

## Play It As It Lays

Er is iets onheilspellends aan de hand in de verhalen van Ottessa Moshfegh - iets dat haast een beetje gevaarlijk aanvoelt - terwijl ze tegelijkertijd ook betoverend zijn en je soms hardop aan het lachen maken. Haar personages zijn altijd op een of andere manier onhandig; ze verlangen naar contact met anderen en proberen hun leven te beteren, elk op hun eigen manier, maar worden vaak gehinderd door verkeerde prikkels en existentiële onzekerheden. Heimwee naar een andere wereld is een masterclass in de variaties in zelfbedrog via een breed scala aan personages die leven in onze huidige tijd. Maar het echt unieke aan haar vertelstem, de echte Moshfegh-ervaring, is de manier waarop ze het groteske en wanstaltige verlecht met tederheid en compassie. Het vlees is zwak, het hout is krom, mensen zijn wreed tegen elkaar, en stompzinig, en kwetsend. Maar soms openbaart schoonheid zich op vreemde plekken. En de duistere toon in deze verhalen is erg verfrissend. De lezer is in de handen van een auteur met een groot intellect, een groot hart die zich bedient van woedende uithalen en vlijmscherpe kleine speldenprikken. En die naald raakt de gevoelige plek voordat we de prik zelfs maar voelen.

A New York Times Book Review Editors' Choice "A radiant first novel. . . . [Neon in Daylight] has antecedents in the great novels of the 1970s: Renata Adler's *Speedboat*, Elizabeth Hardwick's *Sleepless Nights*, Joan Didion's *Play It as It Lays*. . . .

Precision—of observation, of language—is Hoby's gift. Her sentences are sleek and tailored. Language molds snugly to thought." —Parul Sehgal, *The New York Times*

"What do you get when a writer of extreme intelligence, insight, style and beauty chronicles the lives of self-absorbed hedonists—*The Great Gatsby*, *Bright Lights*, *Big City*, and now *Neon in Daylight*. Hermione Hoby paints a garish world that drew me in and held me spellbound. She is a marvel." —Ann Patchett, author of *Commonwealth*

New York City in 2012, the sweltering summer before Hurricane Sandy hits. Kate, a young woman newly arrived from England, is staying in a Manhattan apartment while she tries to figure out her future. She has two unfortunate responsibilities during her time in America: to make regular Skype calls to her miserable boyfriend back home, and to cat-sit an indifferent feline named Joni Mitchell. The city has other plans for her. In New York's parks and bodegas, its galleries and performance spaces, its bars and clubs crowded with bodies, Kate encounters two strangers who will transform her stay: Bill, a charismatic but embittered writer made famous by the movie version of his only novel; and Inez, his daughter, a recent high school graduate who supplements her Bushwick cafe salary by enacting the fantasies of men she meets on Craigslist. Unmoored from her old life, Kate falls into an infatuation with both of them. Set in a heatwave that feels like it will never break, *Neon In Daylight* marries deep intelligence with captivating characters to offer us a joyful, unflinching exploration of desire, solitude, and the thin line between life and art.

Inez Victor knows that the major casualty of the political life is memory. But the people around Inez have made careers out of losing track. Her senator husband wants to forget the failure of his last bid for the presidency. Her husband's handler would like the press to forget that Inez's father is a murderer. And, in 1975, the year in which much of this bitterly funny novel is set, America is doing its best to lose track of its one-time client, the lethally hemorrhaging republic of South Vietnam. As conceived by Joan

Didion, these personages and events constitute the terminal fallout of democracy, a fallout that also includes fact-finding junkets, senatorial groupies, the international arms market, and the Orwellian newspeak of the political class. Moving deftly from Honolulu to Jakarta, between romance, farce, and tragedy, *Democracy* is a tour de force from a writer who can dissect an entire society with a single phrase.

Twelve early pieces never before collected that offer an illuminating glimpse into the mind and process of Joan Didion.

