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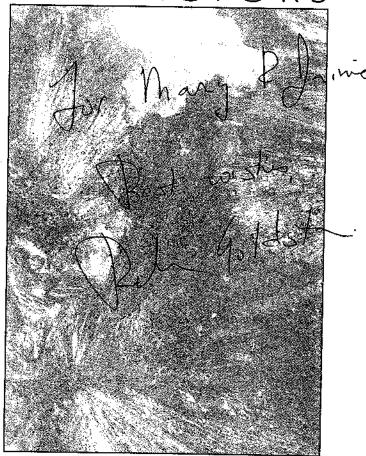
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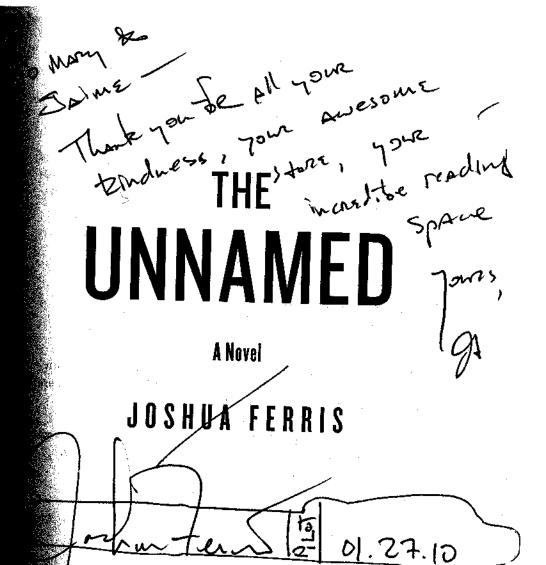


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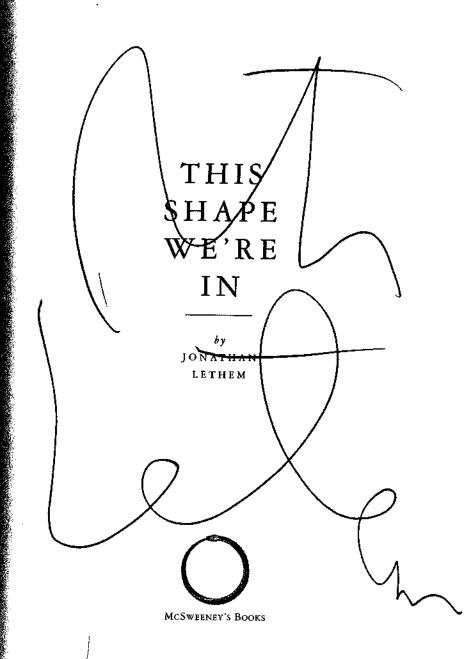


