autobiography of Stokely Carmichael, the legendary civil rights leader, Black Power architect, Pan-African activist, and revolutionary thinker and organizer known as Kwame Ture.

From the prison farms and lynch mobs of Mississippi to the political intrigue of the African liberation wars, from nonviolence and integration to Black Power and Pan-Africanism, Stokely Carmichael's remarkable life story covers the full range of the black liberation struggle in our time.

Here, Carmichael recounts his development from immigrant kid to impassioned activist in his own unmistakable voice—clear, informed, and good humored. He reveals his encounters with his fellow freedom fighters and with some of the most prominent figures in the modern world, including James Baldwin, Toni Morrison, Martin Luther King, Jr., Al-Haj Malik Al Shabazz (Malcolm X), Ho Chi Minh, and Fidel Castro. Ready for Revolution is more than the sum of these parts. It is a story of courage, adventure, and daring—the personal testimony of a supremely committed African American freedom fighter, radical thinker, and a warm and engaging human being.

"An extraordinary work, maybe the single best autobiography to come out of the Movement struggles. It is a remarkable page-turner....Carmichael turns out to be a wonderful storyteller with a marvelous ear for dialogue."

—Bookforum

"Be prepared to revise your understanding of civil rights when you read this posthumous autobiography....Ready for Revolution should become a standard history text."

—Chicago Sun-Times

Stokely Carmichael was among the most visible leaders of Black militancy in the United States in the 1960s, first as head of the Student Nonviolent Coordinating Committee and then as prime minister of the Black Panther Party, where he coined the phrase "Black Power." He moved to Guinea in 1969, declaring himself a Pan-Africanist, and lived there for twenty-nine years. He died in 1998.

Ekwueme Michael Thelwell has been a professor of Afro-American studies at the University of Massachusetts, Amherst, since 1969.

February 2005
Scribner
Biography and Autobiography
5 1/2 x 8 1/4, 848 pages
8 pages of black-and-white photographs
Carton quantity: 20
EAN: 978068485004751800
0-684-85004-4
$18.00 paperback
$26.00 in Canada

Originally published by Scribner in 2003; 0-684-85003-6

Advertising
• National advertising in Black Books Quarterly

Publicity
• Author publicity in New York and Washington, D.C.
• Additional publicity in conjunction with Ekwueme Michael Thelwell's lecture schedule

Promotion
• BlackBooksCentral.com feature
NAME ALL THE ANIMALS
A Memoir

An “intimate and quietly piercing memoir” (People) and a “stunning story of survival and sexual awakening” (O, The Oprah Magazine), Alison Smith’s chronicle of a family haunted by the memory of a lost child is among the most highly acclaimed debuts of recent years.

As children, siblings Alison and Roy Smith were so close that their mother called them by one name: Alroy. But on a cool summer morning when Alison was fifteen, she woke to learn that Roy, eighteen, was dead. Name All the Animals is Smith’s astonishing account of the impact of that loss—one on herself, on her parents, and on a deeply religious community.

At home, Alison and her parents sleepwalk in shifts. Alison hoards food for her lost brother, hides in the backyard fort they built together, and waits for him to return. During the day, she breaks every rule at Our Lady of Mercy School for Girls, where the baffled but loving nuns offer prayer, Shakespeare, and a job running the switchboard. In the end, Alison finds her own way to survive: a taboo first love that helps her discover a world beyond the death of her brother.

Telling her story through her own fifteen-year-old eyes, Smith displays a knack for expert pacing and narrative suspense. An intimate book written in clear-eyed prose, Name All the Animals announces a brilliant new writer possessed of a keen insight into the emotional life of the American family, the power of sibling love and loyalty, and the excruciating joy of first, forbidden love.

“So full of love and sorrow and the stuff of everyday that you live in it as much as read it.”
—Anna Quindlen, Book-Of-The-Month Club Judge, writing in the BOMC News

“The best memoirs accost you, and like a stranger in a late-night diner they tell their stories in a way that makes time stand still and your coffee go cold beside you....Name All the Animals...does just that.”
—The New York Times Book Review

Alison Smith has been a resident at the Yaddo and MacDowell colonies. Her writing has appeared in Msweeney’s and various anthologies. She lives in Brooklyn, New York.
This eye-opening look at China's growing economic might by journalist Ted C. Fishman explains how the profound shift in the global economic order will affect us all.

What will happen when China can manufacture nearly everything that the United States and Europe can, at one-third the cost? It's a ground-shaking question and, when it comes to America's future economic health, not everyone will want to hear the answer.

The burgeoning output of China's vast low-cost factories and the swelling appetite of its 1.3 billion consumers, both of which are driven by infusions of foreign capital and technological know-how, are rapidly altering global commerce. So are China's new-found freedoms, national ambitions, and growing prestige. In *China, Inc.*, veteran journalist and former commodities trader Ted C. Fishman shows that economics is just where the story begins. Fishman paints a vivid picture of how the megatrends radiating out of China are shaping the day-to-day lives of people everywhere.

Drawing on hundreds of interviews with Chinese, American, and European workers, managers, and executives, Fishman also tells how China will force all of us to make big changes in how we think about ourselves as consumers, workers, citizens, and even as parents. The result is a richly engaging work of penetrating reportage and analysis. Provocative, timely, and essential, *China, Inc.* affords readers an engaging, up-to-the-minute tour of the newly global Middle Kingdom and a prescient glimpse at the world it is remaking.

First serial in *The New York Times Magazine*
FROM NATIONAL BOOK AWARD-WINNING

CHARLES JOHNSON

OXHRERING TALE

A Novel

Returned to print in conjunction with a new story collection—a wonderfully imaginative novel and iconoclastic classic that is part slave narrative, part comedy, part Buddhist myth.

First published in 1982, Oxhrering Tale was lauded by critics and established Charles Johnson as "A true storyteller. It is a classic in the noblest sense" (John Gardner).

One night in the antebellum South, a slave owner and his African-American butler stay up to all hours until, too drunk to face their wives, they switch places in each other's beds. The result is a hilarious imbroglio—and an offspring. Andrew Hawkins, whose life becomes Oxhrering Tale. The second novel from one of America's greatest writers is a deliciously funny, bitterly ironic account of slavery, racism, oppression—and the human spirit—in the Old South.

Through sexual escapades, picaresque adventures, and philosophical inquiry, Hawkins navigates both white and black worlds and comments wryly on human nature along the way. Told with pure genius, Oxhrering Tale illuminates our nation's struggle by juxtaposing humor and horror and reveals the author as a great talent with even greater humanity.

"A daring, extravagant novel....A memorable book."
—The New Yorker

"Oxhrering Tale is a beautiful book. Its language is extraordinary, its writing is crisp, clean, smooth, even in its complexity, and terribly affecting. It is masterful craft of the highest order."
—August Wilson

Charles Johnson, a 1998 MacArthur fellow, is the S. Wilson and Grace M. Pollock Endowed Professor of English at the University of Washington in Seattle. His fiction includes Faith and the Good Thing, Dreamer, and Middle Passage, for which he won the National Book Award, and the short story collection The Sorcerer's Apprentice. His nonfiction books include Turning the Wheel: Essays on Buddhism and Writing, Being and Race: Black Writing Since 1970, and two collections of comic art. In 2002 he won the Academy Award in Literature from the American Academy of Arts and Letters. He lives in Seattle.

PAPYERBACK

FEBRUARY 2005
SCRIBNER

Fiction
5 1/4 x 8, 192 pages
Carton quantity: 40
EAN: 97807432644951200
0-7432-6449-5
$12.00 paperback
$17.50 in Canada

Originally published by Indiana University Press in 1982; 0-253-16607-1

ALSO AVAILABLE BY CHARLES JOHNSON

Turning the Wheel (hardcover),
0-7432-4324-2, $23.00
Faith and the Good Thing,
0-7432-1254-1, $12.00
Dreamer,
0-684-85443-0, $13.00
Middle Passage,
0-684-85588-7, $12.00

NATIONAL BESTSELLER

MIDDLE PASSAGE

CHARLES JOHNSON

DREAMER
CHARLES JOHNSON

DR. KING'S REFRIGERATOR
And Other Bedtime Stories

A sly, witty, and insightful new collection of short stories from one of America's preeminent writers, winner of the National Book Award for Middle Passage.

This engaging and provocative collection includes Charles Johnson's widely anthologized, but as yet uncollected, short stories. Each is a vivid cultural and philosophical portrait that deftly explores issues of identity and race.

"Kwoon," an O. Henry Prize story originally published in Playboy, depicts the spiritual journey of a martial arts teacher on Chicago's South Side. "Sweet Dreams" is a Kafkaesque tale set in a world where dreams are taxed and a man and his dreamlife are being audited. In "Cultural Relativity," a young woman falls in love with the son of the president of an African nation, but is forbidden to ever kiss him. The title story is an illuminating and deeply human tale about pre-Montgomery Martin Luther King, Jr., and a revelation he had when he looked into his refrigerator, late one night.

Compassionate, entertaining, and richly imagined, Dr. King's Refrigerator is a superb and important collection from a major American voice.

"Charles Johnson is a storyteller with a philosopher's intellect and a historian's belief in the power of the past to shape the present. But he is before all else a true storyteller. In his many short stories, he ingeniously braids history, philosophy, and imagination in making post-modern fiction of the highest order."

—From the citation of the American Academy of Arts and Letters
PATHS OF DESIRE

The Passions of a Suburban Gardener

Celebrated by reviewers and now in paperback, this heartfelt, amusing, and instructive narrative from the editor-in-chief of House & Garden magazine, "illuminates the natural world...a tale of few illusions and many delights, unerringly wise" (The New York Times Book Review).

Paths of Desire is Dominique Browning's charming tribute to the suburban garden—an idiosyncratic, frustrating, and enchanting ecosystem all its own. The suburban garden presents the challenges not only of plants and soil, but also of plastic jungle gyms, toppling garbage cans, pot-holed driveways, unwelcome skunks and raccoons, and all the grinding and honking and buzzing of suburbia.

With humor and affection, Browning describes the process of creating her own garden—from the daydreaming to the shopping to the planting—and learning not just to accept but embrace the limitations of her environment. Along the way, she proves that a garden is defined mostly by the people who wander in and out of it: in this case, the author's growing children, the neighbors—legalistic on one side, aesthetically challenged on the other—the tree doctor, nursery deliverymen, the author's "true love," friends, and family. By the end of the book, Browning has transformed her garden, and her life, and created a place of enchantment, which is most of all what a garden should be.

"Wickedly detailed. Single sex in the city, it turns out, is child's play compared with single home ownership in the suburbs. A wonderfully funny yet poignant book."
—The Boston Globe

"There is a 'yeah, me too' feeling that pervades this book, as readers will undoubtedly see their own experiences in hers. It lends us all the moral support to carry on within our small, fenced-in plots."
—Rocky Mountain News

Dominique Browning has been the editor-in-chief of House & Garden since 1995. She lives in New York with her two sons.
DUBLAS HUDGENS

DRIVE LIKE HELL

A Novel

Dubbed “The Great American Redneck Novel” by Big Fish author Daniel Wallace, Drive Like Hell is a hilarious one-of-a-kind tale set in late 1970s Georgia, complete with stock car racing, honky tonk dancing, pro wrestling, drug dealing, syndicated television, and many other highlights of southern culture.

Luke Fulmer belongs behind the wheel of a car. Taught to drive at the age of ten by his father, Luke can do more damage with a stick and a clutch than most men can do with a bottle of whiskey and a lousy mood. He counts down the days to his sixteenth birthday when he can finally get his license. Unfortunately, the first thing he does with it is “borrow” his neighbor’s car.

When Luke is pulled over and found in possession of an air pistol, a ski mask, a stolen TV, and a bag of pot, the unforgiving local magistrate takes scissors to his license and vows to lock him up if he ever stands in front of her again. As Luke’s mother explores bad relationships and the lures of vodka, Luke moves in with his older brother, Nick, an easy-going ex-con who wants to steer Luke onto the straight and narrow. In the gnarled, muggy summer that follows, Luke contends with a lovely kleptomaniac girlfriend, a duffel bag full of cocaine, the joys of driving without a license, and the realization that he must save his family from themselves even as he plots to beat a path out of town.

Dallas Hudgens brilliantly evokes southern culture in this unforgettable debut that is raucous and wrenching, funny and wise.

"Dallas Hudgens has created a cast of characters so real to me I thought one of them was going to steal my car. This is a sharp, violent, hilarious, and endearing book."
—Daniel Wallace, author of Big Fish

"Drive like Hell is, quite simply, the funniest book I’ve ever read—equal parts Huck Finn, Jack Kerouac, and deep-fried mischief."
—Martin Clark, author of Plain Heathen Mischief

Dallas Hudgens is a regular contributor to The Washington Post. He lives outside Washington, D.C. with his wife and two sons.

FEBRUARY 2005
SCRIBNER
Fiction
6 x 9, 320 pages
Carton quantity: 20
EAN: 978074325163152300
0-7432-5163-6
$23.00
$33.50 in Canada

ADVERTISING
• Advertising in BookPage

PUBLICITY
• National author publicity
• 5-city tour: Atlanta, Blytheville, Jackson(MS), Raleigh-Durham(Charlotte), Washington, D.C.