In the early 1970s, empowered by the civil rights and women's movements, a new group of women writers began speaking to the American public. Their topic, broadly defined, was the postmodern American West. By the mid-1980s, their combined works made for a bona fide literary groundswell in both critical and commercial terms. However, as Krista Comer notes, despite the attentions of publishers, the media, and millions of readers, literary scholars have rarely addressed this movement or its writers. Too many critics, Comer argues, still enamored of western images that are both masculine and antimodern, have been slow to reckon with the emergence of a new, far more "feminine," postmodern, multiracial, and urban west. Here, she calls for a redesign of the field of western cultural studies, one that engages issues of gender and race and is more self-conscious about space itself—especially that cherished symbol of western "authenticity," open landscape. Surveying works by Joan Didion, Wanda Coleman, Maxine Hong Kingston, Leslie Marmon Silko, Barbara Kingsolver, Pam Houston, Louise Erdrich, Sandra Cisneros, and Mary Clearman Blew, Comer shows how these and other contemporary women writers have mapped new geographical imaginations upon the cultural and social spaces of today's American West.

From the bestselling, award-winning author of *The Year of Magical Thinking*: In this "arresting amalgam of memoir and historical timeline" (*The Baltimore Sun*), Didion—a native Californian—reassesses parts of her life, her work, her history, and ours. Didion applies her scalpel-like intelligence to California's ethic of ruthless self-sufficiency in order to examine that ethic's often tenuous relationship to reality. Combining history and reportage, memoir and literary criticism, *Where I Was From* explores California's romances with land and water; its unacknowledged debts to railroads, aerospace, and big government; the disjunction between its code of individualism and its fetish for prisons. Whether she is writing about her pioneer ancestors or privileged sexual predators, robber barons or writers (not excluding herself), Didion is an unparalleled observer, and this book is at once intellectually provocative and deeply personal.

Beverly Hills, jaren zestig. Maria, een actrice met een vastgelopen filmcarrière, is getrouwd met een succesvolle filmproducent, die ze vergezelt naar glamoureuze feestjes in een wereld die vooral om buitenkant draait. Eenzaam rijdt ze in haar auto rond door de stad en de Mojavewoestijn, en bezoekt ze hun autistische dochter Kate, die tot haar verdriet in een instelling woont. Haar bestaan lijkt doelloos, tot het leven een onverwachte wending neemt. In een sobere, dwingende schrijfstijl ontleedt Didion op meedogenloze wijze het leven in Amerika in de late jaren zestig, en reflecteert ze op de heersende lusteloosheid van een generatie in een schijnbaar bankroete samenleving.

Daten is al moeilijk genoeg - laat staan als je Asperger hebt. Stella, dertig, is briljant in wiskunde maar sociaal onhandig. Haar moeder vindt het hoog tijd dat ze gaat trouwen. Stella heeft geen flauw idee met wie. Ze haat seks; zo genant.

Praktijkervaring opdoen dan maar. Met een professional. De charmante escort Michael is bereid Stella de fijne kneepjes bij te brengen, van voorspel tot meer dan de missionarispositie.

Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of *International Postmodernism*: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader (i.e., the reader's knowledge, experience, interests, and competence) as crucial factors in text interpretation. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title *International Postmodernism*.

A "scathing novel" of one woman's path of self-destruction in 1960s Hollywood—by the *New York Times*—bestselling author of *The White Album* (*The Washington Post Book World*). Spare, elegant, and terrifying, *Play It as It Lays* is the unforgettable story of a woman and a society come undone. Raised in the ghost town of Silver Wells, Nevada, Maria Wyeth is an ex-model and the star of two films directed by her estranged husband, Carter Lang. But in the spiritual desert of 1960s Los Angeles, Maria has lost the plot of her own life. Her daughter, Kate, was born with an "aberrant chemical in her brain." Her long-troubled marriage has slipped beyond repair, and her disastrous love affairs and strained friendships provide little comfort. Her only escape is to get in her car and drive the freeway—in the fast lane with the radio turned up high—until it runs out "somewhere no place at all where the flawless burning concrete just stopped." But every ride to nowhere, every sleepless night numbed by pills and booze and sex, makes it harder for Maria to find the meaning in another day. Told with profound economy of style and a "vision as bleak and precise as Eliot's in 'The Wasteland'," *Play It as It Lays* ruthlessly dissects the dark heart of the American dream (*The New York Times*). It is a searing masterpiece "from one of the very few writers of our time who approaches her terrible subject with absolute seriousness, with fear and humility and awe" (Joyce Carol Oates, *The New York Times Book Review*).