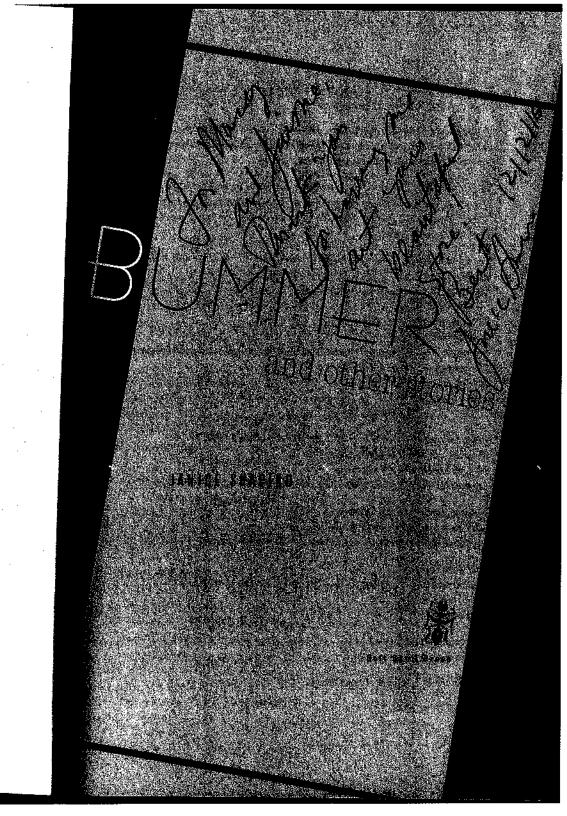
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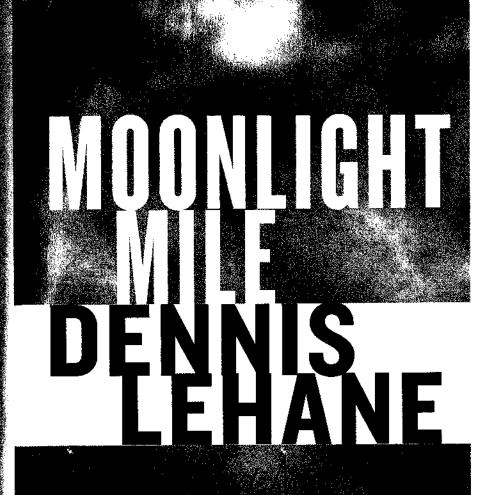
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ly ekphrastic collection, busy, vertiginous worlds open up from the two f a painted canvas, or the still more meager resources of the printed page: family, girlfriend after girlfriend, inverting hills, a collapsing balcony, a reline, a sleeping projectionist and a slipping picture, shadow boxes and arousel horses and paper jockeys, baths and mirrors, doubles and trains, imp green, jade green, & dress green. Each painting opens up onto prose, ens up into a kind of chambered flux, and, on such ingenious axes, huex, dip, and leap like tiny tumblers."

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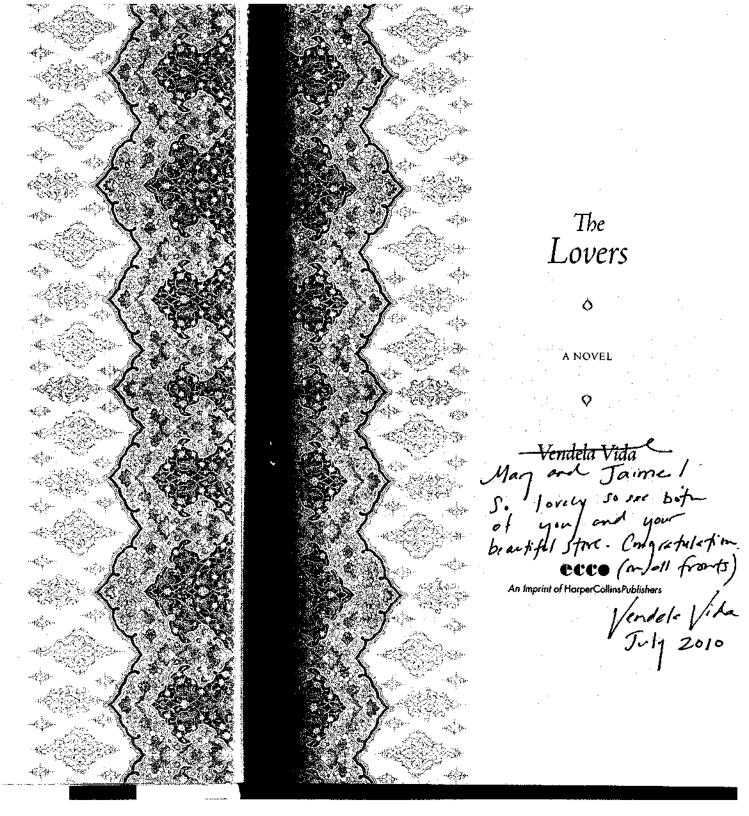
Negotiation Generation: Take Back Your Parental Authority Without Punishment



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The tragedy does not remain the story. As with any other public fresperies It is transfermed by use.

