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### Northline

L.J. Davis's 1971 novel, *A Meaningful Life*, is a blistering black comedy about the American quest for redemption through real estate and a gritty picture of New York City in collapse. Just out of college, Lowell Lake, the Western-born hero of Davis's novel, heads to New York, where he plans to make it big as a writer. Instead he finds a job as a technical editor, at which he toils away while passion leaks out of his marriage to a nice Jewish girl. Then Lowell discovers a beautiful crumbling mansion in a crime-ridden section of Brooklyn, and against all advice, not to mention his wife's will, sinks his every penny into buying it. He quits his job, moves in, and spends day and night on demolition and construction. At last he has a mission: he will dig up the lost history of his house; he will restore it to its past grandeur. He will make good on everything that's gone wrong with his life, and he will even murder to do it. From the Trade Paperback edition.

### The Expendable Man

*Fat City* is a vivid novel of allegiance and defeat, of the potent promise of the good life and the desperation and drink that waylay those whom it eludes. Stockton, California is the setting: the Lido Gym, the Hotel Coma, Main Street lunchrooms and dingy bars, days like long twilights in houses obscured by untrimmed shrubs and black walnut trees. When two men meet in the ring -- the retired boxer Billy Tully and the newcomer Ernie Munger - their brief bout sets into motion their hidden fates, initiating young Ernie into the company of men and luring Tully back into training. In a dispassionate and composed voice, Gardner narrates their swings of fortune, and the plodding optimism of their manager Ruben Luna, as he watches the most promising boys one by one succumb to some undefined weakness; still, "There was always someone who wanted to fight."

### Black Wings Has My Angel

Richard Hughes's celebrated short novel is a masterpiece of concentrated narrative. Its dreamlike action begins among the decayed plantation houses and overwhelming natural abundance of late nineteenth-century Jamaica, before moving out onto the high seas, as Hughes tells the story of a group of children thrown upon the mercy of a crew of down-at-the-heel pirates. A tale of seduction

and betrayal, of accommodation and manipulation, of weird humor and unforeseen violence, this classic of twentieth-century literature is above all an extraordinary reckoning with the secret reasons and otherworldly realities of childhood.

## **Fat City**

In *Sleepless Nights* a woman looks back on her life—the parade of people, the shifting background of place—and assembles a scrapbook of memories, reflections, portraits, letters, wishes, and dreams. An inspired fusion of fact and invention, this beautifully realized, hard-bitten, lyrical book is not only Elizabeth Hardwick's finest fiction but one of the outstanding contributions to American literature of the last fifty years.

## **The Post-Office Girl**

*Nightmare Alley* begins with an extraordinary description of a freak-show geek—alcoholic and abject and the object of the voyeuristic crowd's gleeful disgust and derision—going about his work at a county fair. Young Stan Carlisle is working as a carny, and he wonders how a man could fall so low. There's no way in hell, he vows, that anything like that will ever happen to him. And since Stan is clever and ambitious and not without a useful streak of ruthlessness, soon enough he's going places. Onstage he plays the mentalist with a cute bimbo (before long his harried wife), then he graduates to full-blown spiritualist, catering to the needs of the rich and gullible in their well-upholstered homes. It looks like the world is Stan's for the taking. At least for now.

## **Fridays at Enrico's**

"Lust, religious zeal, and heartache come together in this provocative novel about two infatuations, one between a man and his young lover in the late 20th century and another between a 15th-century maiden and Jesus Christ. Margery Kempe is a tale of romantic obsession. It chronicles two relationships which take place in disparate worlds, separated by five centuries. The failed saint Margery Kempe lived in the fifteenth century, when she wrote what is believed to be the first autobiography. In Robert Glück's *Margery Kempe*, the author's love for a young man, L., frames the story of Kempe's mythical sexual desire and emotional passion for Jesus"--