In recent years, public debate has raged over the issue of maternal choice. While personal testimony and political argument have received widespread attention,

artistic representations of birth and abortion have been submerged. Judith Wilt offers the first look at how contemporary writers tell and retell the stories that shape our perceptions about abortion. She reveals that the struggle to plot these painful, complex narratives of choice, control, guilt, loss, and liberation has preoccupied an astonishing number of our most distinguished novelists, male and female alike. Readers of twentieth-century novels are more likely to encounter plots centered on maternal choice than those dealing with the more traditional problems of courtship and marriage. In the opening of the book, Wilt discusses real case histories of several women. After studying the ambiguities of their decisions, she turns to their counterpoints depicted in contemporary fiction. Working from a feminist perspective, Wilt traces the theme of maternal choice in works by Margaret Atwood, Margaret Drabble, Joan Didion, Mary Gordon, Alice Walker, Toni Morrison, Gloria Naylor, Marge Piercy, Thomas Keneally, Graham Swift, Ernest Hemingway, William Faulkner, John Barth, John Irving, and others. Behind the political, medical, and moral debates on abortion, Wilt argues, is a profound psychocultural shock at the recognition that maternity is passing from the domain of instinct to that of conscious choice. Although never wholly instinctual, maternity's potential capture by consciousness raises complex questions. The novels Wilt discusses portray worlds in which principles are endangered by sexual inequality, male power and hidden male fear of abandonment, impotence, female submission, and covert rage, and, in the case of black maternity, the hideous aftermath of slavery. Wilt provides a resonant new context for debates—whether political or personal—on the issue of abortion and maternal choice. Ultimately she enables us to rethink how we shape our own identities and lives.

In *Feminism and Its Fictions*, Lisa Maria Hogeland argues that women's and feminist fiction of the 1970s was dominated by a new kind of novel whose content and form were shaped by the practice of consciousness raising. She contends that consciousness-raising novels both reflected and furthered the Women's Liberation Movement's analyses of sexuality, gender, race, and political responsibility and that through their narrative structure the novels actually engaged in consciousness raising with their readers. Using a broad range of fiction - including works by Erica Jong, Marilyn French, Marge Piercy, Alix Kates Shulman, Alison Lurie, Joanna Russ, and Joan Didion - Hogeland explores the ways in which consciousness-raising novels addressed some of the most important questions raised by second-wave feminism: How can social change be brought about through changes in individual consciousness? How can sexuality be simultaneously a site of women's freedom and their oppression? How were feminist ideas constructed from ideas about race?

Californië, 1969. De veertienjarige Evie is sinds de scheiding van haar ouders neerslachtig en rusteloos. Aan het begin van de zomer maakt ze kennis met een groepje jonge vrouwen, die alles belichamen wat ze zelf zou willen zijn: zorgeloos, onafhankelijk en, vóór alles, vrij. Ze raakt bevriend met de

negentienjarige Suzanne, die zich zusterlijk over haar ontfermt. Eindelijk ziet iemand haar staan. Evie sluit zich aan bij de commune waar Suzanne woont, en net als de andere meisjes raakt ze al snel in de ban van diens charismatische maar meedogenloze leider. Langzaam maar onherroepelijk stevent de zomer af op een gewelddadige climax. De meisjes is een trefzeker debuut, een klassieke coming of age-roman over een meisje dat hunkert naar liefde en erkenning, en een overtuigend verhaal over de werking van macht.

Al sinds de vroege jaren zestig laat Joan Didion als geen andere schrijver op een indringende manier haar licht schijnen op het leven in Amerika. Joost de Vries (her)las haar verzamelde essays en maakte voor De verhalen die we onszelf vertellen een keuze uit iconische werken als *Slouching Towards Bethlehem*, *The White Album* en *Where I Was From*. Van haar visie op de tegenculturen uit de sixties tot de revolutionaire politiek, van de mediafiguren van toen tot haar persoonlijke reflecties: Didions elegante en stilistisch briljante observaties hebben hun kracht tot op de dag van vandaag nog niet verloren. In haar inmiddels canonieke essays legt ze op een genadeloze manier haar vinger op de tijdgeest van de late twintigste eeuw.

