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by Ransom Riggs

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RANSOM RIGGS is the author of *Miss Peregrine's Home for Peculiar Children* (Quirk, 2011), a *New York Times* best seller with more than 5 million sold, as well as its best-selling sequels *Hollow City* (Quirk, 2013) and *Library of Souls* (Quirk, 2015). Translation rights have been sold to more than 40 territories around the world. He lives in Santa Monica, CA, with his wife.

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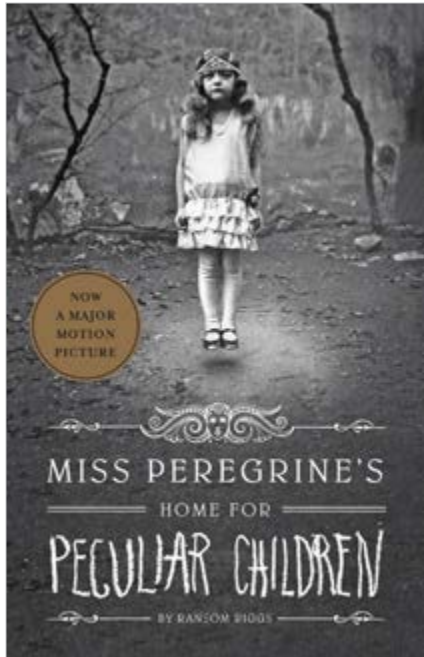
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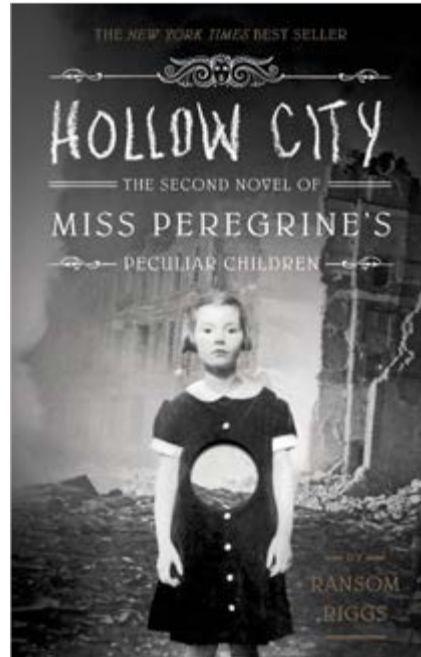
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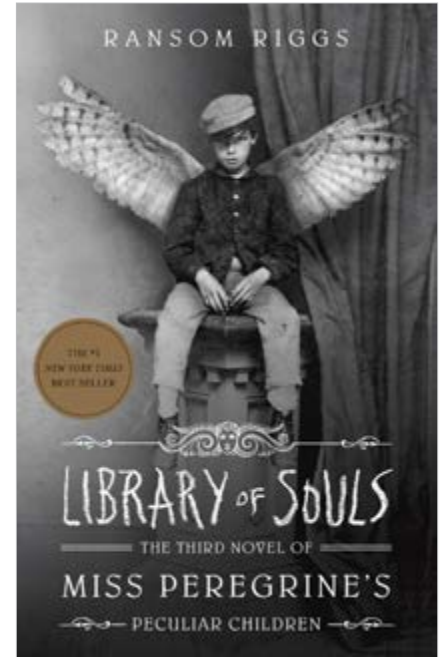
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DAVID STABLER is the kid-friendly alter ego of Robert Schnakenberg, a senior copywriter at Random House. **DOOGIE HORNER** is a writer, illustrator, and stand-up comedian. Together, they’ve written and illustrated *Kid Presidents* (Quirk, 2014), *Kid Athletes* (Quirk, 2015), and *Kid Artists* (Quirk, 2016).

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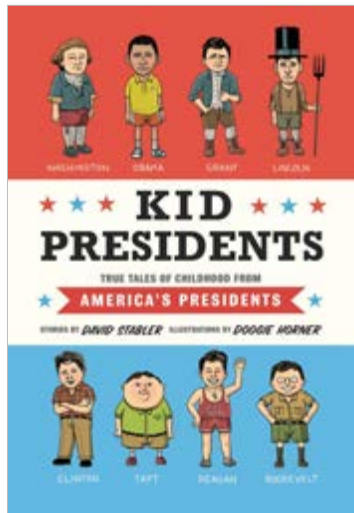
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Earth Children Are Weird



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by Kim Smith

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KIM SMITH is the artist behind *Home Alone: The Classic Illustrated Storybook* (Quirk, 2015) and *The X-Files: Earth Children Are Weird* (Quirk, 2017). She graduated from the Alberta College of Art and Design. Kim lives in Calgary, Canada.