PROMOTION
• Online promotions and features
SARAH DUNANT

BIRTH MARKS

A Hannah Wolfe Crime Novel

The first novel in Sarah Dunant's critically acclaimed Hannah Wolfe crime series: "Intelligent, extremely well written, and compassionate" [The Times (London)].

Once in a while London-based private eye Hannah Wolfe gets a case worthy of the great detective novels she so admires. At first glance this one doesn't fit the bill: She's asked to find a missing ballet dancer, Carolyn Hamilton. And Carolyn is found—her body is fished out of the Thames with an eight-month old fetus in her belly.

To the police it's a no-brainer: Single pregnant woman can't face her impending responsibilities, writes a suicide note, and takes a leap off a bridge. But Hannah can't shake the suspicion that there's much more than meets the eye.

Originally published by Doubleday in 1992; 0-385-42318-7

FEBRUARY 2005 • SCRIBNER
Fiction
5 1/4 x 8, 256 pages
Carton quantity: 40
EAN: 9780743270215
0-7432-7021-5
$12.00 paperback $17.50 in Canada

OTHER FORMAT:
eBook: 0-7432-7187-4

FATLANDS

A Hannah Wolfe Crime Novel

With the unlikely job of chaperoning a teenager around London, private investigator Hannah Wolfe soon finds that it's her charge's father who really needs protection after receiving mysterious death threats.

Originally published by Scribner in 1994; 1-883402-82-4

UNDER MY SKIN

A Hannah Wolfe Crime Novel

Hannah goes undercover at a health spa to investigate suspected sabotage. While there, she discovers a world in which people will do almost anything in the name of beauty—perhaps even commit murder.

Originally published by Scribner in 1995; 0-684-81521-4

Sarah Dunant is The New York Times bestselling author of The Birth of Venus and the Hannah Wolfe crime novels. She lives in London and Florence, Italy.
From the New York Times bestselling author who has charmed America with his passion for collectible first editions comes a riveting new Cliff Janeway "Bookman" crime novel that reveals some of book collecting's most shocking secrets.

Occasionally, Denver bookman Cliff Janeway has one of those perfect days—he sells a couple of good books and he buys something even better. Working from his store on seedy Colfax Avenue, Janeway doesn't have enough of those days, but things are looking up because of his new partner and friend, lawyer Erin D'Angelo. So when Erin asks Janeway for a favor, it's hard to say no. She wants him to go to the small town of Paradise where a former close friend, Laura Marshall, is in jail, accused of killing her husband.

What happened at the Marshalls' remote mountain home? Did Laura kill Bobby, or is she trying to protect her oldest son? And where were the three children when the shooting occurred? What did they see? Janeway's not sure he wants to get involved, even for Erin's sake. Then he discovers the books. Bobby had a fabulous collection that may be worth big money. It's not the money that grabs Janeway's attention—it's always the books themselves. How did they get here? If they are what they seem to be, they could be a motive for murder.

With fascinating booklore and a tension-filled plot that's full of surprises, The Sign of the Book is the most riveting "Bookman" novel yet.

Praise for John Dunning's "Bookman" novels:

"A joy to read for its wealth of inside knowledge."
— The New York Times Book Review

"No one...can fail to be delighted by the sort of folkloric advice Janeway carries with him."
— The Boston Sunday Globe

HAUNTED GROUND
A Crime Novel

A dazzling debut set in the lavish Ireland of today and yesterday, Haunted Ground became an international publishing sensation and introduced Erin Hart as an exceptional crime-writing talent.

This St. Patrick’s Day is a perfect time to feature a novel that opens when farmers cutting turf in an Irish peat bog make a grisly discovery—the preserved remains of a young woman with long red hair—Irish archaeologist Cormac Maguire and American pathologist Nora Gavin must work together to discover the red-headed girl’s story. Because peat bogs prevent decay, the young woman, who has been decapitated, could have been buried for two decades, two centuries, or even much longer.

And she’s not the only enigma. Two years ago the major landowner’s wife and son vanished without a trace. Could they, too, be buried in the bog?

Meticulously textured with traditional music and folklore, Haunted Ground delves through the layers of Ireland’s turbulent past, bringing the beauty and poignancy of the Irish countryside to a magnificent novel of suspense.

“Hart breathes life into local history the way Graham Swift did in Waterland, reinvents the du Maurier formula for gothic suspense….In every way, a debut to remember.”

—Booklist (starred review)

“Hart writes with a lovely eloquence about how character is shaped by the music, the architecture, and the history of this harsh and beautiful land.”

—The New York Times Book Review

Erin Hart won the Friends of American Writers Award in 2003. Haunted Ground won the Romantic Times Booklovers Best First Mystery, was nominated for an Agatha Award, and was a finalist for the BOMC best mystery of 2003. She and her husband, musician Paddy O’Brien, live in Minneapolis.
The controversial national bestseller featured in Michael Moore's *Fahrenheit 9/11* reveals the thirty-year relationship between the Bush family and the House of Saud and explains its impact on American foreign policy, business, and security—now in paperback.

**House of Bush, House of Saud**

The Secret Relationship between the World's Two Most Powerful Dynasties

How is it that two days after 9/11, when U.S. air traffic was tightly restricted, 140 Saudis, many immediate kin to Osama Bin Laden, were permitted to leave the country without being questioned by U.S. intelligence? *House of Bush, House of Saud* begins with this politically explosive question, then reveals the answer in an intricate relationship that began in the 1970s, when the oil-rich House of Saud began courting American politicians in a bid for protection and influence.

With the Bush family, the Saudis hit a direct-access gusher. To trace the amazing weave of Bush-Saudi connections, Unger interviewed three former directors of the CIA, top Saudi and American officials, and more than one hundred other sources—including executives at the Carlyle Group, the investment firm where the House of Bush and the House of Saud each have a major stake.

Unger's *House of Bush, House of Saud* offers a striking counter-narrative to official explanations of the war in Iraq. Already met with widespread acclaim and featured in Michael Moore's controversial documentary film, *Fahrenheit 9/11*. This account sets the ongoing Middle East crisis in a new context: What really happened when America's most powerful political family was seduced by its Saudi counterparts?

"Cautious and elemental...as chilling as it is gripping. The book builds a momentum of discovery that makes it impossible to stop reading."

*The Atlanta Journal-Constitution*

"An explosive work of journalism." — *The New York Times*

Craig Unger was deputy editor of *The New York Observer* and editor of *Boston* magazine. He has written about George H.W. Bush and George W. Bush for *The New Yorker, Esquire*, and *Vanity Fair*. He lives in New York City.
Surf's up for sleuth
Regan Reilly as she mines
the rich myth and lore of the
Hawaiian islands in this delightfully
engaging new caper from beloved New York
Times bestselling author Carol Higgins Clark.

Carol
Higgins
Clark

BURNED
A Regan Reilly
Mystery
When last we saw Regan Reilly, the heroine of the best-selling *Popped* and *Jinxed*, she’d just gotten engaged. But before she finally ties the knot, Regan is setting off on one last adventure with her best friend Kit. And where better to kick up her single-girl’s heels than that heaven-on-earth oasis known as the Hawaiian Islands?

Regan arrives in Hawaii only to be greeted with the news that the body of a young woman has been discovered floating in the waters off Waikiki. Around her neck was an exquisite and historically invaluable lei. Regan’s inquiry into the girl’s tragic death will take her from Oahu to Maui to the big island of Hawaii. Meanwhile, Kit has found a new love interest—a fabulously wealthy thirty-five-year-old “retiree” living on Oahu. But Regan is more than a little curious as to why this enigmatic retiree—to say nothing of his eclectic group of friends—seems so unnerved by her investigation.

Clark’s trademark light-touch, humor, and quirky characters make *Burned* yet another wonderfully unpredictable mystery, complete with a thoroughly satisfying denouement.

Praise for *Popped*:

“Clark’s seventh *Regan Reilly* mystery takes aim at all sorts of eminently spoofable targets. . . . The wealth of eccentric characters would be at home in a Dickens novel. . . . It all adds up to zany . . . fun in the desert, with an ending series fans will love.”

—*Publishers Weekly*

Carol Higgins Clark is the author of the *Regan Reilly* mysteries *Popped*, *Jinxed*, *Fleeced*, *Twanged*, *Iced*, *Snagged*, and *Decked*. With her mother, Mary Higgins Clark, she is the coauthor of the holiday thrillers *He Sees You When You’re Sleeping* and *Deck the Halls*. She lives in New York City.

---

**ADVERTISING**

• Prepublication national radio promotional advance reader’s edition giveaway
• National advertising in *The New York Times Book Review*
• National radio promotion book giveaway

**PUBLICITY**

• National author publicity
• Multi-city author tour, including publicity with Mary Higgins Clark
• Confirmed *Imus in the Morning* appearance

**PROMOTION**

• Advance reader’s edition
• Cross promotion with the author’s website: CarolHigginsClark.com
• Excerpts from Clark’s Hawaiian journal in the new mass market, *Popped* (Pocket Books, July 2004)
• Online promotions and features, including prepublication online contest
• 10-copy floor display, 0-684-03332-1, $230.00

---

**MARCH 2005**

**SCRIBNER**

Fiction

6 1/4 x 9 1/4, 272 pages
Carton quantity: 20
EAN: 9780743242752300
0-7432-4275-0

$23.00

$33.50 in Canada

**OTHER FORMATS:**

CD: 0-7435-3674-6, $29.95
Cassette: 0-7435-3673-8, $25.00
Large print: 0-7432-6265-4, $24.00
eBook: 0-7432-6302-2, $19.99


**ALSO AVAILABLE BY CAROL HIGGINS CLARK IN PAPERBACK**

*Popped*, 0-7434-7665-4, $6.99
*Jinxed*, 0-7434-1232-X, $6.99
*Fleeced*, 0-7434-1231-1, $7.99
*He Sees You When You’re Sleeping* (with Mary Higgins Clark), 0-7434-5686-6, $7.99
*Deck the Halls* (with Mary Higgins Clark), 0-7434-1813-1, $7.99
From one of the most highly acclaimed short story writers of the last two decades comes a glittering and intimate collection about relationships gone awry, sexual obsession, and the unsatisfied longings of everyday life.

Amy Hempel's compassion, intensity, and illuminating observations have made her one of the most distinctive and admired of modern writers.

In The Dog of the Marriage she writes about the objects and animals and unmiried desires that are left behind after death or divorce. In "Offertory," a modern-day Scheherazade entertains and manipulates her lover with stories of her sexual encounters as a very young woman with a married couple. In "Reference # 388475848-5," a woman's letter contesting a parking ticket becomes a beautiful and unnerving statement of faith. In "Jesus Is Waiting" a woman driving from Virginia to New York sends a series of cryptically honest postcards to an old lover. And the title story is a heartbreaking tale of a double loss.

Every phrase of these deceptively brief stories teems with wisdom, emotion, and surprising wit. Through her stunning prose and startling insights, Hempel explores the intricate psychology of people falling in and out of love, of people trying to locate something or someone lost.

Praise for Tumble Home:

"Hempel writes with an effortless wit...showing us the larger shapes of our lives by capturing their most fleeting and fragmentary moments."

— The New York Times Book Review

"Tumble Home is the kind of book you can open anywhere and the prose wins your absolute trust. There's not a soggy patch or word. It's wonderful. I love it."

— Alice Munro

Amy Hempel is the author of Tumble Home, Reasons to Live, and At the Gates of the Animal Kingdom, and the coeditor of Unleashed: Poems by Writer's Dogs. Her stories have appeared in Harper's, Vanity Fair, and The Quarterly. She teaches in the Graduate Writing Program at Bennington College and lives in New York City.
BIRDSONG
A Natural History

The first book devoted to understanding how and why birds sing—a unique blend of exhilarating field adventure, remarkable new discoveries, and eccentric characters racing to record the world’s quickly vanishing birdsongs.

Why do chipping sparrows have one song while marsh wrens have a hundred or more? Why do birds develop regional dialects, and why do some species sing differently at different times of day? Don Stap explores these and dozens more questions in a compelling narrative that follows two of the world’s most celebrated bird experts—Don Kroodsma and Cornell’s Greg Budney—through a season of studying and recording birdsong.

Kroodsma and Budney’s dedication and enthusiasm is contagious, and their findings, set forth in lucid, accessible prose, disprove many common beliefs about birds. The function of birdsong goes far beyond expressions of territory or ways of attracting a mate. Alone in the animal kingdom, birds pass songs from generation to generation, much like human babies learn speech from their parents (young birds even babble and coo). Readers learn the fascinating evolution of song birds’ unusual anatomy, how much information birds can transmit in a two to three-second song, the reasons for geographic variation in songs, and the influence of birdsong on musicians through the ages.

As habitats are destroyed and many species near extinction, the quest to understand birdsong grows more urgent. This book is a window into one of the natural world’s last remaining mysteries, a compulsively readable and important work that will inform, delight, and surprise.

Don Stap’s first work of nonfiction was A Parrot Without a Name. Currently professor of English at the University of Central Florida, he is a frequent contributor to Audubon magazine and has also written for Smithsonian, Travel & Leisure, and The New York Times.