During a trip to Florida, Elena McMahon, a Washington Post reporter estranged from her powerful West Coast husband, finds herself caught up in her father's mysterious dealings, global intrigues involving high-level diplomats, arms trafficking, conspiracies. Eigenlijk zou onze hoofdpersoon gelukkig moeten zijn: ze is jong, slank, mooi, net afgestudeerd aan Columbia, heeft een eenvoudige baan bij een trendy kunstgalerie en woont in een appartement aan de Upper East Side van Manhattan dat ze - net als alles in haar leven - betaalt van een erfenis. Desondanks is er een donker, luchtledig gat in haar hart dat niet enkel te verklaren is door het verlies van haar ouders, de manier waarop haar geliefde haar behandelt of haar sadomasochistische relatie met haar beste vriendin Reva. Het is het jaar 2000 in een stad die glinstert van rijkdom en onuitputtelijke mogelijkheden. Wat zou er dan toch zo vreselijk verkeerd kunnen voelen? Mijn jaar van rust en kalmte is een krachtig antwoord op die vraag. In dit verhaal over een jaar doorgebracht onder de invloed van een waanzinnige combinatie van drugs die de hoofdpersoon zouden moeten genezen van haar vervreemding van deze wereld, toont Moshfegh de lezer hoe redelijk en zelfs noodzakelijk precies die vervreemding kan zijn. Zowel fijnzinnig als zwartgallig grappig, genadeloos en barmhartig: dit boek toont ons een jonge, veelbelovende schrijfster op de toppen van haar kunnen.

**NATIONAL BESTSELLER** • In these coolly observant essays, the iconic bestselling writer looks at the American political process and at "that handful of insiders who invent, year in and year out, the narrative of public life." Through the deconstruction of the sound bites and photo ops of three presidential campaigns, one presidential impeachment, and an unforgettable sex scandal, Didion reveals the mechanics of American politics. She tells us the uncomfortable truth about the way we vote, the candidates we vote for, and the people who tell us to vote for them. These pieces build, one on the other, into a disturbing portrait of the American political landscape, providing essential reading on our democracy.

Collection of essays on the work of the American writer, Joan Didion (born in 1944).

Also includes a number of interviews with her.

Explores how memoirs of widowhood can help us understand the reality of bereavement and the critical role of writing and reading in recovery. The death of a beloved spouse after a lifetime of companionship is a life-changing experience. To help understand the reality of bereavement, Jeffrey Berman focuses on five extraordinary American writers—Joan Didion, Sandra Gilbert, Gail Godwin, Kay Redfield Jamison, and Joyce Carol Oates—each of whom has written a memoir of spousal loss. In each chapter, Berman gives an overview of the writer's life and art before widowhood, including her early preoccupation with death, and then discusses the writer's memoir and her life as a widow. He discovers that writing was, for all of these authors, both a solace and a lifeline, enabling them to maintain bonds with their lost loved ones while simultaneously moving on with their lives. These memoirs of widowhood, Berman maintains, reveal not only courage and resilience in the face of loss, but also the critical role of writing and reading in bereavement and recovery. "Writing Widowhood is a stunning achievement that combines biography, literary history, and theoretical and philosophical exploration into the nature of grief as well as mental illness—all seamlessly executed. Berman elegantly and lucidly conveys a range of theories and perspectives to suit both academic and general readers. Berman never compromises complexity while remaining accessible and straightforward throughout." — Virginia L. Blum, author of *Flesh Wounds: The Culture of Cosmetic Surgery* "Writing Widowhood contributes to the field of autobiography/biography, and particularly to women's writing within that generic field, by discussing five memoirs which Berman categorizes as the 'widow memoir.' No other critic that I know has shaped commentaries into a newly defined genre. Berman's book, thus, makes an important contribution to the overall field." — Linda Wagner-Martin, author of *Telling Women's Lives: The New Biography* NATIONAL BESTSELLER • A work of stunning frankness about losing a daughter, from the bestselling, award-winning author of *The Year of Magical Thinking* and *Let Me Tell You What I Mean* Richly textured with memories from her own childhood and married life with her husband, John Gregory Dunne, and daughter, Quintana Roo, this new book by Joan Didion is an intensely personal and moving account of her thoughts, fears, and doubts regarding having children, illness and growing old. As she reflects on her daughter's life and on her role as a parent, Didion grapples with the candid questions that all parents face, and contemplates her age, something she finds hard to acknowledge, much less accept. *Blue Nights*—the long, light evening hours that signal the summer solstice, "the opposite of the dying of the brightness, but also its warning"—like *The Year of Magical Thinking* before it, is an iconic book of incisive and electric honesty, haunting and profound.