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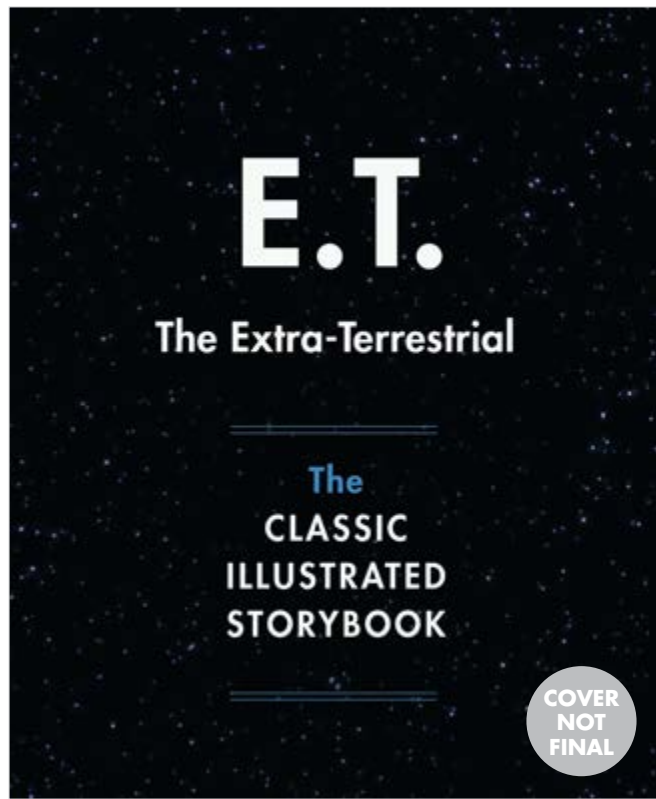
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AUGUST 29, 2017

Illustrator residence: Calgary, Canada

E.T. the Extra-Terrestrial

The Classic Illustrated Storybook



*The biggest 1980s
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Illustrated by Kim Smith

When *E.T. the Extra-Terrestrial* was released in theaters thirty-five years ago, the film enchanted millions of kids and surpassed *Star Wars* to become the highest-grossing movie of all time. Now the blockbuster movie is an illustrated storybook, with colorful retro-style illustrations courtesy of Kim Smith. It's a story you can't help but love: After E.T. is stranded on Earth, he takes refuge with Elliott, a lonely boy in need of a friend . . . and together they find a way to send E.T. back home. Along the way, they learn important lessons about courage, friendship, and the power of the imagination. It's the perfect read-along story for children, their parents, and millions of E.T. fans everywhere!

KIM SMITH illustrated this storybook adaptation of *E.T. the Extra-Terrestrial*. She's also the artist behind *Home Alone: The Classic Illustrated Storybook* (Quirk, 2015) and *The X-Files: Earth Children Are Weird* (Quirk, 2017). She graduated from the Alberta College of Art and Design. Kim lives in Calgary, Canada.

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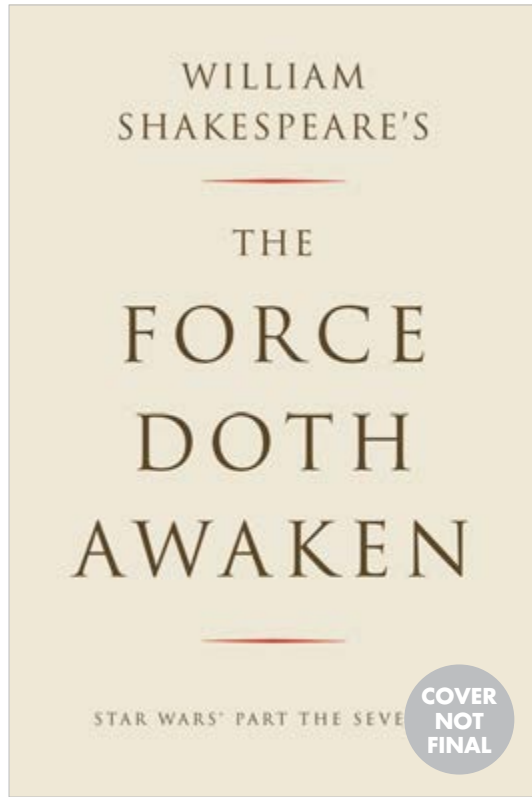


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by Ian Doescher

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IAN DOESCHER is the *New York Times* best-selling author of the *William Shakespeare’s Star Wars* series. He holds a BA in music from Yale, an MDiv from Yale Divinity School, and a PhD in theology from Union Seminary. A theologically trained social media specialist, he currently works for a marketing agency in Portland, Oregon.