MARCH 2005
SCRIBNER
Nature
5 1/2 x 8 7/16, 272 pages
Carton quantity: 20
EAN: 978074323274652400
0-7432-3274-7
$24.00
$35.00 in Canada

Previous book: A Parrot Without a Name: The Search for the Last Unknown Birds on Earth; 0-394-55596-1, Knopf, 1990

ADVERTISING
• Targeted advertising

PUBLICITY
• Author tour in Florida: Fort Lauderdale, Jupiter Beach, Miami, Sarasota, Vero Beach
• Additional publicity in conjunction with the author’s lecture schedule

PROMOTION
• Online promotions and features
Meg Wolitzer


The Position

A NOVEL
The Wife established Meg Wolitzer as a literary star. Now, in The Position, she explores the overlapping territories of sexuality and the family at the hilarious height of the sexual revolution and through the thirty-year hangover that followed.

In 1975, Paul and Roz Mellow write a Joy of Sex-type book called Pleasuring: One Couple’s Guide to Fulfillment, which features pastel illustrations of their own creative and vigorous lovemaking. A runaway international bestseller, the book mortifies the Mells’ four school-aged children and ultimately changes the shape of the family forever. Thirty years later, as the now dispersed family members argue over whether to reissue the book, we follow the complicated lives of each of the grown children as they struggle with love, work, sexuality, death, and the indelible early spectre of their highly sexualized parents.

Crackling with intelligence and original humor, Wolitzer’s portrayal of the suburban American family recalls the best of Catherine Schine, Jonathan Franzen, and Jeffrey Eugenides, while showcasing her own unique style and pitch-perfect observations. Insightful, witty, panoramic, heartbreaking, and compulsively readable, The Position is a masterful novel dealing with an eternally mystifying subject—how a group of people growing up in one house can become so very different from one another.

Praise for The Wife:
"A rollicking, perfectly pitched triumph....Wolitzer’s talent for comedy of manners reaches a heady high."
—Los Angeles Times

Meg Wolitzer’s novels include Sleepwalking; This is Your Life; Surrender, Dorothy; and The Wife. She lives in New York City.

March 2005
Scribner
Fiction
6 1/8 x 9 3/4, 320 pages
Carton quantity: 20
EAN: 978074326178452300
0-7432-6178-X
$23.00
$33.50 in Canada


Also Available by Meg Wolitzer in Paperback
The Wife, 0-7434-5666-1, $12.00
Surrender, Dorothy, 0-671-04254-8, $12.95

Advertising
• Prepublication national radio promotional advance reader’s copy giveaway
• National advertising in The New York Times Book Review and The New Yorker
• National radio promotional book giveaway

Publicity
• National author publicity
• 6-city author tour: Boston, Connecticut (Greenwich, Madison), Denver, Los Angeles, New York and tri-state, San Francisco
• National print review and feature campaign

Promotion
• Advance reader’s edition
• BookClubReader.com feature
Never before published in the U.S., the first novel from Jamie O'Neill, author of *At Swim, Two Boys* and "one of the most powerful voices in contemporary Irish fiction" (*The Observer*), is a witty, darkly imagined masterpiece.

Like Jim and Doyler in *At Swim, Two Boys* and O'Leary Montagu in *Kilbrack*, Nilus Moore is an Irish boy struggling to find his place in the world. Nilus lives with his eccentric and capricious father in their shambolic house. Haunted by his mother's death, he takes refuge in his bedroom, where he obsessively makes and remakes a matte-black jigsaw, unable to tolerate a single missing piece. On the surface, Nilus is calm, silent, fastidious, but the decay in the Moore household is overwhelming. Nilus notices every detail—a chipped cup, the number of sugar lumps in the sugar bowl, the squeak of Aunt Agnes's plastic raincoat—as he battles to keep control of his senses.

*Disturbance* is a wickedly funny, yet horrifying story of obsession, of things that prey on the mind. It is "an extraordinary novel from one of Ireland's brightest literary talents" [*Sunday Tribune* (Dublin)].

Praise for *At Swim, Two Boys*:

"A work of wild, vaulting ambition and achievement."

— *Entertainment Weekly*

"Intimate yet epic in scale...as playful as it is powerful."

— John Hartl, *Seattle Times*  

"A dangerous, glorious book: the kind that is likely to make absolutely anyone cry and laugh in public places."


Raised in County Dublin, Jamie O'Neill is the author of *Kilbrack* and *At Swim, Two Boys*, which won the Ferro-Grumley Award for Fiction given by The Publishing Triangle and the Lambda Literary Award in Gay Men's Fiction. He lives in Galway, Ireland.
A critically acclaimed, powerhouse debut, Heaven Lake follows a young American on an expansive journey across China in search of love and revelation—"reminiscent of the work of Graham Greene and Norman Rush, but possessing a quirky innocence and gravitas all its own" [Publishers Weekly (starred review)].

Vincent Saunders has arrived in Taiwan as a Christian volunteer. Supplementing the income from his sparsely attended Bible classes, he teaches English to a group of enthusiastic schoolgirls—and it is his tender, naïve affair with one of the girls that sends Vincent on a path toward spiritual reckoning.

Once the affair is discovered, Vincent is shamed into leaving town. He cannot return home and face his family, so he approaches Mr. Gwa, a businessman who earlier made Vincent a startling proposition: In exchange for a sum of money, Vincent would travel to mainland China’s Heaven Lake and marry a beautiful woman whom Mr. Gwa loves, escort her back to Taiwan, and divorce her so that Gwa may have her hand. Vincent, believing in the sacrament of marriage, had initially rebuked Gwa’s offer, but now in his disgrace, options are few. He accepts.

What follows is not just an adventure, but an exploration of love, passion, friendship, and the nature of faith. John Dalton’s exquisite narrative arcs across China as gracefully as it plumbs the human heart. He is a major new talent.

"In a masterful stroke, Dalton pulls off his harrowing culture-cruising epic by deftly plotting the transformations of a journeying mind...precise and vivid...rare and remarkable."
—Time Out (New York)

"A sweeping, soul-satisfying debut.” —The Miami Herald

"A thorough work of operatic feeling and proportion...stunning.” —San Francisco Chronicle

John Dalton attended the University of Iowa Writers Workshop and spent several years in Taiwan. He lives with his wife in North Carolina.
THE SINGING FIRE

A Novel

“A moving novel, a rich exploration of human conditions that are far deeper and broader than the specifics of time, place, and culture. Nattel is an extraordinary novelist” (The Baltimore Sun).

Lilian Nattel masterfully brings to life a vanished world—of rabbis and whores, street vendors and artists, sweatshops and Yiddish theatre—The Singing Fire is a stunningly vivid tale of two unforgettable women and the child that unites them, set in the heart of London’s Jewish ghetto.

The laneways are boiling with the steam from kettles of laundry, the smokestacks belching coal dust, the chatter of tailors, piemen, and thieves. This is where Nehama arrives with her dreams of independence, not realizing the dangers a girl on her own must face. Tricked into prostitution, with only the whispers of her deceased grandmother to guide her, she escapes into the alleys of the East End, where bustling market-stalls and penny seats at the theatre are just a hand’s breadth away from the criminal warrens. Here she makes a new life, remembering the lessons of the street to help another runaway, Emilia, who arrives in London pregnant and unwed. But Emilia refuses a hardscrabble life, and relinquishing her baby to Nehama, re-creates herself among the privileged families of the West End. Nattel intertwines the stories of these women as they build their lives on two sides of the city.

“A book to get lost in....Treachery, comedy, heartbreak...a mesmerizing read.”
—O, The Oprah Magazine

“Rich and lovingly written....The prose is lovely, leavened by subtle humor and infused with intelligence.”
—Publishers Weekly

Lilian Nattel was born in Montreal and lives in Toronto with her husband and two daughters. Her previous novel, The River Midnight, was published to international acclaim and won the Martin and Beatrice Fischer Jewish Book Award.
A stunning and triumphant memoir in the tradition of Mary Karr's *The Liars' Club* and Rick Bragg's *All Over But the Shoutin'*—about surviving a family at once deeply dysfunctional and, sometimes, uniquely creative.

Jeanette Walls was the second of four children raised by loving but dangerously irresponsible parents in a household of extremes. Her father, Rex, was a brilliant man who, when sober, captured his children's imagination, teaching them physics, geology, and above all how to embrace life fearlessly. But when he drank, he would steal the grocery money and disappear for days. Her mother was a painter, writer, and free spirit who abhorred domestic routine and the chores of providing for her family. "Why should I cook a meal that will be gone in an hour when I can make a painting that will last forever?" she would ask.

From the Arizona desert to Las Vegas to an Appalachian mining town, Rex and Rose Mary led their family on a nomadic journey—fleeing bill collectors, child welfare agents, occasionally the police. Jeannette and her brother and sisters took on the household responsibilities, finally recognizing that their parents would not or could not take care of them. They learned to protect and support each other as they moved out and finished their education in New York. Their parents followed them to the city, eventually becoming homeless, even as their children prospered.

*The Glass Castle* is truly astonishing—a memoir that reads like fiction, a tale of resilience and redemption, permeated by the intense love of a peculiar family that despite all of its flaws gave Jeannette the fiery determination to carve out a successful life on her own terms—and a story to tell.

Jeannette Walls lives in New York and on Long Island and is married to writer John Taylor. She is a regular contributor to MSNBC.com.
Finally available in its most popular format, New York Times bestseller Wolves of the Calla, book five in Stephen King’s epic serial fantasy, appears in a beautifully illustrated paperback.

Featuring full-color illustrations by acclaimed comic book artist Bernie Wrightson, The Dark Tower V: Wolves of the Calla finds the world’s bestselling author Stephen King continuing the adventures of Roland, the last gunslinger in a world which has “moved on.” Roland’s quest is ka, an inevitable destiny—to reach and perhaps save the Dark Tower, which stands at the center of everywhere and everywhen, the nexus of all space and time. This pursuit brings Roland and his three fellow questers to Calla Bryn Sturgis, a community lying along the Path of the Beam, which is the way to the Tower. Before advancing, however, they must face the evil wolves of Thunderclap, predators who threaten to destroy the Calla by abducting its young. Wolves of the Calla is among Stephen King’s most visionary works of fiction—a dazzling continuation of what may well be his signature achievement.

Praise for Wolves of the Calla:
“A hypnotic blend of suspense and sentimentality... sprawling, eventful tale of demons, monsters, narrow escapes, and magic portals.”
—The New York Times Book Review

“One gets the feeling that this colossal story means a lot to King, that he’s telling it because he has to...he’s giving The Dark Tower everything he’s got.”
—San Francisco Chronicle

UPCOMING TITLES IN PAPERBACK
The Dark Tower: A Concordance, Volume II, November 2004 (by Robin Furth)
The Dark Tower VI: Song of Susannah, April 2005
The Dark Tower VII: The Dark Tower, July 2005

DARK TOWER RELATED BY STEPHEN KING
Everything’s Eventual, 0-7434-5735-8, $7.99
Hearts in Atlantis, 0-671-02424-8, $7.99
’Salem’s Lot, 0-671-03974-1, $7.99
Stephen King
Illustrated by Darrel Anderson
THE DARK TOWER VI:
SONG OF SUSANNAH

Stephen King's legendary fantasy approaches its culmina-
tion with the beautifully illustrated paperback publica-
tion of the #1 New York Times bestseller Song of Susannah, the
penultimate volume in the series.

F

eaturing color illustrations by acclaimed artist Darrel
Anderson, The Dark Tower VI: Song of Susannah at last
provides the key to the quest that has come to define
Roland—the last gunslinger in the universe and sole survivor
of a civilized world that has long since "moved on."

Susannah Dean, her body taken over by the demon-mother
Mia, has transported out of Calla Bryn Sturgis to New York
City in the summer of 1999, so that she can give birth to her
"chap"—child of Roland and heir to the Crimson King himself.
While Jake, Father Callahan, and Oy try to break Susannah's
date with destiny in Manhattan, Roland and Eddie use "the
persistence of magic" to get to East Stoneham, Maine, in the
summer of 1977. It is a frightful world they walk in on. For one
thing, the bullets are flying. For another, it is inhabited by the
author of a novel called 'Salem's Lot, a writer who turns out to
be as shocked by them as they are by him.

A dazzling performance of interwoven narratives and head-
spinning meta-fiction, Song of Susannah propels the reader to
"the biggest cliffhanger of Stephen King's career" (Publishers
Weekly starred review).

Praise for The Dark Tower series:

"A hypnotic blend of suspense and sentimentality...sprawling,
eventful tale of demons, monsters, narrow escapes, and

"One gets the feeling that this colossal story means a lot to
King, that he's telling it because he has to....he's giving The
Dark Tower everything he's got."

—San Francisco Chronicle

Stephen King received the 2003 National Book
Foundation Medal for Distinguished Contribution to
American Letters. He is the author of more than forty
books, all of them worldwide bestsellers. His most
recent include From a Buick 8, and On Writing. He lives
in Bangor, Maine, with his wife, novelist Tabitha King.