## **A Heart So White**

A tale of enormous suspense and growing horror, *The Fox in the Attic* is the widely acclaimed first part of Richard Hughes's monumental historical fiction, "The Human Predicament." Set in the early 1920s, the book centers on Augustine, a young man from an aristocratic Welsh family who has come of age in the aftermath of World War I. Unjustly suspected of having had a hand in the murder of a young girl, Augustine takes refuge in the remote castle of Bavarian relatives. There his hopeless love for his devout cousin Mitzi blinds him to the hate that will lead to the rise of German fascism. The book reaches a climax with a brilliant description of the Munich putsch and a disturbingly intimate portrait of Adolph Hitler. *The Fox in*

the Attic, like its no less remarkable sequel *The Wooden Shepherdess*, offers a richly detailed, Tolstoyan overview of the modern world in upheaval. At once a novel of ideas and an exploration of the dark spaces of the heart, it is a book in which the past returns in all its original uncertainty and strangeness.

## **Novels in Three Lines**

A provocative, raucous dark comedy about race and racism in America, now back in print after twenty-five years and with a new preface by the author. Darius James's scabrous, unapologetically raunchy, truly hilarious, and deeply scary *Negrophobia* is a wild-eyed reckoning with the mutating insanity of American racism. A screenplay for the mind, a performance on the page, a work of poetry, a mad mix of genres and styles, a novel in the tradition of William S. Burroughs and Ishmael Reed that is like no other novel, *Negrophobia* begins with the blonde bombshell Bubbles Brazil succumbing to a voodoo spell and entering the inner darkness of her own shiny being. Here crackheads parade in the guise of Muppets, Muslims beat conga drums, Negroes have numbers for names, and H. Rap Remus demands the total and instantaneous extermination of the white race through spontaneous combustion. By the end of it all, after going on a weird trip for the ages, Bubbles herself is strangely transformed.

## **The Big Clock**

Enter the strange and haunting world of Anna Kavan, author of mind-bending stories that blend science fiction and the author's own harrowing experiences with drug addiction, in this new collection of her best short stories. Anna Kavan is one of the great originals of twentieth-century fiction, comparable to Leonora Carrington and Jean Rhys, a writer whose stories explored the inner world of her imagination and plumbed the depths of her long addiction to heroin. This new selection of Kavan's stories gathers the best work from across the many decades of her career, including oblique and elegiac tales of breakdown and institutionalization from *Asylum Piece* (1940), moving evocations of wartime from *I Am Lazarus* (1945), fantastic and surrealist pieces from *A Bright Green Field* (1958), and stories of addiction from *Julia and the Bazooka* (1970). Kavan's turn to science fiction in her final novel, *Ice*, is reflected in her late stories, while "Starting a Career," about a mercenary dealer of state secrets, is published here for the first time. Kavan experimented throughout her writing career with results that are moving, funny, bizarre, poignant, often unsettling, always unique. *Machines in the Head* offers American readers the first full overview of the work of a fearless and dazzling literary explorer.

## **Hard Rain Falling**

A lonely newlywed and her wayward brother-in-law follow divergent and dangerous paths through the postwar American West. Muriel is newly married and restless, transplanted from her rural Kansas hometown to life in a dusty bungalow in San Diego. The air is rich with the tang of salt and citrus, but the limits of her new life seem to be closing in: She misses her freethinking mother, dead before Muriel's nineteenth birthday, and her sly, itinerant brother-in-law, Julius, who made the

world feel bigger than she had imagined. And so she begins slipping off to the Del Mar racetrack to bet and eavesdrop, learning the language of horses and risk. Meanwhile, Julius is testing his fate in Las Vegas, working at a local casino where tourists watch atomic tests from the roof, and falling in love with Henry, a young card cheat. When Henry is eventually discovered and run out of town, Julius takes off to search for him in the plazas and dives of Tijuana, trading one city of dangerous illusions and indiscretions for another. *On Swift Horses* is a debut of astonishing power: a story of love and luck, of two people trying to find their place in a country that is coming apart even as it promises them everything.