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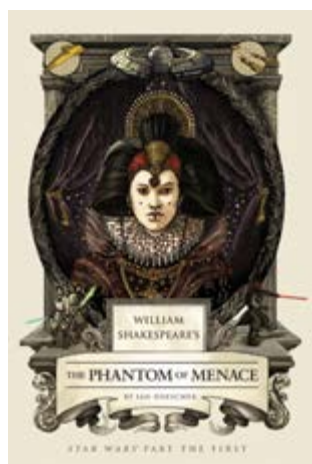
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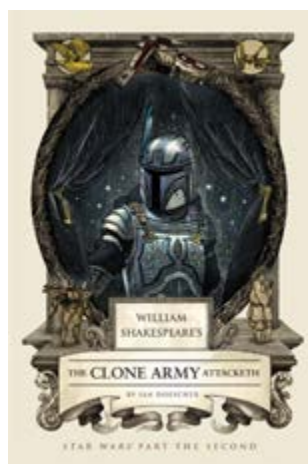
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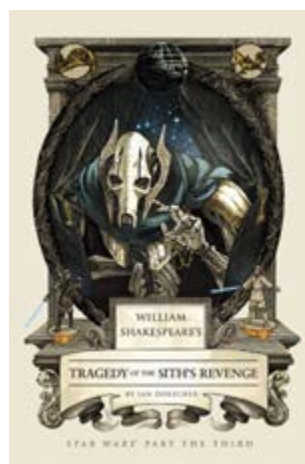
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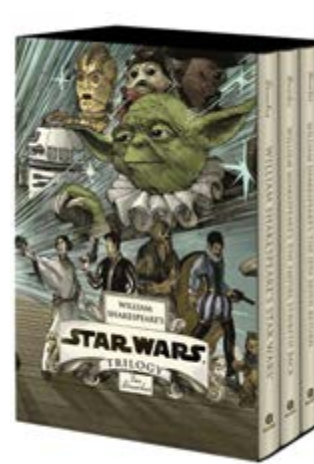
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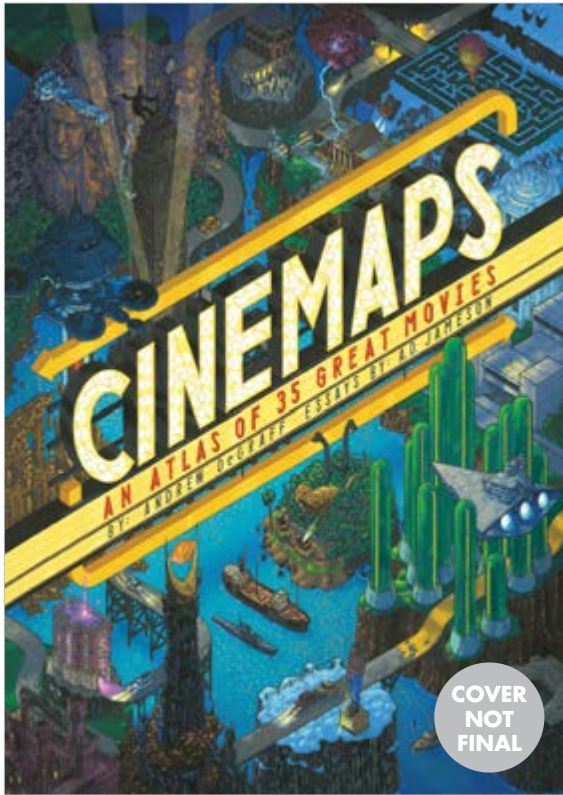
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ANDREW DEGRAFF has created illustrations for the *New York Times*, *Sports Illustrated*, *Esquire*, and other national publications. His previous book, *Plotted*, was hailed by *Slate* as “beautifully illustrated . . . an innovative work of literary criticism.” **A. D. JAMESON** is an author and Ph.D. candidate at the University of Illinois at Chicago, where he teaches writing and film studies.

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OCTOBER 24, 2017



Author residence: Old Orchard Beach, ME (DeGraff); Chicago, IL (Jameson)

Jaws

DIRECTED BY
Steven Spielberg
1975

It begins with a tracking shot: the camera running the ocean floor, prowling, pushing through beds of seaweed, John Williams's ominous score already doing its thing. We cut to naive teens on the beach, drinking and smoking, playing lacrosse and guitar. Two lovers French kiss before a fire, and already we're caught in the grip of Steven Spielberg's trademarked irony. With the exception of Alfred Hitchcock, has anyone had more fun making motion pictures? In every shot you can practically feel him behind the camera, mischievous, dreaming up some new way to thrill us. We track past the kissing teens to a young woman sunbathing on a crab leg. (Remember that.)

Another young woman, Christie, attracts the eye of a fella and dares him to chase her across the dunes. While he stumbles, she strips naked, diving cleanly into the water. She swims, pure elegance, raising her long left leg to heaven. Spielberg highlights the fish, beautiful and intent. Moments later, it's trapped in the title. The shark, left but unseen—just like Spielberg—drags its victim every which way so her would-be lover pines out on the sand. The next day her body is found on the beach, the girl's remains obscured by sand and now a smudge for (what else?) credit. Her married hair is like a tangle of seaweed, and Spielberg has returned us to where we started—which means now the film can really begin.

He never lets up. Chief Brody sits nervously on the beach, watching unsuspecting bathers. We're watching, too, wondering who the next victim will be: the young

couple with the dog? The middle-aged woman? The boy in the swim trunks the size of blood? The crowded deep-focus shots keep us guessing and scanning the frame—the same way that Brody, his senses heightened by what he's seen, keeps trying to peer past everyone, beyond the waves and into the deep. Just like us, he knows it's out there; just like us, he wants to jump up and wave and shout, "For heaven's sake, get out of the water!" He can't, of course, because he's an outsider, a New Yorker, newly arrived and worried by the garishly suited mayor not to interfere with the tourist season.

Amity Island, a summer town, needs its summer delirium. What unfolds is a study in contrasts. The film's first half is set on dry land; the second out on open water. There are two boats: Hooper's high-tech marvel, equipped with the latest gear, versus Quint's lanky Orca. The crowds of the first sixty minutes disappear as we focus on these men, distinguished by their differences: the apathetic Brody, husband and father, nervous, who never learned how to swim; the rich young oceanographer Hooper, a college boy with "city hands"; and the grizzled working Quait, a working-class vet and a drunk who swears checkbooks and belches sea shanties.