LONDON, 1943: Tube stations across London have been converted into bornin shelters. Night after night, while sirens wail in Berhaal Green, immigrants and East Enders alike sleep on the tracks and wait. But on March 3, as the crowd hurries down the staircase, something goes wrong, and 173 adults and children lose their lives in a deadly crash. When the devastated neighborhood demands an inquiry, the job fails to the young magistrate Laurence Dunne.

Among the many witnesses Dinne interviews are the policeman on duty that night, the devoted shelter warden, and two women whose fateful encounter on the stairs remains shrouded in mystery and confacion. He finds the truth at the center of the event to be clasive, even damaging. As Danne streggles to complete his task without causing hart, he makes some surprising choices. Several decades later, an encounter with a young documentary filmmaker forces him to revisit his decisions.

In this beoutifully crafted to self, Lesical Crancis Kane pair to a violal ordital; of London at wor. A resolute account pased on a mostly formation event, Wor. Report is a fundly and proceeding communitary on the way all magical as are remembered and caldiaged.

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Atlantic Monthly Press New York

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midina Current and Mary Morrow live on neighboring farms in the flat, hard countransof the upper Midwest during the early This hardscrabble life comes easily to sand the Eddie, who has never wanted more then the land she works and the animals she could on it with her husband, Frank. But for religious Mary, farming is an awkand at odds with her more electrimelinations. Still, Mary creates orderly home life for her stormy sk, and her sons, while she adapts solution of a rural town through the can of a local preacher. She is the first triend Eddie in a relationship that will eas tugged as the ground they walk on. epite having little in common, Eddie and wary need one another for survival and companionship. But as the Great Depression threatens, the delicate balance of their reliance on one another tips, pitting neighbor against neighbor, exposing the dark secrets they hide from one another, and triggering a series of disquieting events that threaten to nuravel not only their friendship but their families as well.

In this luminous and unforgettable debut, Michelle Hoover explores the polarization of the human soul in times of hardship and the instinctual drive for self-preservation by whatever means necessary, The Quickening stands as a novel of lyrical precision and historical consequence, reflecting the resilience and sacrifices required even now in our modern times.

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A NOVEL

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w. w. norton a company new york London "An assured collection . . . of stylish, intricate stories about seemingly ordinary people . . . whose secrets, discoveries, longings, and subterfuges are anything but. [Hughes is] an emerging master of the form."

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est-selling and widely acclaimed author Mary-Beth Hughes, "a writer of dexterity and imagination" (The New York Times Book Review), delivers a seductive, deeply human, and sophisticated story collection about the universal need to be loved, and the complicated imperfections that jeopardize the ties that bind us.

The stories in Double Happiness are extraordinary portrayals of the ordinariness of life. By pinpointing those moments of discord when personal needs and morality clash with circumstances beyond our control, Hughes challenges our concepts of responsibility, trust, resilience, and betrayal. In "Pelican Song," a thirtyyear-old modern dancer who moonlights as a movie-ticket taker visits her parents' picturesque home only to discover that her stepfather has begun mistreating her too-accommodating mother; "Horse" follows maladjusted honeymooners in Atlantic City whose romantic weekend is saved from emotional catastrophe by a bored horse that refuses to dive from its pedestal into the ocean; and a mini-holiday in

(continued on back flap)

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MARY-BETH HUGHES

Double Happiness

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Honey

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New York

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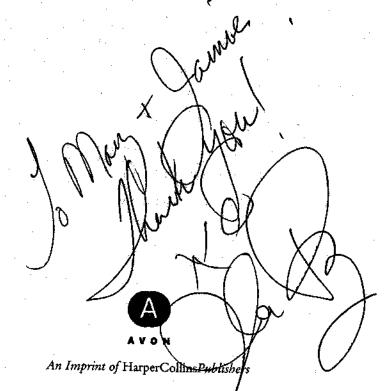
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