## **A High Wind in Jamaica**

Jackie Jeminovski seems to have it all, but in truth her finances are dwindling, her children's lives are stagnating, her relationship is on the rocks, and alcohol has become her constant companion

## **The Murder of the Frogs and Other Stories**

A searing novel about two friends on opposite sides of the law, from the author of *Rust and Bone*, "a writer of immense power" (Peter Straub) On the Canadian side of Niagara Falls, life beyond the tourist trade isn't easy. Locals like Duncan Diggs and Owen Stuckey have few chances to leave. For Duncan, that means shift work on a production line. For Owen, it means pinning it all on a shot at college basketball. But they should know better; they've been unlucky before. As boys, they were abducted and abandoned in the woods. Though they made it out alive, the memory of that time won't fade. Over the years they drift apart, but when Duncan is drawn into a chaotic world of bare-knuckle fighting and other shady dealings, Owen, now a cop, can't look the other way any longer. Together, they'll be forced to survive the wilderness once more as their friendship is pushed to the limit in *Cataract City*, a white-hot novel by the rising star Craig Davidson.

## **Sleepless Nights**

The only novel by avant-garde literary star Jane Bowles, the highly influential wife of legendary writer Paul Bowles, *Two Serious Ladies* is a modernist cult classic, mysterious, profound, anarchic, and funny, that follows two "respectable" women as they descend into debauchery—updated with an introduction by Claire Messud, bestselling author of *The Emperor's Children* and *The Woman Upstairs*. Christina Goering, eccentric and adventurous, and Frieda Copperfield, anxious but enterprising, are two serious ladies who want to live outside of themselves. Old friends, each will take a surprising path in search of salvation: during a visit to Panama, Mrs. Copperfield abandons her husband, finding solace in a relationship with a teenage prostitute; while Miss Goering, a wealthy spinster, pursues sainthood via sordid encounters with the basest of men. At the end the two women meet again, each radically altered by her experience.

## **Heaven's Prisoners**

Hugh Densmore, a young intern, becomes obsessed with solving the murder of Iris,

a young hitchhiker whom he turned away when she asked him for help.

## **The Class of '49**

The city is winched along tracks through a devastated land full of hostile tribes. Rails must be freshly laid ahead of the city and carefully removed in its wake. Rivers and mountains present nearly insurmountable challenges to the ingenuity of the city's engineers. But if the city does not move, it will fall farther and farther behind the "optimum" into the crushing gravitational field that has transformed life on Earth. The only alternative to progress is death. The secret directorate that governs the city makes sure that its inhabitants know nothing of this. Raised in common in crèches, nurtured on synthetic food, prevented above all from venturing outside the closed circuit of the city, they are carefully sheltered from the dire necessities that have come to define human existence. And yet the city is in crisis. The people are growing restive, the population is dwindling, and the rulers know that, for all their efforts, slowly but surely the city is slipping ever farther behind the optimum. Helward Mann is a member of the city's elite. Better than anyone, he knows how tenuous is the city's continued existence. But the world—he is about to discover—is infinitely stranger than the strange world he believes he knows so well.

## **Nightmare Alley**

An American tail gunner parachutes from his burning airplane into Tokyo near the close of World War II and begins a harrowing odyssey culminating in a violent test of manhood

## **To the White Sea**

The Wooden Shepherdess is the sequel to *The Fox in the Attic*, and the second volume of Richard Hughes's monumental historical fiction, "The Human Predicament." It opens with Hughes's hero Augustine in prohibition era America, where he is a bemused onlooker and an increasingly fascinated participant in a country intoxicated with sex, violence, and booze. In brilliant cinematic style, the book then moves to Germany, where the Nazi Party is gradually gaining in power; to the slums, mining towns, parliamentary back rooms, and great houses of a Britain teetering on the verge of class war; and to the wilds of the Atlas Mountains of Morocco. The novel ends with a terrifying account of the Night of the Long Knives, as Hitler ruthlessly secures his hold upon Germany. This new edition of the *The Wooden Shepherdess* concludes with the twelve chapters that Hughes completed of the planned third volume of "The Human Predicament," here published for the first time in America.