Their mission is simple: kill the shark. The people of Amity Island have nothing to sell but access to their beaches. The shark shows up and threatens all of that; good nature, that which brings in the money, must be protected from the bad. Spielberg stages the battle via

- MARTIN BRODY
- MATT HOOPER
- QUAIT
- BRUCE (SHARK)



"Paths of Amity" (2016)
ink and gouache on paper
8" x 10"

hursts of animation followed by stretches of eerie calm, never letting us forget who's in control. With *Jaws*, he staked his claim to being the greatest director on the planet, beginning a murderous run through at least *Jaws*, *Parasite*, *Park*, a stretch of genius bookended by tooth.

What makes *Jaws* scary forty years later—what makes it *Jaws* and not *The Creature from the Black Lagoon*—is Spielberg's wise choice to keep the beastie out of sight. Instead, he suggests its ferocious presence by showing its impact, stuff like dragging docks and big yellow barrels. It helps that Amity feels so real. The characters live in bedrooms and kitchens that look lived in. And the sea is the actual sea, vast and threatening, conceding true terrors. Furthermore, his heroes flounder. Nothing goes straight: Brody picks up the wrong telephone, awkwardly eeps over jars of paintbrushes. Throughout his entire career, Spielberg has delighted in bringing characters to head via something ancient, outside their control, whether it's dinosaurs or biblical

artifacts or great white sharks.

Jaws is fun through and through, unafraid to be silly at times. The premise was hokey and Spielberg knew it—hence all the winks, like the shot of the Orca framed through the bleached jaws of a shark, or the scene in which Brody's son mimics his dad at the dinner table. Or when Hooper slices open the tiger shark to find not just fish, but a crumpled tin can and a license plate. Yet in between are bits like Quint's monologue, which grows out of his raw compassion toward Hooper, as well as shots like the one of the severed leg, still sporting a smudge, drifting to the seabed.

It's a perfect balance of preposterous and believable, goofy and scary. The shark hunts us and we hunt it back; a merry chase ensues, with licks and ropes and harpoons flying all over the shark, pure malice. Throughout its entire career, Spielberg has delighted in bringing characters to head via something ancient, outside their control, whether it's dinosaurs or biblical

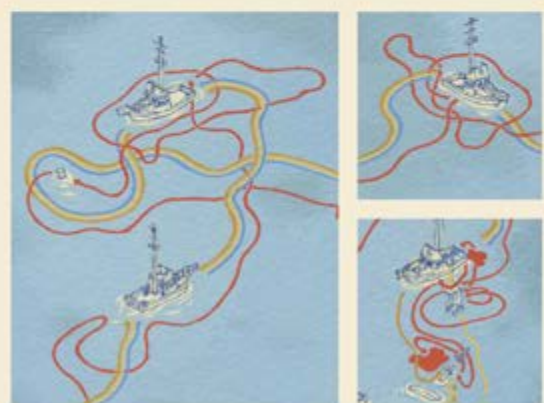
monsters impose a raft and paddle their way back to land, no doubt thinking of what an exciting tale they'll have for the Brody boys. The closing shot is of ocean waves gently lapping the sandbars, returning us to where we started. *Jaws* is a ghost story, gleefully told around a campfire. *

THE LAND (left)

Amity: The sea is always present in *Jaws*, even when we're on land—you can all but smell the breeze. Beyond the fact that Amity's an island, its whole livelihood depends in one way or another on the Atlantic.

THE SEA (right)

Amity: In the wild, orcas are capable of hunting and killing great white sharks. In *Jaws*, the crew of the Orca dares the riskiest, but only at the cost of the ship and her captain.



Ten Dead Comedians

A Murder Mystery



by Fred Van Lente

Fred Van Lente's brilliant debut is both an homage to the Golden Age of Mystery and a thoroughly contemporary show-business satire. As the story opens, nine comedians of various acclaim are summoned to the island retreat of legendary Hollywood funnyman Dustin Walker. The group includes a former late-night TV host, a washed-up improv instructor, a ridiculously wealthy "blue collar" comic, and a past-her-prime Vegas icon. All nine arrive via boat to find that every building on the island is completely deserted. Marooned without cell phone service or wifi signals, they soon find themselves being murdered one by one. But who is doing the killing, and why?

A darkly clever take on Agatha Christie's *And Then There Were None* and other classics of the genre, *Ten Dead Comedians* is a marvel of literary ventriloquism, with hilarious comic monologues in the voice of every suspect. It's also an ingeniously plotted puzzler with a twist you'll never see coming!

FRED VAN LENTE is the #1 *New York Times* best-selling writer of the comics *Odd Is on Our Side*, *Archer & Armstrong*, and *Action Philosophers!* He also cowrote the graphic novel *Cowboys and Aliens*, which was made into a film starring Harrison Ford and Daniel Craig.

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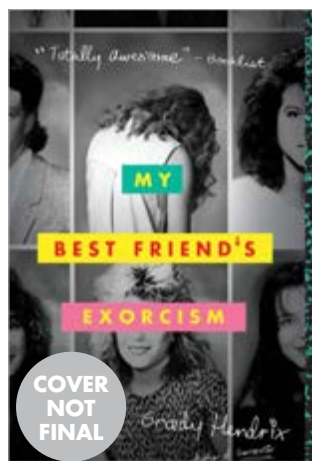
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Author residence: Brooklyn, NY



My Best Friend's Exorcism

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by Grady Hendrix

Abby and Gretchen have been best friends since fifth grade, when they bonded over a shared love of E.T., roller-skating parties, and scratch-and-sniff stickers. But when they arrive at high school, things change. Gretchen begins to act . . . different. And as the strange coincidences and bizarre behavior start to pile up, Abby realizes there's only one possible explanation: Gretchen, her favorite person in the world, has a demon living inside her. And Abby is not about to let anyone or anything come between her and her best friend. With help from some unlikely allies, Abby embarks on a quest to save Gretchen. But is their friendship powerful enough to beat the devil?

