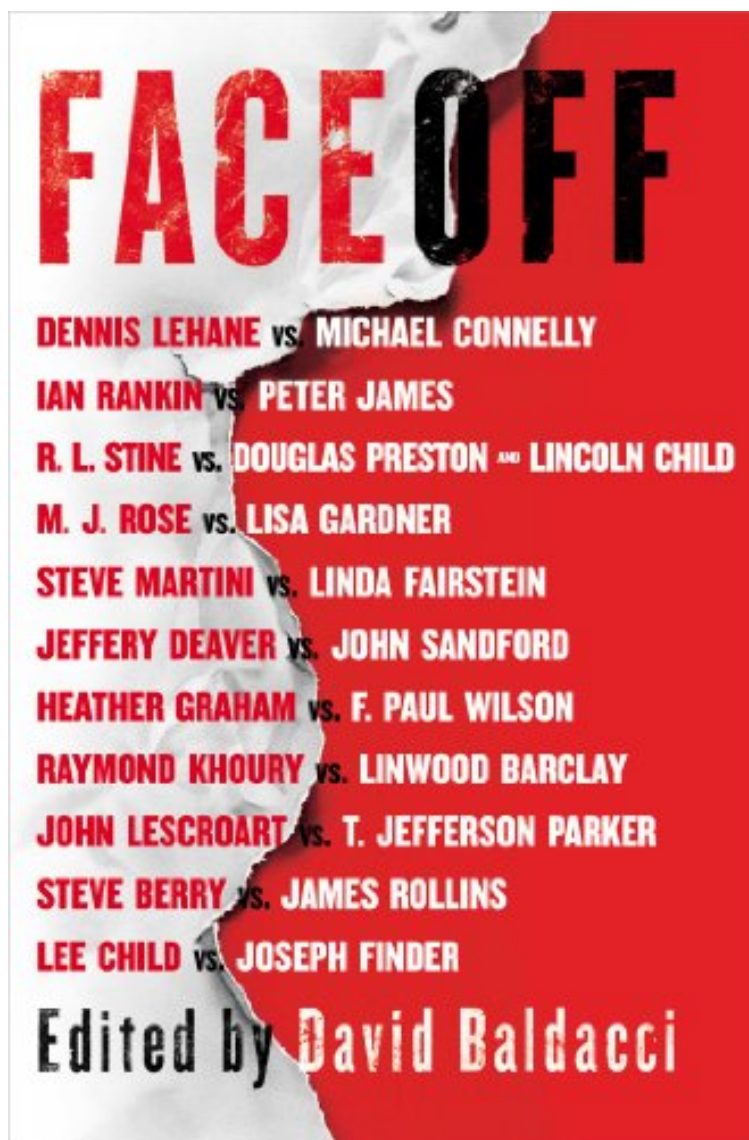


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FaceOff (English Edition)



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Description :

Prsentation de l'diteurA New York Times and USA TODAY bestseller! Edited by #1 New York Times bestselling author David Baldacci and including stories by Michael Connelly, Lee Child, Jeffery Deaver, and more, this one-of-a-kind anthology pulls together the most beloved characters from the best and most popular thriller series today. Worlds collide!In an unprecedented collaboration, twenty-three of the worlds bestselling and critically acclaimed thriller writers have paired their series charactersuch as Harry Bosch, Jack Reacher, and Lincoln Rhymein an eleven-story anthology curated by the International Thriller Writers (ITW). All of the contributors to FaceOff are ITW members and the stories feature these dynamic duos: Patrick Kenzie vs. Harry Bosch in Red Eye, by Dennis Lehane and Michael Connelly John Rebus vs. Roy Grace in In the Nick of Time, by Ian Rankin and Peter James Slappy the Ventriloquist Dummy vs. Aloysius