APRIL 2005
SCRIBNER
Fiction
6 x 9, 432 pages
10 full-color illustrations throughout
Carton quantity: 20
EAN: 978074325455751695
0-7432-5455-4
$16.95 paperback
$24.50 in Canada

Originally published by Donald M. Grant/
Scribner in 2004; 1-880-41859-2

ALSO AVAILABLE BY STEPHEN KING

The Dark Tower V: Wolves of the Calla,
0-7432-5162-8, $18.95
From a Buick 8, 0-7434-1768-2, $7.99
The Dark Tower: A Concordance, Volume I
(by Robin Furth), 0-7432-5207-1, $15.00
The Dark Tower: A Concordance, Volume II
(by Robin Furth), 0-7432-5208-X, $16.00
'Salem's Lot, 0-671-03974-1, $7.99

ADVERTISING
• National advertising in The New York Times
  and USA TODAY
• Outdoor advertising in Times Square

PUBLICITY
• National print publicity
• 10-city radio satellite tour

PROMOTION
• Cross promotion with the author's websites:
  StephenKing.com and SimonSays.com/
  StephenKing
• National Stephen King Reading Group promotion
• Online promotions and features
• 12-copy floor display, 0-684-03330-5, $227.40
A penetrating examination of how most Americans die today—how the patients and their families’ conflicting desires about a “good death” collide with the politics and routines of American hospitals.

Sixty percent of Americans die in hospitals—more than ever before. In this unique study, Sharon R. Kaufman, a professor of medical anthropology and the leading authority in her field, explores the nature of medicalized dying and reveals the contradictions and challenges that make a “good death” so difficult to attain. Incorporating two years of intensive observations and interviews at several community hospitals in California, And a Time to Die links the emotional experiences of patients and families, the dedicated work of hospital staff, and the consequences of institutional bureaucracy to show the effects of the invisible power of the hospital itself. Kaufman shares actual conversations among doctors, nurses, patients, and families as they all struggle to respond to the rules of the health care delivery system.

And a Time to Die is a provocative account of real people and of the forces that drive the American hospital today, providing a much-needed road map to what is, for almost every patient and family member who will enter it, unknown and disorienting territory.

Sharon R. Kaufman is a professor of medical anthropology at the University of California, San Francisco. She is the author of numerous articles, book chapters, and two books, The Ageless Self: Sources of Meaning in Late Life and The Healer’s Tale: Transforming Medicine and Culture. She lives in northern California.
CULT OF POWER
Sex Discrimination in Corporate America as Revealed by the Augusta National Golf Club Controversy

Martha Burk—the women’s advocate who dared suggest that the nation’s premier golf club open its doors to women—provides an incisive analysis of the international firestorm of debate about “woman’s place” that raged from the kitchen table to the White House, and why it is emblematic of the attitudes and practices that hold women back throughout corporate America.

The Augusta National controversy wasn’t just about golf. The club’s refusal to admit women members should become the catalyst for a crucial and passionate discussion about gender discrimination, the role of women in society, and their standing in corporate America. And, from the rank and file to executive suites and boardrooms, it is a question that is far from resolved.

Cult of Power is an in-depth account of the initial controversy and its broader ramifications from the woman at its center. Martha Burk weaves the story of Augusta into a narrative that exposes the hypocrisy of its members—their names revealed here for the first time—who support equality and diversity in the workplace, while shutting women out of the clubhouse. She offers insight into why it is so difficult for women to achieve equal status in their lives and on the job. She reveals the ways in which powerful men perpetuate an unbalanced system, how women who resist are punished, threatened, or marginalized, and explores how laws work—or don’t work—to stop gender discrimination. Most importantly, Burk examines what must be done—by both women and men, by CEOs and employees—to end systemic discrimination and bring about true parity. Cult of Power is a rallying call for all women—a clear-sighted prescription for accountability, meaningful action, and real change.

Martha Burk, Ph.D., is a psychologist and women’s equity expert who is co-founder and president of the Center for Advancement of Public Policy in Washington, D.C. Currently serving as Chair of the National Council of Women’s Organizations, she is also a syndicated columnist and appears frequently on television and radio. She and her husband live in Washington, D.C.
SUDDEN RAIN

A Novel

The long-lost final manuscript from the late novelist Maritta Wolff, *Sudden Rain* is a riveting, resonant story that captures the emotional rhythms of suburban L.A. in the late sixties and early seventies.

In much the way Richard Yates’s iconic *Revolutionary Road* captured the domestic trends of the 1950s, Maritta Wolff’s final novel is an exceptional rendering of middle-class disaffection in the early 1970s. *Sudden Rain* infiltrates the interior lives of five couples in Los Angeles. Over the course of one stormy weekend, a fog of unrest blows into town and alters these marriages forever.

Among Wolff’s many triumphs in this novel is her virtuoso performance in bringing so vividly to life every one of her characters, who range in age from early twenties to late sixties. Tom and Nedith have been married for thirty years, but their union is rooted firmly in the mores of the 1950s: he works hard as an engineer; she stays home; neither is happy. Meanwhile, their son Pete has recently split from his wife, Killian, after less than a year of marriage. Their neighbor, Cynny, sees herself as reasonably happy in her marriage to Jim—until she has an eye-opening conversation with one of her girlfriends and then begins to stray. When Cynny’s friend Nancy—who knows she’s unhappy in her marriage—determines to go looking for fulfillment and instead stumbles into a fatal accident, everyone in the community is caught up short, compelled at last to reconsider the choices they’ve made.

As a vivid distillation of its time and place, Wolff’s *Sudden Rain* is a spellbinding achievement—one sure to invite comparison to the likes of such classics as John Updike’s *Rabbit* novels and Mary McCarthy’s *The Group*.

Maritta Wolff (1918–2002) won the Avery Hopwood Award for her first novel, *Whistle Stop*, when she was twenty-two. Later, fed up with book publishing, she refused publication and for thirty years stored the manuscript for *Sudden Rain* in her refrigerator.
Timed to tie in to the first-time release of Maritta Wolff’s lost novel, her bestselling masterwork, originally published in 1941, is now back in print—an unforgettable story of passion, crime, and family that provides a gripping portrait of post-Depression America.

For a generation of Americans who emerged from the Great Depression only to be faced with the devastation of another world war, Whistle Stop was nothing short of a national phenomenon. In the course of its five printings, the novel was a runaway bestseller, prompted a flood of letters to the author from servicemen stationed around the world—and was later made into the 1946 film starring Ava Gardner and George Raft.

In Whistle Stop, Maritta Wolff artfully fused John O’Hara’s naturalism with the trappings of the American crime novel. The result is a suspenseful and true-to-life portrait of American poverty. Readers are introduced to the Veech family, who live in a small Midwestern town on the outskirts of a large city. Through the course of a punishingly hot summer, we experience life with the Veeches as they bicker, brawl, make up, and provide titillating morsels of scandal for the neighborhood.

On one level, Whistle Stop functions as a brilliant work of darkly comic grotesque, replete with echoes of Flannery O’Connor; at its heart, however, Wolff’s masterpiece is a wrenching and earnest rumination on the tragedy of thwarted love.

"Whistle Stop had a kind of raw, flaming vitality which it was impossible to resist, plus an uncanny, ironic knowledge of human motives...It was obvious that Miss Wolff possessed that unquenchable interest in people which is part of the born novelist's equipment, and that her vein of rich invention was unlikely to run dry."

David Lehman’s witty, fast-paced poems bring a fresh perspective to an array of subjects—from the Brooklyn Bridge to modern love, from the correct questions to ask during a Paris Review interview to Buddhism.

The title poem of *When a Woman Loves a Man* captures the romance, irony, and pathos of love, while others, like “9/14/01” and “12/19/02,” movingly chronicle days in post-9/11 New York. A master of poetic form, Lehman writes ingenious sestinas, sonnets, prose poems, pantoums, as well as a “Poem in the Manner of Wallace Stevens as Rewritten by Gertrude Stein.” There is a villanelle consisting entirely of anagrams of the name “Wystan Hugh Auden,” a poem in the form of a newspaper’s “corrections” column, another in the form of a “woman seeking man” personal ad, and a brief one-act play in two scenes in which Henry James and Jesse James converse about their brothers. A trio of ambitious and agile works about great historical individuals—Napoleon, Freud, and Wittgenstein—reinvigorates the genre of the biographical essay.

*When a Woman Loves a Man* is the work of a poet at the height of his lyrical and reflective powers. Demonstrating David Lehman’s extraordinary range, these clever, inventive, and always entertaining poems will appeal even to readers who usually feel intimidated by poetry.

David Lehman is on the core faculty of the graduate writing programs of Bennington College and The New School. In 1988 he launched *The Best American Poetry* series. He is the author of five previous collections of poetry, most recently *The Evening Sun*. He lives in New York City and Ithaca, New York.
OUR KIND

"The book you read along with Updike and Cheever" (The Washington Post Book World)—this critically acclaimed fiction from the award-winning author of The Gardens of Kyoto examines the lives of a group of former country-club housewives, now alone, independent, and looking to break the rules.

A deeply affecting and inspired narrative rendered in a collective first-person voice, Our Kind chronicles the lives of eight women born "a little too late for one era and a little too early for the next."

In a series of linked stories, Kate Walbert conveys with humor and pathos all the anger, disappointment, vulnerability, and pride of this unique second-sex generation, raised to expect no alternative to marriage and motherhood. Now divorced, their children flown the coop, the women of Our Kind are finally free—and they make terrific company: "funny, tough, loyal, tolerant, jaunty even in their cups....This gang is most inviting. Convinced that life has passed them by, they fail to notice the gift it slipped then on the sly, an ability to be part of their 'kind' even as each remains utterly herself."

Our Kind is an emotionally wrenching book that opens a window on the interior lives of a group of familiar characters, growing older and stuck in a bewildering cultural limbo.

"Another point of view on the seismic years that transformed the ladies of the 1950s into the women of the seventies and beyond." —The Washington Post Book World

"Exquisite."
—Laura Miller, The New York Times Book Review

"I can't think of another contemporary novel except James Salter's Light Years that so zealously grapples with the passage of time."

"Beautiful, heartbreaking." —The Boston Globe

Kate Walbert has published fiction and articles in The Paris Review, The New York Times, and numerous other publications. She is the author of Where She Went and The Gardens of Kyoto. Walbert teaches writing at Yale University and lives in New York City with her family.
Nationally bestselling and critically acclaimed author Denise Hamilton returns with a dynamic new Eve Diamond novel that takes readers deep into the multicultural back streets of Los Angeles in search of a killer.
Los Angeles Times reporter Eve Diamond is thrilled when her love, Silvio Aguilar, invites her to a playwright friend’s glitzy opening night. She anticipates a romantic evening, but when the play’s beautiful but notoriously unstable lead actress Katarina Venturi fails to appear, Eve knows something is wrong.

Eve and Silvio rush to Katarina’s Echo Park bungalow but the actress has disappeared and a messy scene, including blood on the windowsill, suggests she didn’t go willingly. When her body washes up miles away and Silvio is taken in for questioning, the case turns personal for Eve. The volatile actress left behind a trail of lovers and destruction, but who hated Katarina enough to kill her? Could it be Silvio, who had a key to her apartment and may have visited her that morning?

To complicate matters, Eve’s been assigned to mentor young African-American reporter Felice Morgan, who insinuates herself into the murder case and Eve’s good graces. As Eve begins to suspect Felice of unethical journalism, she navigates a treacherous landscape in the newsroom, her personal life and on the street. And before the investigation is over, Eve must call upon her hard won knowledge of L.A., its people and cultures, to uncover the truth—before she, too, becomes a victim.

Denise Hamilton is a Los Angeles-based writer, journalist, and the author of the Eve Diamond novels The Jasmine Trade—which was nominated for the Edgar, Anthony, Macavity, and Willa Awards—Sugar Skull, and Last Lullaby.

Praise for Last Lullaby:

“Nobody can do multicultural Los Angeles better.” — The Denver Post

“Comparisons with Raymond Chandler aren’t too far out of line.” — Los Angeles Times

“One of the brightest new talents to enter crime fiction over the last few years.” — Chicago Sun-Times
CONTROLLED BURN

Stories of Prison, Crime, and Men

Signaling the arrival of a stunning new talent, Controlled Burn is "the most exciting, authentic collection of short stories I have read in years," says George Pelecanos of these raw, blistering tales of hard-bitten convicts, dodgy informers, and criminals running from the law.

Deeply atmospheric and broodingly violent, Scott Wolven's collection of loosely linked stories is geographically divided into two sections: "The Northeast Kingdom" and "The Fugitive West." Drawing on his own experience, Wolven takes us deep into the lives spent inside and outside prison, and reveals a world of hard and hurt men for whom there is no bottom left to hit.

In the haunting "Outside Work Detail," men stoically dig graves for their fellow convicts and reserve their deeper grief and mourning for the senseless death of a deer. "Crank" introduces readers to Red Green, a proselytizing addict who brews his own crystal meth in a backwoods lab, and whose high-energy antics inspire both cautious admiration and mortal fear in his business associates. In "Atomic Supernova," a revenge-obsessed sheriff deputizes a known cop-killer to help him hunt down a counterfeiter and druglord. "God didn't make men equal," the sheriff observes. "Sam Colt did."

Powered by a spare, ruminative prose style that recalls the best of Denis Johnson and Thom Jones, and aimed at the fiercely devoted audience of Chuck Pahlanik, Controlled Burn is a startlingly accomplished debut.

Advance praise for Controlled Burn:

"Scott Wolven's tales are tough, unsentimental, and completely earned. This is the most exciting, authentic collection of short stories I have read in years."