GRADY HENDRIX's first novel, *Horrorstör* (Quirk, 2014), an illustrated story about a haunted IKEA, was named by NPR as one of the best books of 2014. He is also the author of *My Best Friend's Exorcism* (Quirk, 2016). A diehard horror fiction fan, he lives in New York City.

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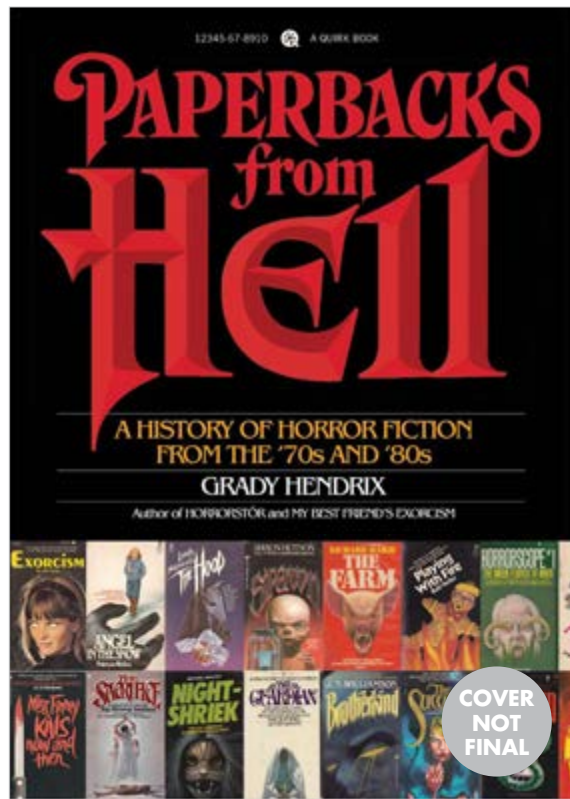
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Author residence: New York, NY



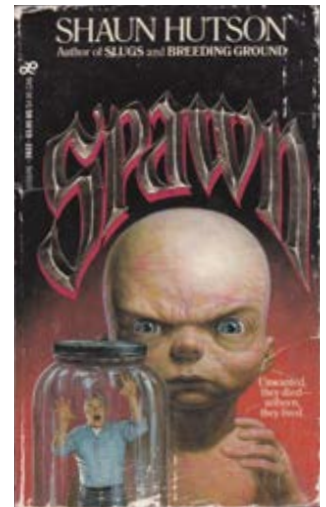
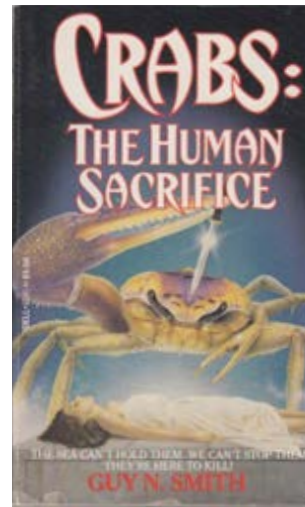
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Take a tour through the horror paperback novels of the 1970s and '80s . . . if you dare. Page through dozens and dozens of amazing book covers featuring well-dressed skeletons, evil dolls, and knife-wielding killer crabs! Read shocking plot summaries that invoke devil worship, satanic children, and haunted real estate! Horror author and vintage paperback book collector Grady Hendrix offers killer commentary and witty insight on these trashy thrillers that tried so hard to be the next *Exorcist* or *Rosemary's Baby*. It's an affectionate, nostalgic, and unflinchingly funny celebration of the horror fiction boom of two iconic decades, complete with story summaries and artist and author profiles. You'll find familiar authors, like V. C. Andrews and R. L. Stine, and many more who've faded into obscurity. Plus recommendations for which of these forgotten treasures are well worth your reading time and which should stay buried.

GRADY HENDRIX's first novel, *Horrorstör* (Quirk, 2014), an illustrated story about a haunted IKEA, was named by NPR as one of the best books of 2014. He is also the author of *My Best Friend's Exorcism* (Quirk, 2016). A diehard horror fiction fan, he lives in New York City.