## **The Fox in the Attic**

Norman Moonbloom is a loser, a drop-out who can't even make it as a deadbeat. His brother, a slumlord, hires him to collect rent in the buildings he owns in Manhattan. Making his rounds from apartment to apartment, Moonbloom confronts a wildly varied assortment of brilliantly described urban characters, among them a

gay jazz musician with a sideline as a gigolo, a Holocaust survivor, and a brilliant young black writer modeled on James Baldwin. Moonbloom hears their cries of outrage and abuse; he learns about their secret sorrows and desires. And as he grows familiar with their stories, he finds that he is drawn, in spite of his best judgment, into a desperate attempt to improve their lives. Edward Lewis Wallant's astonishing comic tour de force is a neglected masterpiece of 1960s America.

## Cataract City

Fleeing Las Vegas and her abusive boyfriend, Allison Johnson moves to Reno, intent on making a new life for herself. Haunted by the mistakes of her past, and lacking any self-belief, her only comfort seems to come from the imaginary conversations she has with Paul Newman, and the characters he played. But as life crawls on and she finds work, small acts of kindness start to reveal themselves to her, and slowly the chance of a new life begins to emerge. Full of memorable characters and imbued with a beautiful sense of yearning, Northline is an extraordinary portrait of contemporary America from a writer and musician whose work has been lauded as "mournful, understated, and proudly steeped in menthol smoke and bourbon" (New York Times Book Review).

## Hard Rain Falling

Wes Anderson on Stefan Zweig: "I had never heard of Zweig when I just more or less by chance bought a copy of *Beware of Pity*. I loved this first book. I also read *The Post-Office Girl*. *The Grand Budapest Hotel* has elements that were sort of stolen from both these books. Two characters in our story are vaguely meant to represent Zweig himself — our "Author" character, played by Tom Wilkinson, and the theoretically fictionalised version of himself, played by Jude Law. But, in fact, M. Gustave, the main character who is played by Ralph Fiennes, is modelled significantly on Zweig as well." 2009 PEN Translation Prize Finalist The logic of capitalism, boom and bust, is unremitting and unforgiving. But what happens to human feeling in a completely commodified world? In *The Post-Office Girl*, Stefan Zweig, a deep analyst of the human passions, lays bare the private life of capitalism. Christine toils in a provincial post office in post-World War I Austria, a country gripped by unemployment. Out of the blue, a telegram arrives from Christine's rich American aunt inviting her to a resort in the Swiss Alps. Christine is immediately swept up into a world of inconceivable wealth and unleashed desire. She feels herself utterly transformed: nothing is impossible. But then, abruptly, her aunt cuts her loose. Christine returns to the post office, where yes, nothing will ever be the same. Christine meets Ferdinand, a bitter war veteran and disappointed architect, who works construction jobs when he can get them. They are drawn to each other, even as they are crushed by a sense of deprivation, of anger and shame. Work, politics, love, sex: everything is impossible for them. Life is meaningless, unless, through one desperate and decisive act, they can secretly remake their world from within. *Cinderella meets Bonnie and Clyde* in Zweig's haunting and hard-as-nails novel, completed during the 1930s, as he was driven by the Nazis into exile, but left unpublished at the time of his death. *The Post-Office Girl*, available here for the first time in English, transforms our image of a modern master's achievement.

## Zama

Includes an afterword by the author. Harry Crosby was the godson of J. P. Morgan and a friend of Ernest Hemingway. Living in Paris in the twenties and directing the Black Sun Press, which published James Joyce among others, Crosby was at the center of the wild life of the lost generation. Drugs, drink, sex, gambling, the deliberate derangement of the senses in the pursuit of transcendent revelation: these were Crosby's pastimes until 1929, when he shot his girlfriend, the recent bride of another man, and then himself. Black Sun is novelist and master biographer Geoffrey Wolff's subtle and striking picture of a man who killed himself to make his life a work of art.