The "dazzling" and essential portrayal of 1960s America from the author of *South and West* and *The Year of Magical Thinking* (The New York Times). Capturing the tumultuous landscape of the United States, and in particular California, during a pivotal era of social change, the first work of nonfiction from one of American literature's most distinctive prose stylists is a modern classic. In twenty razor-sharp essays that redefined the art of journalism, National Book Award-winning author Joan Didion reports on a society gripped by a deep generational divide, from the "misplaced children" dropping acid in San Francisco's Haight-Ashbury district to Hollywood legend John Wayne filming his first picture after a bout with cancer. She paints indelible

portraits of reclusive billionaire Howard Hughes and folk singer Joan Baez, “a personality before she was entirely a person,” and takes readers on eye-opening journeys to Death Valley, Hawaii, and Las Vegas, “the most extreme and allegorical of American settlements.” First published in 1968, *Slouching Towards Bethlehem* has been heralded by the *New York Times Book Review* as “a rare display of some of the best prose written today in this country” and named to *Time* magazine’s list of the one hundred best and most influential nonfiction books. It is the definitive account of a terrifying and transformative decade in American history whose discordant reverberations continue to sound a half-century later.

Library of America launches a definitive collected edition of one of the most original and electric writers of our time with a volume gathering her five iconic books of the 1960s & 70s. Joan Didion's influence on postwar American letters is undeniable. Whether writing fiction, memoir, or trailblazing journalism, her gifts for narrative and dialogue, and her intimate but detached authorial persona, have won her legions of readers and admirers. Now Library of America launches its multi-volume edition of Didion's collected writings, prepared in consultation with the author, that brings together her fiction and nonfiction for the first time.

Collected in this first volume are Didion's five iconic books from the 1960s and 1970s: *Run River*, *Slouching Towards Bethlehem*, *Play It As It Lays*, *A Book of Common Prayer*, and *The White Album*. Whether writing about countercultural San Francisco, the Las Vegas wedding industry, Lucille Miller, Charles Manson, or the shopping mall, Didion achieves a wonderful negative sublimity without condemning her subjects or condescending to her readers. Chiefly about California, these books display Didion's genius for finding exactly the right language and tone to capture America's broken twilight landscape at a moment of headlong conflict and change.

**NATIONAL BOOK AWARD WINNER • NATIONAL BESTSELLER •** From one of America’s iconic writers, a stunning book of electric honesty and passion that explores an intensely personal yet universal experience: a portrait of a marriage—and a life, in good times and bad—that will speak to anyone who has ever loved a husband or wife or child. Several days before Christmas 2003, John Gregory Dunne and Joan Didion saw their only daughter, Quintana, fall ill with what seemed at first flu, then pneumonia, then complete septic shock. She was put into an induced coma and placed on life support. Days later—the night before New Year’s Eve—the Dunes were just sitting down to dinner after visiting the hospital when John Gregory Dunne suffered a massive and fatal coronary. In a second, this close, symbiotic partnership of forty years was over. Four weeks later, their daughter pulled through. Two months after that, arriving at LAX, she collapsed and underwent six hours of brain surgery at UCLA Medical Center to relieve a massive hematoma. This powerful book is Didion’s attempt to make sense of the “weeks and then months that cut loose any fixed idea I ever had about death, about illness ... about marriage and children and memory ... about the shallowness of sanity, about life itself.

This book is a compelling reference guide for book clubs on the work of Joan Didion, with summaries of her major works and discussion questions. \*

Discussion questions on Joan Didion's works, literary movements, and literary analysis \* An exhaustive bibliography of additional writings about Didion as well as similar authors and books

The story of what happens when a serious writer goes to Hollywood has become a cliché: the writer is paid well but underappreciated, treated like a factory worker, and forced to write bad, formulaic movies. Most fail, become cynical, drink to excess, and at some point write a bitter novel that attacks the film industry in the name of high art. Like many too familiar stories, this one neither holds up to the facts nor helps us understand Hollywood novels. Instead, Chip Rhodes argues, these novels tell us a great deal about the ways that Hollywood has shaped both the American political landscape and American definitions of romance and desire. Rhodes considers how novels about the film industry changed between the studio era of the 1930s and 1940s and the era of deregulated film making that has existed since the 1960s. He asserts that Americans are now driven by cultural, rather than class, differences and that our mainstream notion of love has gone from repressed desire to “abnormal desire” to, finally, strictly business. *Politics, Desire, and the Hollywood Novel* pays close attention to six authors—Nathanael West, Raymond Chandler, Budd Schulberg, Joan Didion, Bruce Wagner, and Elmore Leonard—who have toiled in the film industry and written to tell about it. More specifically, Rhodes considers both screenplays and novels with an eye toward the different formulations of sexuality, art, and ultimately political action that exist in these two kinds of storytelling.