—George Pelecanos, author of Hard Revolution

"It has been at least a few years since a story collection gripped me from first to last....The wisdom, love, and depravity of convicts, boxers, cranksters, loggers, and drunks fill the stove of this fine book so that long after you finish the last story, Scott Wolven's savage and lovely characters and crystalline prose will burn through your heart."

—Anthony Swofford, author of Jarhead

Scott Wolven has worked as a logger, a creative-writing teacher, and an advertising salesman. His short stories have been selected three years in a row for The Best American Mystery Stories (2002, 2003, 2004). He lives in upstate New York.
YOU MEAN I'M NOT LAZY, STUPID, OR CRAZY?!  
A Self-Help Book for Adults with Attention Deficit Disorder

Revised for the first time since it was first published a decade ago, this seminal work on attention deficit disorder in adults now includes the latest research and treatments available today.

You Mean I'm Not Lazy, Stupid, or Crazy?! is one of the bestselling titles on ADD ever written. The first book about adult ADD, and the first one written by adults with ADD, it explores the latest science, diagnostic process, and treatment options and provides both moral support and practical tips for reducing chaos and disorganization, improving memory, and forging better relationships at home and work.

This updated edition includes almost twenty-five percent new material covering important developments in adult ADD research—from ADD's effects on sexuality to the different ways in which ADD affects men and women. Ramundo and Kelly also examine the often-overlooked positive effects of ADD.

With more than 200,000 copies in print, You Mean I'm Not Lazy, Stupid, or Crazy?! is already an essential reference for anyone facing the challenges of adult ADD. This new edition is a perfect blend of strategies for daily life and must-have medical information—an inspiring resource that enables the millions of adult Americans living with ADD to finally take control.

Kate Kelly, diagnosed in 1989, is a clinical specialist in psychiatric nursing who currently gives presentations and leads therapy groups for ADD adults.

Peggy Ramundo, diagnosed in 1987, is a teacher now working as a consultant with individual ADD children and adults. She conducts workshops and lectures on ADD nationwide. They live with their families in Cincinnati, Ohio.
THE GRAVEYARD POSITION
A Novel of Suspense

Acclaimed Diamond Dagger-winning master of mystery Robert Barnard returns with a delightfully devious novel about a family that's dysfunctional...to the point of murder.

Clarissa Cantelo, a clairvoyant and the heiress to what's left of the Cantelo shirt fortune, has just died, and her relatives are pretending to mourn her. They're not a very appealing bunch—but are they capable of murder?

Merlyn Docherty thinks they might be. Clarissa was Merlyn's aunt, and he may be the only person who truly mourns her passing. She cared for him when he was young, taking him into her home when his mother and sister died and his father dropped out of his life. That was more than twenty long years ago. Now Merlyn is a successful lawyer in his late thirties who has come from his home in Brussels to see the family and to claim his inheritance as Clarissa's heir. The problem is, everyone thought Merlyn was long dead. That's what Clarissa wanted them to think, because she foresaw that one of the relatives wanted to kill him. But which one?

Is Merlyn who he says he is? And is he still in danger? As Merlyn begins to uncover old family wounds, as he begins to see how one member of the family in particular set disastrous patterns into motion, he wonders if he, too, will fall victim to the curse of the Cantelos.

Praise for A Cry From the Dark:

"A taut and elegantly pitched mystery from a master's hand."

—Booklist

"Captivating....Barnard's incredible gift for pacing, coupled with an ability to create memorable characters in a few words, elevates simple into art."

—The Denver Post

Robert Barnard is the winner of the prestigious Nero Wolfe Award as well as the Anthony, Agatha, and Macavity awards. An eight-time Edgar nominee, he received the Cartier Diamond Dagger Award in May 2003 for lifetime achievement in mystery writing. He lives with his wife, Louise, in Leeds, England.
A superb novella and a collection of brilliant stories about adult children, aging parents, and the chance encounters that irrevocably alter lives, by the four-time O. Henry Prize winner who is “one of our era’s most vital masters of the short form” (The Washington Post Book World).

Ann Beattie is a masterful observer of domestic relations and the idiosyncratic logic that governs human lives. In Follies and New Stories, her most resonant collection, she looks at baby boomers in their maturity, sorting out their own lives and struggling with parents who are eccentric, unpredictable, and increasingly dependent.

In the title novella, a man rear-ends an elderly woman at a stoplight, and the ripple effect of that small chance encounter is vast and catastrophic. In “Apology for a Journey Not Taken,” a woman’s road trip is perpetually postponed by the UPS deliveryman who wants to watch TV in her house, by the girl next door who has lost her dog, and by the death of her friend in a freak accident. Impatient in his old age, the protagonist of “That Last Odd Day in LA” can hardly manage a pleasant word to his own children, but he finds a chance for redemption on the last day of a vacation he spends with his niece and nephew; he saves a drowning possum and is startled by a deer at the edge of the lawn.

Ann Beattie is at the top of her form in this superb collection, writing with the vividness, compassion, and sometimes morbid wit that have made her one of the most influential writers of a generation.

Ann Beattie has published seven novels and seven collections of stories. She has been included in four O. Henry Award collections and John Updike’s Best American Short Stories of the Century and received the PEN/Bernard Malamud Award for lifetime achievement in the short story form. She and her husband, Lincoln Perry, live in Maine and Key West, Florida.
Ivan—

Here's the catalog. Very sorry I didn't set this to you sooner. Also, sorry we haven't gotten back to you yet about the PN paperback cover. We will...

BR

BRANT RUMBLE
VOICE 212 632 4932 FAX 212 632 4918
brant.rumble@simonandschuster.com
www.simonsays.com
NEW FROM SCRIBNER, THE COMPLETE MONTANA TRILOGY IN PAPERBACK

IVAN DOIG

ENGLISH CREEK

The inaugural book in Ivan Doig’s highly acclaimed, much-beloved Montana Trilogy.

Ivan Doig creates a rich and varied tapestry of northern Montana, and of our country, at that still innocent time before the Second World War. It is the summer of 1939, and teenager Jick McCaskill is anticipating the usual activities of summer: the annual sheep count, the Fourth of July picnic, the excitement and danger of the rodeo. But when his brother decides to forgo college for the life of a cowhand, a painful rift in the family leads Jick to discover his own connection to the land, to history, and to family—to discover, in fact, who he is.

MAY 2005
SCRIBNER
Fiction
5 1/4 x 8, 352 pages
Carton quantity: 30
EAN: 978074327127151400
0-7432-7127-0
$14.00 paperback  $20.00 in Canada

IVAN DOIG

RIDE WITH ME, MARIAH MONTANA

The final novel in the Montana Trilogy—a haunting, evocation of one family’s search for the new West.

In his novels English Creek and Dancing at the Rascal Fair, Ivan Doig told the story of the McCaskills as they staked a claim in the Montana territory and struggled to keep it during the Great Depression. In this triumphant finale, an aging and recently widowed Jick McCaskill faces his family’s—and his state’s—legacy of loss and perseverance from the vantage point of the 1980s. He does so as the reluctant chauffeur to his daughter, Mariah, and her insufferable ex-husband, Riley, whose newspaper has dispatched them to dig up stories of the “real Montana” on the eve of its centennial.

ALSO AVAILABLE BY IVAN DOIG, THE CENTRAL VOLUME IN THE MONTANA TRILOGY

Dancing at the Rascal Fair,
5 1/4 x 8, 416 pages
0-684-83105-8, $14.00

MAY 2005
SCRIBNER
Fiction
5 1/4 x 8, 336 pages
Carton quantity: 30
EAN: 97807432712621400
0-7432-7126-2
$14.00 paperback  $20.00 in Canada
In his most recent bestseller, "The West's preeminent literary novelist" (The Denver Post) returns to the characters and setting of his best work in a compelling story based in Montana and New York during the Harlem Renaissance.

Ivan Doig again masters legendary literary terrain, this time from Big Sky to big city, in a feat which parallels the epic storytelling of his popular Montana Trilogy. Dancing at the Rascal Fair’s Susan Duff, the bossy schoolgirl with a silvery voice, is now forty and giving voice lessons to the progeny of Helena’s high society. Wesley Williamson, business scion of a cattle empire-owning family, has been forced out of a political career by foes within his own party who uncovered his love affair with Susan. Now, years later, Susan is thrown off guard when Wes arrives at her door with an unusual request: to train his black chauffeur, Monty, in voice and performance.

Susan joins Wes’s Pygmalion-like project to launch the talented Monty on a music career that will take him to New York at the height of the Harlem Renaissance—only to find the Ku Klux Klan standing in their way. This sweeping saga follows the trio and their crossed fates as they grapple with unsettling questions about loyalty, the grip of the past, and the true costs of love and career. With sure-footed storytelling and a vivid sense of time and place, Prairie Nocturne is one of Doig’s best novels yet.

The paperback publication is timed to coincide with Scribner’s reissue of the complete Montana Trilogy—Ride with Me, Mariah Montana, Dancing at the Rascal Fair, and English Creek—released together by the same publisher for the first time.

"Prairie Nocturne is Doig at his best."
—Tony Hillerman, author of The Wailing Wind

“Doig maintains a firm grip, aided by limber, burnished prose. ‘A.’”
—Entertainment Weekly

Ivan Doig grew up in a family of Montana ranch hands in the 1940s and 1950s. He lives in Seattle with his wife, Carol.
A brilliantly written, highly imaginative debut about a group of characters whose lives converge and change when they encounter an inexplicable event—“mature yet playful, fanciful yet brimming with the details of contemporary life.”

Over the course of one December, middle-aged loner Leon Meed is sighted appearing—and then, as if by magic, disappearing—at a local rock music club; clinging to the roof of a barreling truck; inside a single woman’s shower stall; dangling from the rafters during a school play. The ten bewildered Eureka residents who encounter Leon during this short period each interpret and respond to the event very differently, but over time they are brought into a strange community of shared experience, their lives forever changed by the sudden intrusion of the inexplicable into their mundane lives.

Wildly inventive and engaging, Josh Emmons’s outstanding fiction debut—like The Lovely Bones and The Time Traveller’s Wife—incorporates a hint of the supernatural into a story rich with drama and emotion, as well as humor.

“As remarkable and moving a portrait of America as I have seen in some time. Josh Emmons pieces together the emotional life of a small city with a wit and range that recalls Robert Altman’s Nashville.... The Loss of Leon Meed leaves us with an odd feeling of hard-won hope.”

—*Gary Shteyngart, author of The Russian Debutante’s Handbook*

Born in 1973, Josh Emmons was raised in Northern California and received an MFA and teaching fellowship from the University of Iowa. He is now Writer-in-Residence at Loyola University in New Orleans, and was recently awarded the James Michener-Copernicus Society of America Award, which counts Michael Cunningham, Ann Patchett, Elizabeth McCracken, Ethan Canin, Nathan Englander, Adam Haslett, and Ann Packer as former winners.
Reissued in paperback, Bob Dylan's only work of fiction.

Bob Dylan wrote *Tarantula* in 1966. It existed for years only in dog-eared bootleg copies, but was eventually published in 1971. The book captures the tone and spirit of the turbulent times in which it was written.

*Bob Dylan* is one of the most important and influential singer/songwriters of the rock-and-roll era.

**October 2004**

**Scribner**

Fiction

5 ¼ x 8, 160 pages

Carton quantity: 40

EAN: 978074323041451400

**0-7432-3041-8**

$14.00 paperback

$20.00 in Canada


**Also available by Bob Dylan from Simon & Schuster**

*Chronicles* (Hardcover, October 2004), 0-7432-2815-4; $24.00
FAITHFUL
Two Diehard Boston Red Sox Fans Chronicle
the 2004 Season

From devoted Boston Red Sox fans Stewart O’Nan and
Stephen King comes Faithful, a unique chronicle of one
baseball team’s journey from spring training to post-
season play.

Who better to follow the fortunes of a “cursed” team
like the Boston Red Sox than two renowned horror
writers and lifelong Red Sox addicts? Stephen King
and Stewart O’Nan’s email correspondence about the dramatic
and ultimately heartbreaking 2003 season inspired the idea for
Faithful, a book that records the Sox’s 2004 baseball season
from start to finish. As the hotly anticipated 2004 American
League pennant race progresses, King and O’Nan will keep
a running diary of observations and arguments, analyzing
the important plays, the controversial managerial decisions,
the significant front office moves, and the spectacular finish
(whether heartbreaking or joyous).

Red Sox fans have seen it all since 1918…except that elusive
World Championship. The memory of 2003’s devastating ALCS
Game 7 loss and the anticipation of new ace Curt Schilling’s
impact make this season that much more compelling. King and
O’Nan join the rest of the Red Sox Nation to cheer on the Olde
Town Team, with the eternal hope that this just might be their
year. For baseball fans, Faithful is the next best thing to season
tickets behind the first-base dugout.

Stewart O’Nan’s novels include Snow Angels, The
Speed Queen, A Prayer for the Dying, and The Night
Country.

Stephen King is the author of more than forty novels
and 200 short stories. In 2003 he received the
National Book Foundation Medal for Distinguished
Contribution to American Letters.