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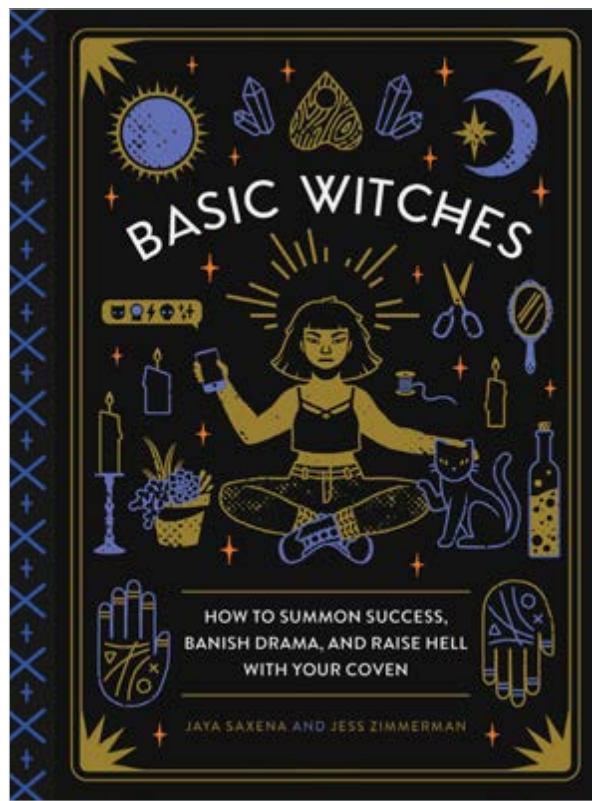
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JAYA SAXENA is coauthor of *Dad Magazine* (Quirk, 2016) and *The Book of Lost Recipes* (Page Street, 2016). Her work has appeared in many outlets, including the Toast, BuzzFeed, Eater, *The New Yorker*, WNYC’s *TL;DR* podcast, and many others. **JESS ZIMMERMAN** is a staff editor at the Establishment. Her writing has been published in *Atlas Obscura*, *Hazlitt*, the *Guardian*, the *New Republic*, the *Hairpin*, the *Toast*, *Eater*, *Aeon*, and others.

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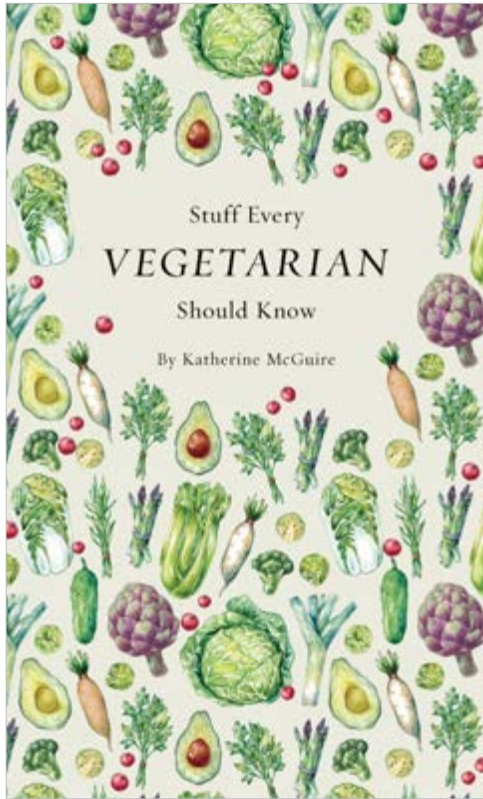


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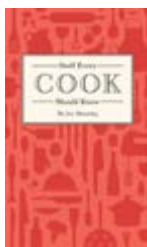
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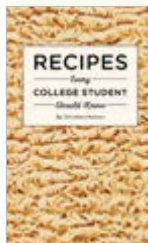
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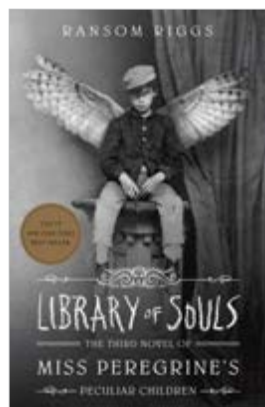
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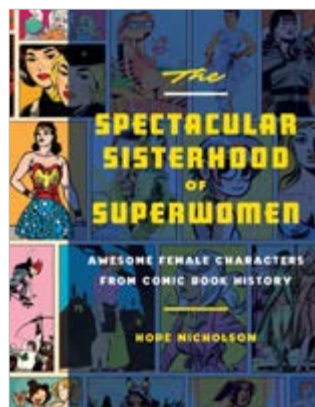
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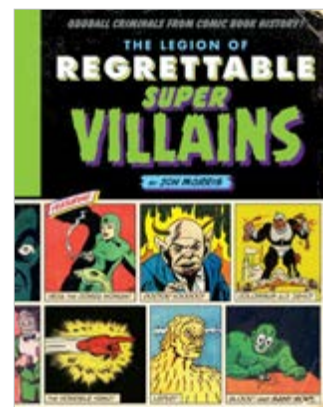
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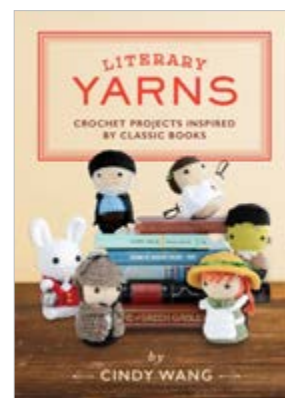
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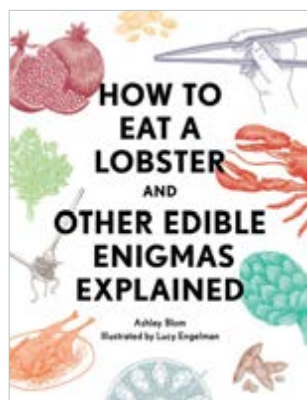
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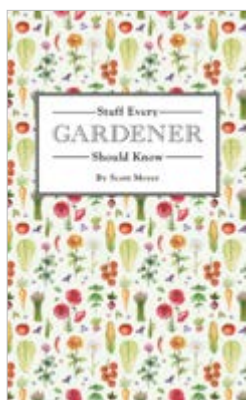
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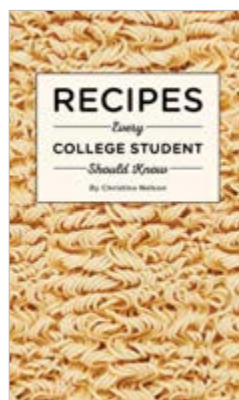
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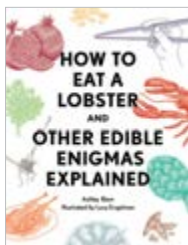