Je ontwikkelt een smaak. Je smaakpalet wordt een plek op je tong waar je registreert. Waar je woorden creëert voor de sensaties in je mond. Eten wordt een op taal gebaseerde kunstvorm. Je zult nooit meer simpelweg eten. Tijdens de benauwde zomer van 2006 laat de 22-jarige Tess haar alledaagse, provinciale leven achter zich en vertrekt naar New York voor een nieuwe start. Als plattelandskind is Tess niet opgewassen tegen de losgeslagen levensstijl van de schreeuwerige New Yorkers. Ze huurt een kamer in Brooklyn en slaagt erin een baan te vinden als assistent-kelner bij een befaamd restaurant in Manhattan. Tess sleept je mee door het chaotische, slopende, fascinerende horecaleven waar ze in belandt, tegen het decor van het genadeloze, rumoerige New York. Ze leert over oesters, champagne, bourgondische omgangsvormen en het nachtleven dat begint na sluitingstijd. Net op het moment dat ze de smaak te pakken krijgt, raakt ze verstrikt in een ingewikkelde maar verleidelijke driehoeksverhouding met een ingetogen, bloedmooie barman en een oudere collega aan wie Tess zich vastklampt als een kind aan haar moeder. *Zoetbitter* is een zintuiglijke roman over verlangen, smaak en wat er overblijft na ontzuivering. Maar boven alles is dit een verhaal over ervaringen: zoet én bitter. Stephanie Danler (1983) woont in Brooklyn, New York. Ze is afgestudeerd aan de New School in de richting Creative Writing. Ze werkte als serveerster in het



Union Square Café tot haar roman door een uitgever bij OneWorld ontdekt werd. De rechten van Zoetbitter zijn verkocht aan Engeland, China, Duitsland, Taiwan en Nederland. 'Een boek dat vastgelijmd zit aan je handen terwijl je in één ruk door de pagina's racet.' ELLE 'Danler creëert een unieke stem op vakkundige wijze - intiem, vertrouwd, verwonderd en zwaarmoedig. Deze roman is een echte traktatie, ongetwijfeld volgt er meer.' PUBLISHERS WEEKLY 'Prachtige omschrijvingen van smaken en diepgaande kennis van eten, wijn en horeca. Danler weet de lezer te fascineren, te verleiden en te verrijken met sensuele verlangens. Zoals ze zeggen in het restaurant: pick up!' KIRKUS 'Danler weet de overdonderende sensatie van het jong-zijn, nieuw in een grote stad te vangen - het wonderlijke daarvan, het beangstigende, het harde, het ultieme. De manier waarop ze schrijft over eten is ook een knock-out. Het is prachtig. En je krijgt er trek van.' THE NEW YORK TIMES

Incisive essays on Patty Hearst and Reagan, the Central Park jogger and the Santa Ana winds, from the New York Times–bestselling author of *South and West*. In these eleven essays covering the national scene from Washington, DC; California; and New York, the acclaimed author of *Slouching Towards Bethlehem* and *The White Album* “capture[s] the mood of America” and confirms her reputation as one of our sharpest and most trustworthy cultural observers (*The New York Times*). Whether dissecting the 1988 presidential campaign, exploring the commercialization of a Hollywood murder, or reporting on the “sideshows” of foreign wars, Joan Didion proves that she is one of the premier essayists of the twentieth century, “an articulate witness to the most stubborn and intractable truths of our time” (Joyce Carol Oates, *The New York Times Book Review*). Highlights include “In the Realm of the Fisher King,” a portrait of the White House under the stewardship of Ronald and Nancy Reagan, two “actors on location;” and “Girl of the Golden West,” a meditation on the Patty Hearst case that draws an unexpected and insightful parallel between the kidnapped heiress and the emigrants who settled California. “Sentimental Journeys” is a deeply felt study of New York media coverage of the brutal rape of a white investment banker in Central Park, a notorious crime that exposed the city’s racial and class fault lines. Dedicated to Henry Robbins, Didion’s friend and editor from 1966 until his death in 1979, *After Henry* is an indispensable collection of “superior reporting and criticism” from a writer on whom we have relied for more than fifty years “to get the story straight” (*Los Angeles Times*).