Both authors live in Red Sox Nation.
HARDCOVER
Barnard, THE GRAVEYARD POSITION
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Audio/Film: Gregory & Company/Jane Gregory
Tel: (44 20) 7610 4676
Fax: (44 20) 7610 4686

Beattie, FOLLIES AND STORIES
Territory: World in the English Language
British/Electronic Version: Scribner
1st Serial/Translation/Electronic Adaptation/Audio/Film: Janklow & Nesbit Associates/Lynn Nesbit
Tel: (212) 421-1700
Fax: (212) 980-3671

Burk, CULT OF POWER
Territory: World
1st Serial/British/Translation/Audio/ Electronic Version: Scribner
Electronic Adaptation/Film: Fifi Oscard Agency, Inc./Peter Sawyer
Tel: (212) 764-1100
Fax: (212) 840-5019

Clark, BURNED
Territory: U.S., Canada & Open Market
Electronic Version/Audio: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Film: McIntosh & Otis, Inc./Sam Pinkus
Tel: (212) 687-7400
Fax: (212) 687-6894

Dunning, THE SIGN OF THE BOOK
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Audio/Film: Harold Ober Associates, Inc./Phyllis Westberg
Tel: (212) 759-8600
Fax: (212) 759-9428

Emmons, THE LOSS OF LEON MEED
Territory: World except German
British/Translation/Electronic Version: Scribner
1st Serial/Electronic Adaptation/Audio/ Film: Susan Golomb Literary Agency/Susan Golomb
Tel: (212) 239-9500
Fax: (212) 239-9503
Dutch: Bruna
Hebrew: Kinneret-Zmora-Dvir

Fishman, CHINA, INC.
Territory: World
British/Translation/Electronic Version: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Audio/Film: ICM/Sloan Harris
Tel: (212) 556-5600
Fax: (212) 556-5665

Hamilton, SAVAGE GARDEN
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Video/Film: Georges Borchardt, Inc./Anne Borchardt
Tel: (212) 753-5785
Fax: (212) 838-6518

Hempel, THE DOG OF THE MARRIAGE
Territory: U.S., Canada & Open Market
Electronic Version/Audio: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Film: Dar hansoff Verrill Feldman/Liz Dar hansoff; Tel: (917) 305-1300
Fax: (917) 305-1400

Hudgens, DRIVE LIKE HELL
Territory: World
1st Serial/British/Translation/Audio/ Electronic Version: Scribner
Electronic Adaptation/Film: Regal Literary, Inc./Joseph Regal
Tel: (973) 509-5767
Fax: (973) 509-0259

Iles, BLOOD MEMORY
Territory: U.S., Canada & Open Market
Electronic Version/Electronic Adaptation: Scribner
1st Serial/British/Translation/Audio/ Film: Aaron Priest Literary Agency/Aaron Priest; Tel: (212) 818-0344
Fax: (212) 573-9417

Johnson, DR. KING’S REFRIGERATOR
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
1st Serial/British/Translation/ Electronic Adaptation/Audio/Film: Georges Borchardt, Inc./George Borchardt
Tel: (212) 753-5785
Fax: (212) 838-6518

Kaufman, AND A TIME TO DIE
Territory: U.S., Canada & Open Market
1st Serial/Audio/Electronic Version: Scribner
British/Translation/Electronic Adaptation/Film: Liza Dawson Associates/Liza Dawson
Tel: (212) 465-9071

O’Nan & King, FAITHFUL
Territory: U.S., Canada & Open Market
1st Serial/Electronic Version/Audio: Scribner
British/Translation/Electronic Adaptation/Film for O’Nan: The Gernert Agency/David Gernert
Tel: (212) 838-6467
Fax: (212) 838-6020
British/Translation/Electronic Adaptation/Film for King: Ralph M. Vicinanza Ltd./Ralph Vicinanza
Tel: (212) 924-7090
Fax: (212) 691-9644

Stap, BIRDSONG
Territory: World
1st Serial/British/Translation/Audio/ Electronic Version: Scribner
Electronic Adaptation/Film: Hill & Barlow Agency/John Taylor Williams
Tel: (617) 428-3253
Fax: (617) 428-3500
Dutch: Atlas

Walls, THE GLASS CASTLE
Territory: U.S., Canada & Open Market
1st Serial/Audio: Scribner
British/Translation/Electronic Version/Electronic Adaptation/Film: William Morris Agency, Inc./Jennifer Rudolph Walsh
Tel: (212) 586-5100
Fax: (212) 246-3583

Wolff, SUDDEN RAIN
Territory: World
1st Serial/British/Translation/Audio/ Electronic Version: Scribner
Electronic Adaptation/Film: Literary Group International, Inc./Frank Weimann
Tel: (212) 274-1616
Fax: (212) 274-9876
British: S&S UK
Wolitzer, THE POSITION
Territory: World
British/Translation/Electronic Version: Scribner
1st Serial/Electronic Adaptation/Audio/Film: Sterling Lord Literistic/Peter Matson
Tel: (212) 780-6050
Fax: (212) 780-6095

Wolven, CONTROLLED BURN
Territory: World
British/Translation/Audio/Electronic Version: Scribner
1st Serial/Electronic Adaptation/Film: ICM/Sloan Harris
Tel: (212) 556-5600
Fax: (212) 556-5665

Doig, ENGLISH CREEK
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
British/Translation/Electronic Adaptation/Audio/Film: Darhanhoff, Verrill, Feldman
Literary Agency/Liz Darhanhoff
Tel: (917) 305-1300
Fax: (917) 305-1400

Doig, PRAIRIE NOCTURNE
Territory: World
British/Translation/Electronic Version/Audio: Scribner
Electronic Adaptation/Video/Film: Darhanhoff, Verrill & Feldman
Literary Agency/Liz Darhanhoff
Tel: (917) 305-1300
Fax: (917) 305-1400
Literary Guild, Doubleday Book Club

Doig, RIDE WITH ME, MARIAH MONTANA
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
British/Translation/Electronic Adaptation/Audio/Film: Darhanhoff, Verrill, Feldman
Literary Agency/Liz Darhanhoff
Tel: (917) 305-1300
Fax: (917) 305-1400

James, BIRTH MARKS
Territory: U.S. & Open Market
Electronic Version: Scribner
British/Translation/Electronic Adaptation/Audio/Film: Gillon Atken Associates/Clare Alexander, Tel: 44 20 7373 8672
Fax: 44 20 7373 6002

Dylan, TARANTULA
Territory: World
British/Translation: Scribner
Electronic Version/Electronic Adaptation/Audio/Film: Author c/o Scribner

Hart, HAUNTED GROUND
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
British/Translation/Electronic Adaptation/Audio/Video/Film: Elaine Markson Literary Agency/Sally Wofford-Girand
Tel: (212) 243-8480
Fax: (212) 691-9014

Johnson, OXHERDING TALE
Territory: U.S., Canada & Open Market
Electronic Version: Scribner
British/Translation/Electronic Adaptation/Audio/Film: Georges Borchardt, Inc./Anne Borchardt
Tel: (212) 753-5785
Fax: (212) 838-6518

Kelly, YOU MEAN I'M NOT LAZY, STUPID, OR CRAZY?
Territory: U.S., Canada & Open Market
Electronic Version/Audio: Scribner
1st Serial/British/Translation/Electronic Adaptation/Film: Jody Rein Books/Jody Rein
Tel: (303) 694-4430
Fax: (303) 694-0687

King, THE DARK TOWER V
Territory: U.S., Canada & Open Market
British/Translation: Ralph Vicinanza
Tel: (212) 924-7090
Fax: (212) 691-9644
Video/Film: Arthur Greene
Tel: (212) 661-8200
Fax: (212) 370-7884
Audio: S&S Audio
Stephen King Library, Book-of-the-Month Club, Literary Guild, Doubleday Book Club, Science Fiction Book Club, Mystery Guild, InSightOut Book Club, QPB

King, THE DARK TOWER VI
Territory: U.S., Canada & Open Market
British/Translation: Ralph Vicinanza
Tel: (212) 924-7090
Fax: (212) 691-9644
Video/Film: Arthur Greene
Tel: (212) 661-8200
Fax: (212) 370-7884
Audio: S&S Audio
Stephen King Library, Book-of-the-Month Club, Literary Guild, Doubleday Book Club, Science Fiction Book Club, Mystery Guild, InSightOut Book Club, QPB
<table>
<thead>
<tr>
<th>Name</th>
<th>Territory</th>
<th>Electronic Version/Audio: Scribner</th>
<th>British/Translation/Electronic Adaptation/Film: S&amp;S UK</th>
<th>Tel: (212) 207-3160</th>
<th>Fax: (212) 207-3160</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lehman, <em>WHEN A WOMAN LOVES A MAN</em></td>
<td>World</td>
<td>Scribner</td>
<td>44 20 7316 1900</td>
<td>(212) 219-2894</td>
<td>(212) 219-2895</td>
</tr>
<tr>
<td>Nattel, <em>THE SINGING FIRE</em></td>
<td>U.S. &amp; Open Market</td>
<td>Helen Heller Agency</td>
<td>44 20 7316 0331</td>
<td>(212) 620-9009</td>
<td>(212) 620-0023</td>
</tr>
<tr>
<td>O'Neill, <em>DISTURBANCE</em></td>
<td>U.S., Canada &amp; Open Market</td>
<td>Scribner</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, <em>NAME ALL THE ANIMALS</em></td>
<td>U.S., Canada &amp; Open Market</td>
<td>Scribner</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unger, <em>HOUSE OF BUSH, HOUSE OF SAUD</em></td>
<td>U.S., Canada &amp; Open Market</td>
<td>Scribner</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walbert, <em>OUR KIND</em></td>
<td>U.S., Canada &amp; Open Market</td>
<td>Scribner</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Argentina, Mexico, Colombia:
Nicolas Costa
International Editors Co.
Av. Cabildo 1156
1426 Buenos Aires, Argentina
Tel: (54) (11) 4788-2992
Fax: (54) (11) 4786-0888
Email: costa@iecobaires.ar

Brazil:
Karin Schindler
Rights Representative
Caixa Postal 19051
04599-970 Sao Paulo S.P., Brazil
Tel: (55) (11) 5041-9177
Fax: (55) (11) 5041-9077
Email: kschind@terra.com.br

Bulgaria:
Anna Droumova
Andrew Nurnberg Associates Sofia
11 Slaveikov Square
P.O. Box 453
1000 Sofia, Bulgaria
Tel: (359) (2) 986-2819
Fax: (359) (2) 986-2819
Email: anas@tea.bg

China:
Luc Kwanten
Big Apple Tuttle-Mori Agency, Inc.
7F., No. 38, Wugong 5th Road
Wugu Township, Taipei County 248 Taiwan
Tel: 886-2-8990-1238
Fax: 886-2-8990-1129
Email: bigapple1@bigapple1.info

Czech Republic, Slovakia:
Petra Tobiskova
Andrew Nurnberg Associates Prague
Seifertova 81
130 00 Prague, Czech Republic
Tel: (420) (2) 22782041
Fax: (420) (2) 22782308
Email: nurnpgr@mbox.vol.cz

France:
Mary Kling
La Nouvelle Agence
7, rue Corneille
75006 Paris, France
Tel: (33) (1) 43.25.85.60
Fax: (33) (1) 43.25.47.98
Email: inaparis@wanadoo.fr

Germany:
Sabine Ibach
Sebastian Ritscher
Mohrbooks Literary Agency
Klosbachstrasse 110
CH-8032 Zurich, Switzerland
Tel: (41) (43) 244-86-26
Fax: (41) (43) 244-86-27
Email: info@mohrbooks.ch

Greece:
John Moukakos
JLM Literary Agency
54, Zoodohou Pigis str.
106 81 Athens, Greece
Tel: (30210) 384-7187
Fax: (30210) 382-8779
Email: jlm@internet.gr

Holland:
Caroline Van Gelderen
Caroline Van Gelderen Literary Agency
Kerkstraat 301
1017 GZ Amsterdam
The Netherlands
Tel: (31) (20) 612 6475
Fax: (31) (20) 618 0843
Email: cvgelderen@carvang.nl

Hungary:
Judith Hermann
Andrew Nurnberg Associates Budapest
Hold u. 29
1054 Budapest, Hungary
Tel: (36) (1) 311-3948
Fax: (36) (1) 311-3948
Email: jhermann@nurnberg.hu

Iceland:
Ulf Toregard
Sane Toregard Agency
Hollandareplan 9
S-374 34 Karlshamn, Sweden
Tel: (46) (454) 12356
Fax: (46) (454) 14920
Email: ulf.toregard@sanetoregard.se

Israel:
Shoshi Grajower
The Book Publishers Association of Israel
29 Carlebach Street
Tel Aviv, Israel, 67132
Tel: (972) (3) 561-4121
Fax: (972) (3) 561-1996
Email: rights@tbpai.co.il

Italy:
Antonella Antonelli
Antonella Antonelli Agenzia Letteraria Via Brisa 15
20123 Milan, Italy
Tel: (39) (02) 86.45.15.57
Fax: (39) (02) 805-4508
Email: antanto@tin.it

Japan:
Yoshio Taketomi
Tatsuko Nagasawa
Japan UNI Agency
Tokyo Jinocho No. 2 Building
1-27 Kanda Jinocho
Chiyoda-ku, Tokyo 101-0051, Japan
Tel: (81) (3) 3295-0301
Fax: (81) (3) 3294-5173
Email: yoshio.taketomi@japanuni.co.jp