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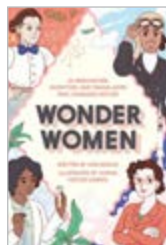


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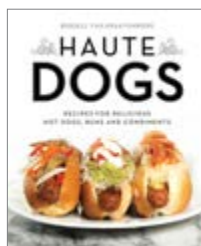
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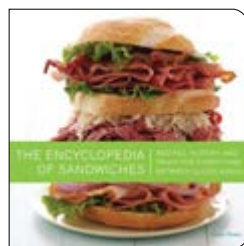
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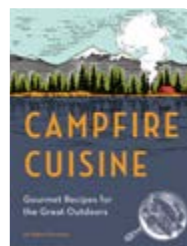
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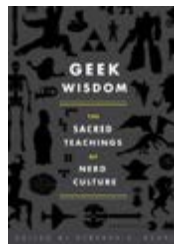


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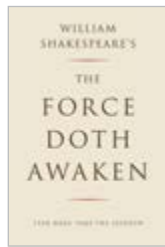
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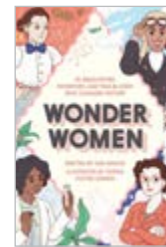
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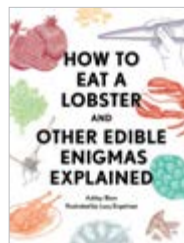
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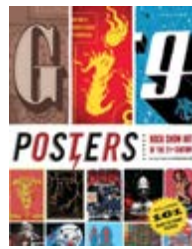
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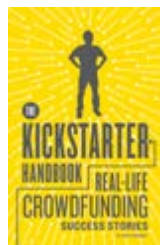
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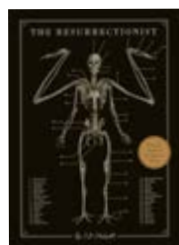
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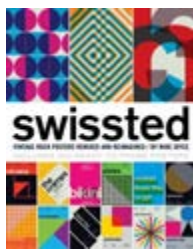




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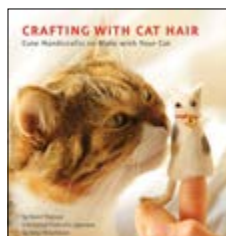
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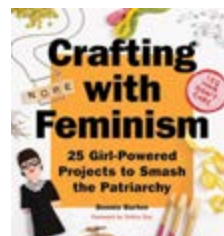
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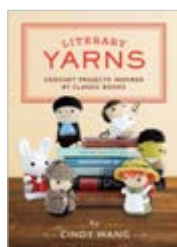
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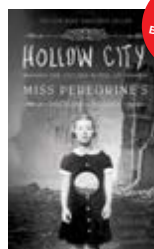


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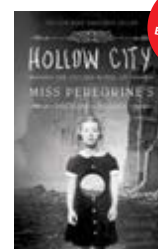
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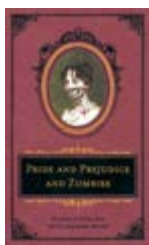
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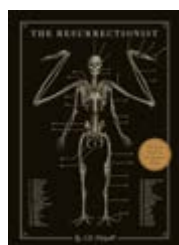
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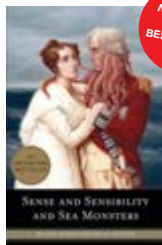


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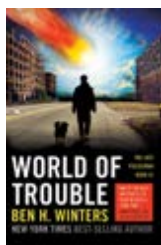

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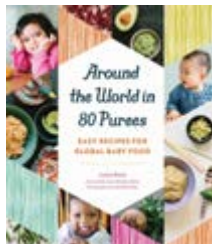


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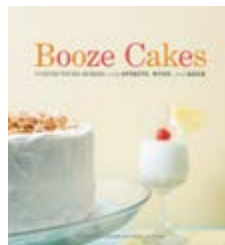
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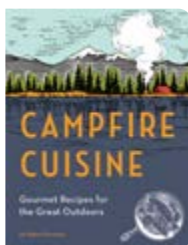
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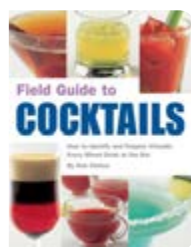
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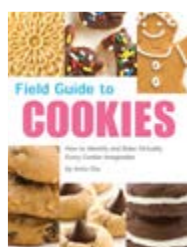