## The Tenants of Moonbloom

"No pretty little thoughts, no fake faith-restoratives — just hard solid craftsmanship and style." — The New York Times (An Outstanding Book of the Year) From the author of Hard Rain Falling and Blade of Light come these two novellas and eight shorter pieces that explore racial conflict and the agonies of loneliness and heartbreak: "The Crossroader," in which a Black drifter outfoxes an all-white crew of small-town hustlers; "Blue Eyes," the story of an aging half-Indian prostitute and her increasingly respectable white lover; "One of Those Big-City Girls," concerning a woman in her forties drawn to younger men; and more, including the title tale, a moving narrative of a boy's first love. "Carpenter shows his versatility and ability to handle strong themes with cool precision a consistently interesting craftsman." — Kirkus Reviews "Don Carpenter is a particular favorite of mine." — Jonathan Lethem "Don Carpenter could be hilarious, and he could break your heart, and he could write about ego and frailty as well as anyone on earth. I loved him like crazy." — Anne Lamott

## A Meaningful Life

An NYRB Classics Original First published in 1956, Zama is now universally recognized as one of the masterpieces of modern Argentine and Spanish-language literature. Written in a style that is both precise and sumptuous, weirdly archaic and powerfully novel, Zama takes place in the last decade of the eighteenth century and describes the solitary, suspended existence of Don Diego de Zama, a highly placed servant of the Spanish crown who has been posted to Asunción, the capital of remote Paraguay. There, eaten up by pride, lust, petty grudges, and paranoid fantasies, he does as little as he possibly can while plotting his eventual transfer to Buenos Aires, where everything about his hopeless existence will, he is confident, be miraculously transformed and made good. Don Diego's slow, nightmarish slide into the abyss is not just a tale of one man's perdition but an exploration of existential, and very American, loneliness. Zama, with its stark dreamlike prose and spare imagery, is at once dense and unforeseen, terse and fateful, marked throughout by a haunting movement between sentences, paragraphs, and sections, so that every word seems to emerge from an ocean of things left unsaid. The philosophical depths of this great book spring directly from its dazzling prose.

## **Negrophobia**

In bestselling and Emmy-nominated writer George Pelecanos' novel, one of the best mysteries of 2018 (Publishers Weekly), an ex-offender must choose between the man who got him out and the woman who showed him another path. Michael Hudson spends the long days in prison devouring books given to him by the prison's librarian, a young woman named Anna who develops a soft spot for her best student. Anna keeps passing Michael books until one day he disappears, suddenly released after a private detective manipulated a witness in Michael's trial. Outside, Michael encounters a Washington, D.C. that has changed a lot during his time locked up. Once shady storefronts are now trendy beer gardens and flower shops. But what hasn't changed is the hard choice between the temptation of crime and doing what's right. Trying to balance his new job, his love of reading, and the debt he owes to the man who got him released, Michael struggles to figure out his place in this new world before he loses control. Smart and fast-paced, *The Man Who Came Uptown* brings Washington, D.C. to life in a high-stakes story of tough choices.

## **Inverted World**

Originally published: Gold Medal Books, New York, 1953.

## **Falling Hard**

At Ypsilanti State Hospital in 1959, the social psychologist Milton Rokeach brought together three paranoid schizophrenics. The men had one thing in common: each believed himself to be Jesus Christ. Their meeting and the two years they spent in one another's company serves as the basis for an investigation into the nature of human identity, belief, and delusion.

## **Margery Kempe**

Dorothy Sayers called William Roughead "the best showman who ever stood before the door of the chamber of horrors," and his true crime stories, written in the early 1900s, are among the glories of the genre. Displaying a meticulous command of evidence and unerring dramatic flair, Roughead brings to life some of the most notorious crimes and extraordinary trials of eighteenth- and nineteenth-century England and Scotland. Utterly engrossing, these accounts of pre-meditated mayhem and miscarried justice also cast a powerful light on the evil that human beings, and human institutions, find both tempting to contemplate and all too easy to do.

## **In Parenthesis**

Living off his wits in the seedy hotels and pool halls of Oregon, orphaned teen Jack Leavitt befriends Billy, a young African-American runaway and pool hustler whose schemes land Jack in an abusive reform school from which he emerges an embittered man, while Billy moves on to enjoy a bourgeoisie existence. Original.

## **On Swift Horses**

Winner of the IMPAC Dublin Award, and widely considered Javier Marías's masterpiece, *A Heart So White* is a breathtaking novel about family secrets that chronicles the relentless power of the past. Juan knows little of the interior life of his father Ranz; but when Juan marries, he begins to consider the past anew, and begins to ponder what he doesn't really want to know. Secrecy--its possible convenience, its price, and even its civility--hovers throughout the novel. *A Heart So White* becomes a sort of anti-detective story of human nature. Intrigue; the sins of the father; the fraudulent and the genuine; marriage and strange repetitions of violence: Marías elegantly sends shafts of inquisitory light into shadows and onto the costs of ambivalence.