Korea:
MiSook Hong
KCC (Korea Copyright Center)
Gyonghigung-achim
Officetel Rm 520, Compound 3
Naesu-dong 72, Chonchon
Seoul 110-070, Korea
Tel: (82) (2) 725-3350
Fax: (82) (2) 725-3612
Email: kcc@kccseoul.com

Latvia, Lithuania, Estonia:
Tatjana Zoldnere
Andrew Nurnberg Associates Baltic
P.O. Box 77, Riga 10011
Latvia
Tel: (37) (1) 750-6495
Fax: (37) (1) 750-6494
Email: zoldnere@anab.apollo.lv
Poland:
Aleskandra Matuszak
Andrew Nurnberg Associates Warsaw
ul. Miłobędzka 10/2
02-634 Warsaw, Poland
Tel: (48) (22) 646-58-60
Fax: (48) (22) 646-58-60
Email: agencja@literatura.com.pl

Portugal:
Isabel Monteagudo
International Editors Co.
Rambla de Catalunya 63, 3ª 1ª
08007 Barcelona, Spain
Tel: (34) (93) 215-8812
Fax: (34) (93) 487-3583
Email: ico@internationaleeditors.com

Romania:
Anna Droumeva
Andrew Nurnberg Associates Sofia
11 Slaveikov Square
P.O. Box 453
1000 Sofia, Bulgaria
Tel: (359) (2) 986-2819
Fax: (359) (2) 986-2819
Email: anas@tea.bg

Russia:
Ludmilla Sushkova
Andrew Nurnberg Associates
Stroenie 6, 21 Tsvetnoy Blvd.
Moscow 127051, Russia
Tel: (7) (095) 925-81-88
Fax: (7) (095) 925-81-88
Email: sushkova@awax.ru

Scandinavia (Denmark, Sweden, Norway, Finland):
Ulfr Tøregard
Sane Tøregard Agency
Hollandareplan 9
S-374 34 Karlshamn, Sweden
Tel: (46) (454) 12356
Fax: (46) (454) 14920
Email: ulf.toregard@sanetoregard.se

Slovenia, Croatia, Serbia & Montenegro:
Jovan Milenkovic
Prava I Prevođi
International Literary Agency
Yu-Business Center
Blvd. Mihaila Pupina 10B/1
5th Floor, Suite 4
11070 Belgrade, Serbia & Montenegro
Tel: (381) (11) 301-6141 & 311-9880
Fax: (381) (11) 311-9879
Email: jovan@pip.co.yu

Spain:
Isabel Monteagudo
International Editors Co.
Rambla de Catalunya 63, 3ª 1ª
08007 Barcelona, Spain
Tel: (34) (93) 215-8812
Fax: (34) (93) 487-3583
Email: ico@internationaleeditors.com

Roslyn Targ
Roslyn Targ Literary Agency
105 W. 13th St., Suite 15E
New York, NY 10011
Tel: (212) 206-9390
Fax: (212) 989-6233
Email: RoslynTarg@aol.com

Thailand:
Pimolporn Yutisri
Tuttle-Mori Agency Co., Ltd.
6th Fl., Siam Inter Comics Building
459, Soi Piboonoppathum (Ladprao 48)
Samsen Nok, Huay Kwang
Bangkok 10320, Thailand
Tel: (66) (2) 694-3026
Fax: (66) (2) 694-3027
Email: info@tuttlemorico.co.th

Turkey:
Nurcihan Kesim Literary Agency, Inc.
Turkiye Gazeteciler Cemiyeti
Basin Sarayı No:1 Kat:2 Turkocagi Cd.
Cagaloglu / Istanbul, Turkey
Tel: +90 212 528 57 97
Fax: +90 212 528 57 91
Email: kesim@superonline.com
<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>And a Time to Die</td>
<td>Sharon R. Kaufman</td>
<td>30</td>
</tr>
<tr>
<td>Birdsong</td>
<td>Don Stap</td>
<td>21</td>
</tr>
<tr>
<td>Birth Marks</td>
<td>Sarah Dunant</td>
<td>14</td>
</tr>
<tr>
<td>Blood Memory</td>
<td>Greg Iles</td>
<td>4</td>
</tr>
<tr>
<td>Burned</td>
<td>Carol Higgins Clark</td>
<td>18</td>
</tr>
<tr>
<td>China, Inc.</td>
<td>Ted C. Fishman</td>
<td>8</td>
</tr>
<tr>
<td>Controlled Burn</td>
<td>Scott Wolven</td>
<td>38</td>
</tr>
<tr>
<td>Cult of Power</td>
<td>Martha Burk, Ph.D.</td>
<td>31</td>
</tr>
<tr>
<td>Dark Tower V: Wolves of the Calla, The</td>
<td>Stephen King</td>
<td>28</td>
</tr>
<tr>
<td>Dark Tower VI: Song of Susannah, The</td>
<td>Stephen King</td>
<td>29</td>
</tr>
<tr>
<td>Disturbance</td>
<td>Jamie O'Neill</td>
<td>24</td>
</tr>
<tr>
<td>Dog of the Marriage, The</td>
<td>Amy Hempel</td>
<td>20</td>
</tr>
<tr>
<td>Dr. King’s Refrigerator,</td>
<td>Charles Johnson</td>
<td>11</td>
</tr>
<tr>
<td>Drive Like Hell</td>
<td>Dallas Hudgens</td>
<td>13</td>
</tr>
<tr>
<td>English Creek</td>
<td>Ivan Doig</td>
<td>42</td>
</tr>
<tr>
<td>Faithful</td>
<td>Stewart O’Nan with</td>
<td>46</td>
</tr>
<tr>
<td>Follies and Stories</td>
<td>Ann Beattie</td>
<td>41</td>
</tr>
<tr>
<td>Glass Castle, The</td>
<td>Jeannette Walls</td>
<td>27</td>
</tr>
<tr>
<td>Graveyard Position, The</td>
<td>Robert Barnard</td>
<td>40</td>
</tr>
<tr>
<td>Haunted Ground</td>
<td>Erin Hart</td>
<td>16</td>
</tr>
<tr>
<td>Heaven Lake</td>
<td>John Dalton</td>
<td>25</td>
</tr>
<tr>
<td>House of Bush, House of Saud</td>
<td>Craig Unger</td>
<td>17</td>
</tr>
<tr>
<td>Loss of Leon Meed, The</td>
<td>Josh Emmons</td>
<td>44</td>
</tr>
<tr>
<td>Name All the Animals</td>
<td>Alison Smith</td>
<td>7</td>
</tr>
<tr>
<td>Our Kind</td>
<td>Kate Walbert</td>
<td>35</td>
</tr>
<tr>
<td>Oxherding Tale</td>
<td>Charles Johnson</td>
<td>10</td>
</tr>
<tr>
<td>Paths of Desire</td>
<td>Dominique Browning</td>
<td>12</td>
</tr>
<tr>
<td>Position, The</td>
<td>Meg Wolitzer</td>
<td>22</td>
</tr>
<tr>
<td>Prairie Nocturne</td>
<td>Ivan Doig</td>
<td>43</td>
</tr>
<tr>
<td>Ready for Revolution</td>
<td>Stokely Carmichael</td>
<td>6</td>
</tr>
<tr>
<td>Ride with Me, Mariah Montana,</td>
<td>Ivan Doig</td>
<td>42</td>
</tr>
<tr>
<td>Savage Garden</td>
<td>Denise Hamilton</td>
<td>36</td>
</tr>
<tr>
<td>Sign of the Book, The</td>
<td>John Dunning</td>
<td>15</td>
</tr>
<tr>
<td>Singing Fire, The</td>
<td>Lillian Nattel</td>
<td>26</td>
</tr>
<tr>
<td>Sudden Rain</td>
<td>Maritta Wolff</td>
<td>32</td>
</tr>
<tr>
<td>Tarantula</td>
<td>Bob Dylan</td>
<td>45</td>
</tr>
<tr>
<td>When a Woman Loves a Man</td>
<td>David Lehman</td>
<td>34</td>
</tr>
<tr>
<td>Whistle Stop</td>
<td>Maritta Wolff</td>
<td>33</td>
</tr>
<tr>
<td>You Mean I’m Not Lazy, Stupid, or Crazy?!</td>
<td>Kate Kelly and Peggy Ramundo</td>
<td>39</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>Barnard, Robert</td>
<td>The Graveyard Position</td>
<td>40</td>
</tr>
<tr>
<td>Beattie, Ann</td>
<td>Follies and Stories</td>
<td>41</td>
</tr>
<tr>
<td>Browning, Dominique</td>
<td>Paths of Desire</td>
<td>12</td>
</tr>
<tr>
<td>Burk, Martha, Ph.D.</td>
<td>Cult of Power</td>
<td>31</td>
</tr>
<tr>
<td>Carmichael, Stokely</td>
<td>Ready for Revolution</td>
<td>6</td>
</tr>
<tr>
<td>Clark, Carol Higgins</td>
<td>Burned</td>
<td>18</td>
</tr>
<tr>
<td>Dalton, John</td>
<td>Heaven Lake</td>
<td>25</td>
</tr>
<tr>
<td>Doig, Ivan</td>
<td>English Creek</td>
<td>42</td>
</tr>
<tr>
<td>Doig, Ivan</td>
<td>Prairie Nocturne</td>
<td>43</td>
</tr>
<tr>
<td>Doig, Ivan</td>
<td>Ride with Me, Mariah Montana</td>
<td>42</td>
</tr>
<tr>
<td>Dunning, John</td>
<td>The Sign of the Book</td>
<td>15</td>
</tr>
<tr>
<td>Dunant, Sarah</td>
<td>Birth Marks</td>
<td>14</td>
</tr>
<tr>
<td>Dylan, Bob</td>
<td>Tarantula</td>
<td>45</td>
</tr>
<tr>
<td>Emmons, Josh</td>
<td>The Loss of Leon Meed</td>
<td>44</td>
</tr>
<tr>
<td>Fishman, Ted C.</td>
<td>China, Inc.</td>
<td>8</td>
</tr>
<tr>
<td>Hamilton, Denise</td>
<td>Savage Garden</td>
<td>36</td>
</tr>
<tr>
<td>Hart, Erin</td>
<td>Haunted Ground</td>
<td>16</td>
</tr>
<tr>
<td>Hempel, Amy</td>
<td>The Dog of the Marriage</td>
<td>20</td>
</tr>
<tr>
<td>Hudgens, Dallas</td>
<td>Drive Like Hell</td>
<td>13</td>
</tr>
<tr>
<td>Iles, Greg</td>
<td>Blood Memory</td>
<td>4</td>
</tr>
<tr>
<td>Johnson, Charles</td>
<td>Dr. King's Refrigerator</td>
<td>11</td>
</tr>
<tr>
<td>Johnson, Charles</td>
<td>Oxherding Tale</td>
<td>10</td>
</tr>
<tr>
<td>Kaufman, Sharon R.</td>
<td>And a Time to Die</td>
<td>30</td>
</tr>
<tr>
<td>Kelly, Kate, and Peggy Ramundo</td>
<td>You Mean I'm Not Lazy, Stupid, or Crazy?!</td>
<td>39</td>
</tr>
<tr>
<td>King, Stephen</td>
<td>The Dark Tower V: Wolves of the Calla</td>
<td>28</td>
</tr>
<tr>
<td>King, Stephen</td>
<td>The Dark Tower VI: Song of Susannah</td>
<td>29</td>
</tr>
<tr>
<td>Lehman, David</td>
<td>When a Woman Loves a Man</td>
<td>34</td>
</tr>
<tr>
<td>Nattel, Lillian</td>
<td>The Singing Fire</td>
<td>26</td>
</tr>
<tr>
<td>O'Nan, Stewart, with Stephen King</td>
<td>Faithful</td>
<td>46</td>
</tr>
<tr>
<td>O'Neill, Jamie</td>
<td>Disturbance</td>
<td>24</td>
</tr>
<tr>
<td>Smith, Alison</td>
<td>Name All the Animals</td>
<td>7</td>
</tr>
<tr>
<td>Stap, Don</td>
<td>Birdsong</td>
<td>21</td>
</tr>
<tr>
<td>Unger, Craig</td>
<td>House of Bush, House of Saud</td>
<td>17</td>
</tr>
<tr>
<td>Walbert, Kate</td>
<td>Our Kind</td>
<td>35</td>
</tr>
<tr>
<td>Walls, Jeannette</td>
<td>The Glass Castle</td>
<td>27</td>
</tr>
<tr>
<td>Wolff, Maritta</td>
<td>Whistle Stop</td>
<td>33</td>
</tr>
<tr>
<td>Wolff, Maritta</td>
<td>Sudden Rain</td>
<td>32</td>
</tr>
<tr>
<td>Wolitzker, Meg</td>
<td>The Position</td>
<td>22</td>
</tr>
<tr>
<td>Wolven, Scott</td>
<td>Controlled Burn</td>
<td>38</td>
</tr>
</tbody>
</table>
To Place Orders by Telephone or FAX
Phone toll-free: 1-800-223-2336 (8:30 am till 5:00 pm EST Monday through Friday)
FAX: 1-800-943-9831 (24 hours a day)
Customer Financial Service: 1-800-897-7650
Order your Simon & Schuster titles by ISBN. To identify your account, provide your account number or zip code. Please use this telephone number only for placing orders.