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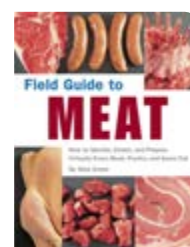
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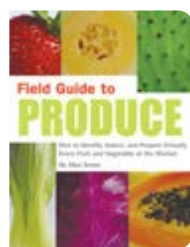
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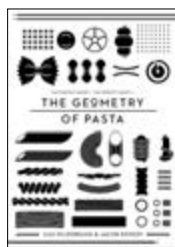
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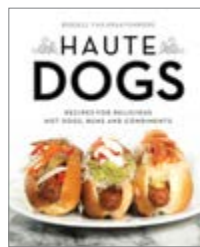
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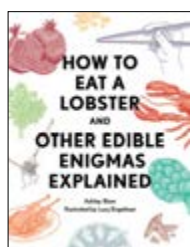
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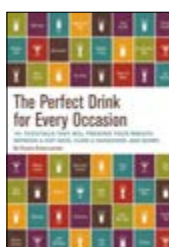
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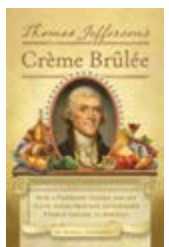
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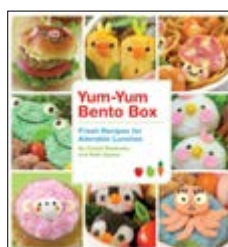
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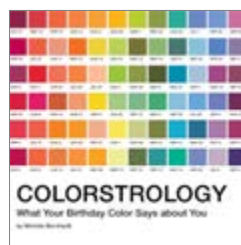
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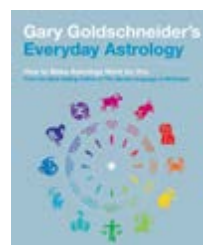
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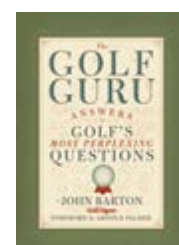
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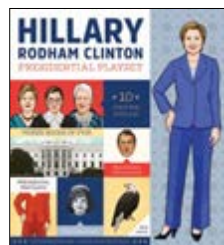


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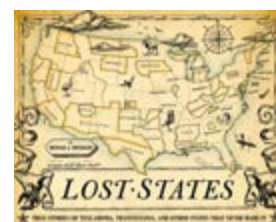
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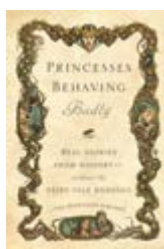
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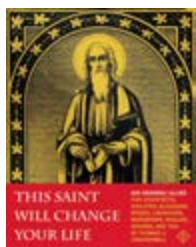


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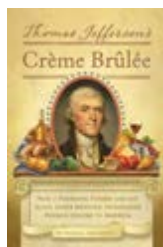
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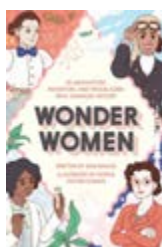
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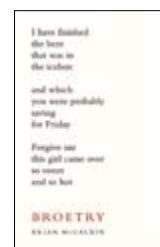
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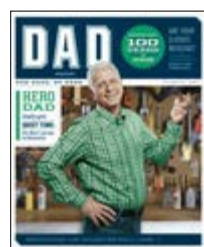
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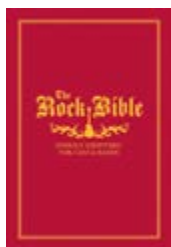
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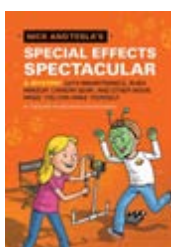
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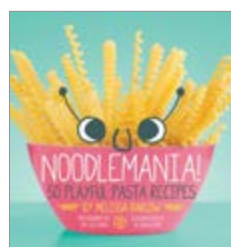
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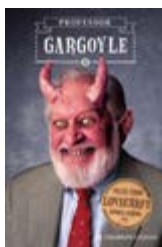
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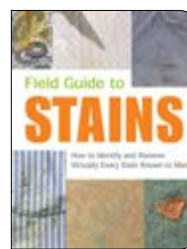
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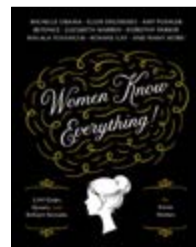
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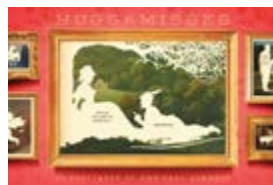
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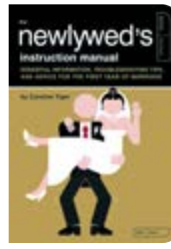
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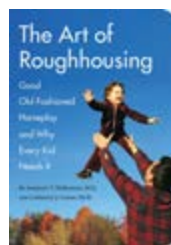
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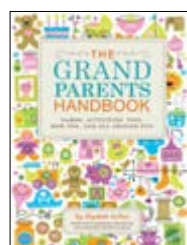
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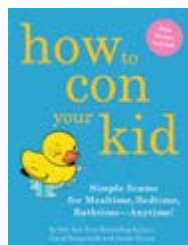
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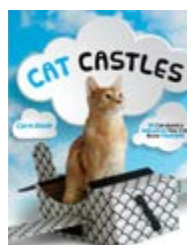
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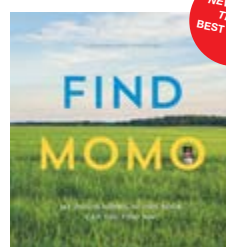
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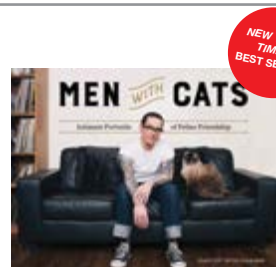
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