## **A Life Like Other People's**

A NEW YORK REVIEW BOOKS ORIGINAL Novels in Three Lines collects more than a thousand items that appeared anonymously in the French newspaper *Le Matin* in 1906—true stories of murder, mayhem, and everyday life presented with a ruthless economy that provokes laughter even as it shocks. This extraordinary trove, undiscovered until the 1940s and here translated for the first time into English, is the work of the mysterious Félix Fénéon. Dandy, anarchist, and critic of genius, the discoverer of Georges Seurat and the first French publisher of James Joyce, Fénéon carefully maintained his own anonymity, toiling for years as an obscure clerk in the French War Department. *Novels in Three Lines* is his secret chef-d'oeuvre, a work of strange and singular art that brings back the long-ago year of 1906 with the haunting immediacy of a photograph while looking forward to such disparate works as Walter Benjamin's *Arcades Project* and the *Death and Disaster* series of Andy Warhol.

## **The Three Christs of Ypsilanti**

### **Classic Crimes**

Don Carpenter's *Hard Rain Falling* is a tough-as-nails account of being down and out, but never down for good—a Dostoyevskian tale of crime, punishment, and the pursuit of an ever-elusive redemption. The novel follows the adventures of Jack Levitt, an orphaned teenager living off his wits in the fleabag hotels and seedy pool halls of Portland, Oregon. Jack befriends Billy Lancing, a young black runaway and pool hustler extraordinaire. A heist gone wrong gets Jack sent to reform school, from which he emerges embittered by abuse and solitary confinement. In the meantime Billy has joined the middle class—married, fathered a son, acquired a business and a mistress. But neither Jack nor Billy can escape their troubled pasts, and they will meet again in San Quentin before their strange double drama comes to a violent and revelatory end.

## **The Wooden Shepherdess**

James Lee Burke's second Robicheaux novel takes the detective out of New

Orleans and into the bayou as he seeks a quieter life. Vietnam vet Dave Robicheaux has turned in his detective's badge, is winning his battle against booze, and has left New Orleans with his wife for the tranquil beauty of Louisiana's bayous. But a plane crash on the Gulf brings a young girl into his life—and with her comes a netherworld of murder, deception, and homegrown crime. Suddenly Robicheaux is confronting Bubba Rocque, a brutal hood he's known since childhood; Rocque's hungry Cajun wife; and a Federal agent with more guts than sense. In a backwater world where a swagger and a gun go further than the law, Robicheaux and those he loves are caught on a tide of violence far bigger than them all

## **Black Sun**

FROM ONE OF BRITAIN'S GREATEST LIVING WRITERS AND THE AUTHOR OF THE UNCOMMON READER, A FAMILY MEMOIR AND UNIQUE WORK OF ART—A LIFE LIKE OTHER IS ALAN BENNETT AT HIS BEST In this poignant memoir of his parents' marriage, Alan Bennett recalls the lost world of his childhood and the lives, loves, and deaths of his unforgettable aunts, Kathleen and Myra. First published in the acclaimed collection *Untold Stories*, this tender, intimate family portrait beautifully captures the Bennetts' hopes, disappointments, and yearning for a life like other people's. With the sudden descent of his mother into depression, and later dementia, Bennett uncovers a long-held family secret in this extraordinarily moving and at times irresistibly funny work of autobiography.