To Place Electronic Orders
Call Customer Service for set up instructions, direct electronic ordering available. Simon & Schuster is a PUBNET publisher. For Prompt + Plus® from Simon & Schuster, an Automated Ordering and Title Information System, dial 1-800-682-3212 on your Touch Tone phone. Please have your SAN number (Standard Address Number) available when calling.

For Special Markets Contact:
Simon & Schuster Special Markets Department
1230 Avenue of the Americas, 9th Floor, New York, NY 10020-1586
Specialty Retail and Wholesale: 1-800-331-6531
Corporate and Premium Sales: 1-800-456-6798
Mail Order/Catalog Sales: 1-800-218-3122 (FAX) 1-212-698-2359

Shipping F.O.B.:
Simon & Schuster Distribution Center
100 Front & Brown St., Riverside, NJ 08075
In Canada Contact:
Simon & Schuster Canada, 625 Cochrane Drive, Suite 600, Markham, ON L3R 9R9
Telephone: 1-905-764-0073
Toll free customer service/order desk: 1-800-268-3216
Toll free FAX customer service/order desk: 1-888-849-8151
Telebook SAN #1154788
Internet order desk: customerservice@simonandschuster.ca

Scribner and design are trademarks of Macmillan Library Reference, USA, Inc., used under license by Simon & Schuster.
Copyright ©2004 by Simon & Schuster

Catalog entries list the suggested cover price. The suggested cover price will be printed on the jackets of the books listed in this catalog. The suggested catalog retail price will also appear on the jackets, but it will appear in a simple code. Booksellers, wholesalers, and libraries will purchase books from Simon & Schuster at the suggested catalog retail price less their earned discounts. All resellers are free to charge any prices they choose for books.
All trim sizes, page counts, months of publication, and publisher's suggested catalog retail and cover prices shown in this catalog should be considered tentative and subject to change without notice. Orders are subject to acceptance and availability.

www.simonays.com
PRAIRIE NOCTURNES

“The West’s pre-eminent literary novelist...Doig’s characters, new and old, are unforgettable...they are becoming a part of the American mindscape.” —Ron Franscell, The Denver Post

IVAN DOIG

Author of DANCING AT THE RASCAL FAIR
12 Oct. '04

three-page fax to Brant Rumble, editor, Scribner

Brant, good morning once again--

Carol cast her professorial eye over the Prairie Nocturne study questions along with me, and we conclude they’re okay except for a bit of tendency to hint the answer within the question. I’ve edited some of that out of them, I hope, and also substituted a writing-craft question for #9. Otherwise, put ’em in print.

Best,

Ivan
Prairie Nocturne
A Novel
Ivan Doig

Questions & Topics for Discussion

1. The Overture to the story is an excerpt from Susan's diary, ostensibly discovered in the year 2025: "A story wants to be told a certain way, or it is merely the alphabet badly recited. At the right time the words borrow us, so to speak, and then out can come the unsuspected side of things with a force like that of music. This is the story of the three of us, which I am more fit to tell now than when I was alive." What do you suppose the author intended to convey with this statement? Did it hold different meaning for you after you finished reading the story?

2. Did the passages from Susan's journal give you further insight into her character? Does keeping a diary give her greater clarity about her own life and the people in it? Why does Susan give her diary to Wes?

3. The reader first sees Wes when Susan does—when he lets himself into her house in the middle of the night with a spare key he has keeping for four years since they last parted. What does this opening scene reveal about Wes? How about Susan? Why does Susan so readily allow Wes back into her life?

4. Do you think Susan is the strongest character in the novel? Why or why not? Wes muses that "soldier Samuel Duff was too fearless for his own good" (110). Can the same be said of Susan?

5. Wes not only encourages Monty's dream of becoming a professional singer but provides the means for him to fulfill that ambition. Discuss Wes' motivations for aiding Monty in his quest. Did your opinion change when you read the story's ending, specifically Wes' conversation with Susan about Monty's father? What are Susan's motivations for agreeing to take on Monty as a voice student?

6. In one instance Wes laments that "once more he was helpless against too much memory" (103). Throughout the story are examples of how events in the past continue to impact the characters, from World War I to the death of Monty's father to Susan and Wes' affair. How are Susan, Wes, and Monty each tied to events in their past? In addition, how does their heritage and upbringing on the Montana prairie continue to define their lives, including actions taken by their respective fathers?

7. Compare the two main settings in the story—the Montana prairie and New York City. Aside from geographical ones, what are the major differences? Do the characters act differently in each place?

8. Discuss the issue of race in the book, particularly in the context of the time period. Monty has to deal most obviously with racial prejudice, but are there other instances of prejudice in the book? What do you suppose accounts for Wes' vehement dislike of the Ku Klux Klan, which Monty in particular notices? In Harlem, how is the race issue reversed when it's Susan who feels as if she is "being constantly gone over as if she were an eye chart" (280)?

9. How does Wes use his training as a soldier and his experiences in battle to devise a plan to get rid of the Ku Klux Klan? In what other instances does war or war-like behavior—both past and present—play a part in the story, affecting some of the character directly and others indirectly?

10. Susan's relationships with both Wes and Monty are fraught with difficulty and go against the standards of society—Wes because he is married and Monty because of the color of his skin. Why do you agree?
suppose Susan enters into these relationships that are destined to have complications? In what other aspects of her life does Susan defy convention?

11. Susan and Monty share a love of music and singing. What else draws them together? From their first singing lesson to the concluding scene at Carnegie Hall, how does their relationship progress from student and teacher to something more? Is the time Susan and Monty spent at Fort Assiniboine a turning point in their relationship? How so?

12. Why do you suppose Wes and Whit never told Monty the truth about his father’s death? Why does Susan also opt for silence about it, even burning Mose Rathburn’s hat? Does Monty deserve to know the truth?

13. Discuss the arc of Susan and Wes’ relationship. In one instance Susan “felt a last genuine pang for Wes, and what might have been if they had dined together here when she was in her Village days and he was unattached” (323). If they had met before Wes’ marriage, do you think they would have had a more sustained relationship and perhaps even gotten married? If Wes had been willing to leave his wife, do you suppose Susan, at the end of the story, would feel differently about him—and ultimately Monty?

14. Phil Sherman tells Wes there is speculation that Susan and Monty have romantic feelings for one another. “[Wes] hadn’t foreseen, hadn’t headed this off in time, hadn’t calculated that their courage could be greater than his.” (338). How, as Wes believes, is Susan and Monty’s courage “greater than his”? Does this apply in any other ways in the story?

15. When Monty suggests during the rehearsal at Carnegie Hall that Susan act as his accompanist, Wes is the one who tips the scales and makes it happen by saying it’s at his request. Why does Wes do this? Does he realize what he’s setting in motion, both for Susan and Monty as well as repercussions he might encounter?

16. Ivan Doig has said, “If I have any creed that I wish you as readers...will take with you from my pages, it’d be this belief of mine that writers of caliber can ground their work in specific land and lingo and yet be writing of that larger country: life.” How does the land and lingo in the world of Prairie Nocturne reflect larger, more universal themes?
Ivan,

We're working on a revision of the Prairie Nocturne sketch. In the meantime, let me know what you think of this final art.

Thanks,

BR
one-page fax to Brant Rumble, editor, Scribner

Brant, hi--

Re the trilogy cover sketches in general: I couldn’t tell if the new two are by Owen Smith or someone trying to emulate his style, but they’re both short of what the existing Rascal Fair cover at least has, which is some vitality, some sense of people’s lives intertwined. Both books offer scenes which would not be as static as these two, with vivid color possibilities to match Rascal Fair’s considerable palette, to wit:

--for English Creek, show the forest fire going like hell, with teenaged Jick and maybe fire-camp cook Stanley watching. Flames, dramatic mountains—the Rockies where the book is set has those tremendous walls of rocks, rimrocks, as well as sharp peaks behind, guys on the fireline—lots of great panorama material. The trees, if shown in detail, need to be pines, no broadleaf species. If Stanley is shown as camp cook, he still wears his battered Stetson but wears a big white canvas apron.

--for Mariah, the finale of the book takes place outdoors in a Montana dawn, in a little western town with the same mountain backdrop as shown in the Rascal Fair outdoors dance, with a whole townful of joyous people out there to celebrate the state’s centennial in 1989 by running their enormous homemade local centennial flag up the pole. Again, that’s panorama material. Mariah could be shown photographing, with Jick watching pensively; if this is done, Mariah is willowy, with rich red hair (deep, brownish red) worn long, and she uses a Nikon with a long lens, let’s say. Or Jick could be shown making his speech from the back-end of a pickup, with Mariah watching pensively or shooting his photo. Life, camera, action!

So, is it possible to revisit the art notions, along lines like these? I am less than startled that the decision is not to reinvent the Owen Smith Rascal Fair sort of cover; if that’s the case, I really think we need to get the other pair up into its league with people in the midst of some action and the might of landscape and sky framing them as that one does.

Glad (or at least willing) to discuss further, natch. Hey, do I see “editor” there on your letterhead these days? Big congrats!

Best,

[Signature]

10 Aug. ‘04
points for Liz re HE and Sea Runners:

--Becky and Andre coming to Seattle, schmoozing bookstores and Amazon. She asked me what was the earliest list she could put The Whistling Season into, spring of '06 or fall of next year. And we ended up saying spring of '06 but I can let her know by the end of this year if I can finish in time to move it up onto the fall list. There’s a reasonable chance of that, I think.

--Anyway, while she and Andre are busy building lists, there’s something I think I’d like to see happen, and you can tell me if it shouldn’t. Could we try the Heart Earth and Sea Runners paperbacks on them? I know they’d have to buy the rights from Scribner and who knows how that would go, but Andre told me--back when we were deciding between Harcourt and Farrar--he wouldn’t be averse to picking up my Penguin paperbacks when they came available. Likes “mass and continuity,” he told me. It seems to me Heart Earth in particular is a better fit at Harcourt, as a sequel to This House of Sky, than it’d be at Scribner. And I’d be interested to see what Andre and Becky think they can do with Sea Runners.

--So, what do you think? I don’t mind bringing this up at dinner with them next month if you think it’s a reasonable idea. Or do you want to sound ‘em out, or what?

--Penguin listed HE as “not scheduled for reprint”
8 July '04

two-page fax to Brant Rumble, associate editor, Scribner

Brant, hi again--

The catalogue copy for the paperbacks looks okay to me. How about calling *English Creek* “the inaugural book” or “the introductory book” instead of “the first book”--wouldn’t that usefully fuzz the publication/chronology issue for us?

As to the cover art: the main thing I want is for the three books to be identifiable at a glance as a trilogy, i.e. look related and integral to each other. Through various vagaries of publishing, they have never appeared in bookstores as a “set”--even in hardback, the cover art pattern was broken with *Mariah*--and it has led to some confusion among bookstore customers, I know from personal experience. So: let’s try like hell to get one “look” for the trio.

Within that, I favor strong cover art that embraces the whole cover, such as the *Cannery Row* example I’m sending with this. I also quite like the series look Penguin achieved in the *Sweet Thursday* example. Something along the line of either would suit me. Obviously I do not need my name in boxcar letters--the point I’m trying to make is the simple, bold, invitation-to-the-story artwork in each case. Here’s hoping.

Best,

[Signature]
one-page fax to Brant Rumble, editor, Scribner

Brant, hi again--

As requested, a few brainstorm for the Prairie Nocturne paperback cover:

--the earthquake scene, pp. 268-269: elements to work with could be the chandelier swaying above the theater crowd, Monty in full tux performing getup frozen in mid-song watching it; Wes in evening dress trying to pluck Susan out of the stampeding throng; possibly the grand piano as a way to lend perspective, a brick or plaster falling on the keys, or the view of the panicked crowd through the propped-up lid of the grand piano.

--a simpler design-element scheme might be to show the ranked tiers of concert seats, a la Carnegie Hall, with only three figures distinct in the packed darkened house: Wes up there in his box seat, again dressed in his evening finest; Monty on the stage in his tux etc.; and Susan standing by her piano; each of them separately spotlit. They would not have to be portrayed distinctly, it seems to me, the spotlights making the point that the three of them are somehow dramatically linked.

--a wilder idea, and it would take quite an artist to bring this off: the door of the Duesenberg, Monty’s hand (possibly the jeans-clad ranchhand-looking lower part of his body also shown) with a polishing rag wiping away the dust on it, and there’s the polished reflection of gowned Susan and her piano. This of course is no actual scene in the book, but again it would convey plot drama, I think. Could have some prairie grass along the runningboard of the car maybe? The Doozy is buttern-yellow in the book, but artist’s discretion is okay by me.

Any of this strike a chord with any of you? If not, let’s the two of us talk pronto and see if we can narrow down a direction for this.

Best,

[Signature]
June 4, 2003

Ivan Doig
17277 15th Avenue NW
Seattle, Washington 98177

Dear Ivan,

Please find enclosed our proposed covers for the trilogy. We know that you never loved SPF’s cover for Dancing at the Rascal Fair. However, we’re not inclined to reinvent a cover that has been “working” and gaining in familiarity for several years. What we are inclined to do is to improve on it, and, of course, to design corresponding covers for the other two novels in the trilogy.

A couple of things to note: 1) The black specks on the Dancing cover art would be removed. 2) The sketches for English Creek and Ride with Me are rough, and obviously would be colored-in.

Let us know what you think.

All best,

[Signature]