**NATIONAL BESTSELLER** • “One of contemporary literature’s most revered essayists revives her raw records from a 1970s road trip across the American southwest ... her acute observations of the country’s culture and history feel particularly resonant today.” —*Harper’s Bazaar* Joan Didion, the bestselling, award-winning author of *The Year of Magical Thinking* and *Let Me Tell You What I Mean*, has always kept notebooks—of overheard dialogue, interviews, drafts of essays, copies of articles. Here are two extended excerpts from notebooks she kept in the 1970s; read together, they form a piercing view of the American

political and cultural landscape. “Notes on the South” traces a road trip that she and her husband, John Gregory Dunne, took through Louisiana, Mississippi, and Alabama. Her acute observations about the small towns they pass through, her interviews with local figures, and their preoccupation with race, class, and heritage suggest a South largely unchanged today. “California Notes” began as an assignment from Rolling Stone on the Patty Hearst trial. Though Didion never wrote the piece, the time she spent watching the trial in San Francisco triggered thoughts about the West and her own upbringing in Sacramento. Here we not only see Didion’s signature irony and imagination in play, we’re also granted an illuminating glimpse into her mind and process.

An astonishing account of Cuban exiles, CIA informants, and cocaine traffickers in Florida by the New York Times–bestselling author of *South and West*. In Miami, the National Book Award–winning author of *The Year of Magical Thinking* looks beyond postcard images of fluorescent waters, backlit islands, and pastel architecture to explore the murkier waters of a city on the edge. From Fidel Castro and the Bay of Pigs invasion to Lee Harvey Oswald and the Kennedy assassination to Oliver North and the Iran–Contra affair, Joan Didion uncovers political intrigues and shadowy underworld connections, and documents the US government’s “seduction and betrayal” of the Cuban exile community in Dade County. She writes of hotels that offer “guerrilla discounts,” gun shops that advertise Father’s Day deals, and a real-estate market where “Unusual Security and Ready Access to the Ocean” are perks for wealthy homeowners looking to make a quick escape. With a booming drug trade, staggering racial and class inequities, and skyrocketing murder rates, Miami in the 1980s felt more like a Third World capital than a modern American city. Didion describes the violence, passion, and paranoia of these troubled times in arresting detail and “beautifully evocative prose” (*The New York Times Book Review*). A vital report on an immigrant community traumatized by broken dreams and the cynicism of US foreign policy, *Miami* is a masterwork of literary journalism whose insights are timelier and more important than ever.

New York Times Bestseller: An “elegant” mosaic of trenchant observations on the late sixties and seventies from the author of *Slouching Towards Bethlehem* (*The New Yorker*). In this landmark essay collection, Joan Didion brilliantly interweaves her own “bad dreams” with those of a nation confronting the dark underside of 1960s counterculture. From a jailhouse visit to Black Panther Party cofounder Huey Newton to witnessing First Lady of California Nancy Reagan pretend to pick flowers for the benefit of news cameras, Didion captures the paranoia and absurdity of the era with her signature blend of irony and insight. She takes readers to the “giddily splendid” Getty Museum in Los Angeles, the cool mountains of Bogotá, and the Jordanian Desert, where Bishop James Pike went to walk in Jesus’s footsteps—and died not far from his rented Ford Cortina. She anatomizes the culture of shopping malls—“toy garden cities in which no one lives but everyone consumes”—and exposes the contradictions and compromises of the women’s movement. In the iconic title essay, she documents her uneasy state of mind during the years leading up to and following the Manson murders—a terrifying crime that, in her memory, surprised no one. Written in “a voice like no other in contemporary journalism,” *The White Album* is a masterpiece of literary

reportage and a fearless work of autobiography by the National Book Award–winning author of *The Year of Magical Thinking* (The New York Times Book Review). Its power to electrify and inform remains undiminished nearly forty years after it was first published.