## **Two Serious Ladies**

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## **Autobiography of a Corpse**

“Don Carpenter’s semi-”autobiographical *Fridays at Enrico’s* can be read as the swan song of the entire Love Generation.” —The New York Times Book Review The author of *A Hard Rain Falling* and *A Couple of Comedians*, Don Carpenter was one of the finest novelists working in the west. When fellow author Richard Brautigan killed himself, Carpenter tried for some time to write a biography of his remarkable, deeply troubled friend. He finally abandoned that in favor of writing a novel: *Fridays at Enrico’s*, the story of four writers living in San Francisco and Portland during the 50s and early 60s. The heady days of the Beat scene were a time of youth and opportunity, when the artists and bohemians were busy creating the groundwork for what came to be the counterculture. Recently discovered in a complete penultimate manuscript, having been lost since the author’s death, *Fridays at Enrico’s* was edited and shaped by a great champion of Don Carpenter, Jonathan Lethem. “His writing, about Portland pool hustlers, lady-killing comedians, and drug-sniffing screenwriters, is as radiant and surprising now as it was the moment it was written. Though they occasionally wallow in life’s darker vices, Carpenter’s novels stand out for their resolute, hardscrabble sunniness.” —Grantland “*Fridays at Enrico’s* captures the literary and social scene of Northern California in quick, knowing portraits.” —San Francisco Chronicle “I don’t suppose I’ll ever get over my friend Don Carpenter’s tragic death, but it helps more than a

little that as his legacy he left us his best book: Fridays at Enrico's." —Curt Gentry, coauthor of Helter Skelter

## **We Have Only this Life to Live**

A founding editor of The First Post recounts his impulsive decision to take up judo when he turned fifty, an activity he came to love and admire in spite of grueling training sessions, in an account that also describes his research into judo history and his attendance at matches between famous competitors. Original.

## **From a Distant Place**

An NYRB Classics Original Winner of the 2014 PEN Translation Prize Winner of the 2014 Read Russia Prize The stakes are wildly high in Sigizmund Krzhizhanovsky's fantastic and blackly comic philosophical fables, which abound in nested narratives and wild paradoxes. This new collection of eleven mind-bending and spellbinding tales includes some of Krzhizhanovsky's most dazzling conceits: a provincial journalist who moves to Moscow finds his existence consumed by the autobiography of his room's previous occupant; the fingers of a celebrated pianist's right hand run away to spend a night alone on the city streets; a man's lifelong quest to bite his own elbow inspires both a hugely popular circus act and a new refutation of Kant. Ordinary reality cracks open before our eyes in the pages of Autobiography of a Corpse, and the extraordinary spills out.

## **The Man Who Came Uptown**

A classic of American noir, part murder mystery and part black comedy, set in dark corners of corporate New York City. George Stroud is a hard-drinking, tough-talking, none-too-scrupulous writer for a New York media conglomerate that bears a striking resemblance to Time, Inc. in the heyday of Henry Luce. One day, before heading home to his wife in the suburbs, Stroud has a drink with Pauline, the beautiful girlfriend of his boss, Earl Janoth. Things happen. The next day Stroud escorts Pauline home, leaving her off at the corner just as Janoth returns from a trip. The day after that, Pauline is found murdered in her apartment. Janoth knows there was one witness to his entry into Pauline's apartment on the night of the murder; he knows that man must have been the man Pauline was with before he got back; but he doesn't know who he was. Janoth badly wants to get his hands on that man, and he picks one of his most trusted employees to track him down: George Stroud, who else? How does a man escape from himself? No book has ever dramatized that question to more perfect effect than The Big Clock, a masterpiece of American noir.

## **Machines in the Head**

"Philosopher, novelist, playwright, biographer, journalist, and activist, Jean-Paul Sartre was also and perhaps above all a great essayist. The essay was uniquely suited to Sartre because of its intrinsically provisional and open-ended character. It is the perfect form in which to dramatize the existential character of our deepest intellectual, artistic, and political commitments. This new selection of Sartre's

essays, the first in English to draw on the entire ten volumes of his collected essays as well as previously unpublished work, includes extraordinarily searching appreciations of such writers and artists as Faulkner, Bataille, and Giacometti; Sartre's great address to the French people at the end of the occupation, *The Republic of Silence* ; sketches of the United States from his visit in the 1940s; reflections on politics that are both incisive and incendiary; portraits of Camus and Merleau-Ponty; and a candid reckoning with his own career from one of the interviews that ill-health made his prime mode of communication late in life. Together they add up to an unequalled portrait of a revolutionary and sometimes reckless thinker and writer and his contentious, difficult but

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