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Dear Reader,

I am very proud to be sending you Soho Crime's lead title for this fall, *Death of a Nightingale*, by Lene Kaaberbøl and Agnete Friis (November 5, 2013). This Danish literary thriller follows on the heels of *New York Times* bestseller and Notable Book *The Boy in the Suitcase* and *Invisible Murder*.

Death of a Nightingale tells the story of Natasha, a desperate young mother—and escaped convicted—trying to kidnap her daughter from state custody. Natasha's story is told in counterpoint to that of two sisters growing up in a starving village in Stalinist Ukraine in the 1930s—and the dark secret they conceal for more than 70 years. Knitting these two plots together is Nina Borg, the Red Cross nurse readers fell in love with (or hated for her character flaws) in *The Boy in the Suitcase* and *Invisible Murder*. Nina is back to save the day and try to protect the innocent and the disenfranchised from the dangerous—although in this case, such lines are blurred. The plot reveals the cruel choices humans are capable of making when we are desperate, and asks the difficult question: are children responsible for the repercussions of their actions?

In 2011, when Soho was publishing *The Boy in the Suitcase*, the first novel by Danish thriller-writing duo Lene Kaaberbøl and Agnete Friis, I knew we had something special on our hands. The book was that rare combination of literary quality, surprise plot twists, and sheer readability—I'm not sure how I feel about the word "unputdownable," although I *am* sure it applies in this case. The book was originally published in Danish, but I was lucky enough to have a complete English translation to work from (Lene Kaaberbøl, a lovable savant of sorts, went ahead and did the translation of the first book herself). I was baffled by how I could have gotten so lucky with a submission—great writing, an irresistible premise, a smart plot that can be read on two levels, and charming multilingual authors.

Now, two years and 250,000 copies later, as we publish their third collaboration, I have a much clearer picture about what makes these authors so special, and these books so powerful. As I recently heard them point out during a book talk, "Real crime happens on the fringes of society, where the law doesn't interfere and where people need to create their own systems to protect themselves." Most crime fiction does not reflect reality or dig into the stories of the marginalized. And yet this is the crime fiction that can teach us the most and make us think the hardest—all while being a fantastically good read.

Here, again, Lene and Agnete offer us a book that is all at once grippingly entertaining, completely original, sharply socially aware, fundamentally feminist, and of the highest literary quality. It is both a joy and an honor to have such a book to send you this fall. I hope you enjoy it as much as I have, and would love to hear your thoughts.

Juliet Grames, Associate Publisher

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