Verpletterende literaire roman over volwassen worden, afgunst en spijt, door een van de meest ingenieuze schrijvers van Amerika Op een zomerkamp in 1974 sluiten de vijftienjarige Jules Jacobsen en vijf leeftijdgenoten een levenslange vriendschap. Jules van eenvoudige komaf is enorm onder de indruk van haar creatieve en welgestelde nieuwe vrienden. Het groepje tieners dat zichzelf *De Interessanten* noemt is onafscheidelijk en deelt elkaars dromen over een leven als kunstenaar, acteur of schrijver: later als ze groot, volwassen en vooral succesvol zijn. Maar de reis van jeugd tot middelbare leeftijd loopt heel anders, vol compromissen, geheimen, leugens en ongelijkheden. Al worden de grootse jeugdige ambities van de vriendengroep niet waargemaakt, er is geen weg terug naar hun onschuld. De vriendschap houdt stand, maar de tijd is onomkeerbaar en een groeiend gevoel van ongemak laat Jules niet los: geluk en voldoening blijken in andere dingen te liggen dan de vrienden als tieners ooit dachten. `De interessanten heeft een enorme reikwijdte, over vriendschap, jaloezie, de teleurstellingen die het ouder worden onherroepelijk met zich meebrengt [] Wolitzer excelleert in romantisch sterke wendingen NRC Handelsblad `Wolitzer geeft een scherp beeld van jaloezie, vriendschap en de omstandigheden die maken dat de een wel succesvol wordt en de ander niet Elle

Los Angeles has a tantalizing hold on the American imagination. Its self-magnifying myths encompass Hollywood glamour, Arcadian landscapes, and endless summer, but also the apocalyptic undertow of riots, environmental depredation, and natural disaster. This Companion traces the evolution of Los Angeles as the most public staging of the American Dream - and American nightmares. The expert contributors make exciting, innovative connections among the authors and texts inspired by the city, covering the early Spanish settlers, African American writers, the British and German expatriates of the 1930s and 1940s, Latino, and Asian LA literature. The genres discussed include crime novels, science fiction, Hollywood novels, literary responses to urban rebellion, the poetry scene, nature writing, and the most influential non-fiction accounts of the region. Diverse, vibrant, and challenging as the city itself, this Companion is the definitive guide to LA in literature.

De la autora de *El año del pensamiento mágico*, una novela perturbadora sobre la realidad de ser mujer. Un clásico de la literatura norteamericana. A sus treinta años, Maria Wyeth se encuentra emocionalmente a la deriva y ajena a todo lo que la rodea. Su carrera de actriz se ha limitado a papeles en películas de tercera y siempre ha vivido a la sombra de su marido, un reconocido director de Hollywood que nunca le ha permitido tomar sus propias decisiones con respecto a su hija de cuatro años, recluida en un centro médico para niños con necesidades especiales, ni con respecto a su nuevo embarazo. Con una mirada implacable y una voz inconfundible, Didion disecciona sin contemplaciones la sociedad estadounidense de finales de los años sesenta, explorando por un lado la realidad de ser mujer en una sociedad en la que siempre han prevalecido las necesidades masculinas y, por otro, capturando el estado de ánimo de toda una generación que vive bajo el engaño de las apariencias, la amoralidad, las consecuencias del liberalismo extremo y el hasto generalizado del

individuo contemporáneo. Incluida por la revista Time en su lista de las mejores cien novelas en lengua inglesa publicadas entre 1923 y 2005, *Segn venga el juego* es considerada, después de más de cuatro décadas desde su publicación, un clásico moderno de las letras norteamericanas y una de las mejores novelas de Joan Didion. Críticas: No ha habido otro escritor norteamericano con el nivel de Joan Didion desde Nathanael West. [...] Un libro espectacular. John Leonard, The New York Times Sencillo, medido, inteligente, bien estructurado, oportuno, irresistiblemente implacable, punzante y libre de sensacionalismos. *Segn venga el juego* es un libro sobresaliente y de una excepcional calidad literaria. Library Journal Una novela mordaz que destila veneno en gotas minúsculas. J.R. Frakes, Book World ENGLISH DESCRIPTIONA classic of North American Literature.A dissection of American life in the late 1960s, *Play It As It Lays* captures the mood of an entire generation. Joan Didion chose Hollywood to serve as her microcosm of contemporary society and exposed a culture characterized by emptiness and ennui. Maria Wyeth is an emotional drifter who has become almost anesthetized against pain and pleasure. She finds herself, in her early thirties, radically divorced from husband, lovers, friends, her own past and her own future. Actress, daughter, wife, mother, woman: she has played each role to the sound of one hand clapping. Two decades after its original publication, it remains a profoundly disturbing novel.

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