Pendergast in *Gaslighted*, by R.L. Stine, Douglas Preston, and Lincoln Child Malachai Samuels vs. D.D. Warren in *The Laughing Buddha*, by M.J. Rose and Lisa Gardner Paul Madriani vs. Alexandra Cooper in *Surfing the Panther*, by Steve Martini and Linda Fairstein Lincoln Rhyme vs. Lucas Davenport in *Rhymes With Prey*, by Jeffery Deaver and John Sandford Michael Quinn vs. Repairman Jack in *Infernal Night*, by Heather Graham and F. Paul Wilson Sean Reilly vs. Glen Garber in *Pit Stop*, by Raymond Khoury and Linwood Barclay Wyatt Hunt vs. Joe Trona in *Silent Hunt*, by John Lescroart and T. Jefferson Parker Cotton Malone vs. Gray Pierce in *The Devils Bones*, by Steve Berry and James Rollins Jack Reacher vs. Nick Heller in *Good and Valuable Consideration*, by Lee Child and Joseph Finder So sit back and prepare for a rollicking ride as your favorite characters go head-to-head with some worthy opponents in *FaceOff* a thrill-a-minute read.

Face Off Introduction

In 2004 two accomplished thriller writers harbored a dream. Their names: Gayle Lynds and David Morrell. To that point both Gayle and David had enjoyed long and successful careers. But something was missing. The who-done-its had Mystery Writers of America. Those who specialize in fear, the Horror Writers Association. And the Romance Writers Association had long numbered thousands of members. Every genre seemed to have a trade group. Except thriller writers. So Gayle and David decided to start one. It began in Toronto on October 9, 2004, and from that small beginning sprang International Thriller Writers. Today over 2,500 men and women, from forty-nine countries around the world, hold membership. Eighty percent are working thriller writers. The rest are industry specialists, agents, editors, and fans. Every July the genre gathers in New York City for Thrillerfest. Its quite literally summer camp for thriller writers and thriller enthusiasts. The Thriller, awarded every year in a variety of categories, is now the prize thriller writers covet, since it was both created and bestowed by their peers. From its beginning ITW strived to innovate. Doing what everyone else had done was never in its business plan. So, in 2007, when board member (and superb British thriller writer) David Hewson suggested that the organization not charge dues the idea was immediately embraced. If a writer is published by an ITW-recognized house (of which there are hundreds), then membership is free. So how would the organization sustain itself? Pay its bills? The answer came in another innovative way. The organization would create its own books that would be sold to publishing houses, the revenue from which would generate operating capital. Risky? You bet. Gutsy? Definitely. But an idea right up ITWs alley. ITWs first publication, *Thriller* (2006), was the first anthology of thriller short stories ever compiled (remember that precept about never doing what others had done). Thirty-three ITW members donated stories. James Patterson (an ITW member) agreed to serve as editor, and the result became one of the most popular anthologies of all timeselling over 500,000 copies worldwide. The revenue from that groundbreaking book not only provided ITW with initial operating money, it also endowed the organization. *Thriller 2* (2009) and *Love Is Murder* (2012) followed. Keeping with this innovative theme ITW published the first audio book ever written only for the ear: *The Chopin Manuscript*, which became a resounding success. Edited by the incomparable Jeffery Deaver (an ITW member), *Chopin* was named the 2008 Audio Book of the Year. That was followed by another audio success, *The Copper Bracelet*. A move into the world of nonfiction came with *Thrillers: 100 Must-Reads*, edited by David Morrell and Hank Wagner, which continues to garner widespread critical acclaim. Another ITW board member, the legendary R. L. Stine (creator of *Goosebumps*), led the organization into the world of young adult fiction with *Fear*. Annually, ITW shepherds a class of writers through their challenging inaugural year in what is known as the Debut Author Program. *First Thrills*, edited by ITW founding member Lee Child, became an anthology of stories from the 2011 class. What an impressive rsum. All created by author-editors who volunteer their time and writers who donate their stories. Nearly every single penny earned from ITWs publications has gone to the organization. And that will be the case with this book. I joined ITW early on. I agreed with Gayle and David. It was time for an organization of thriller writers. Ive been waiting for a project where I could become more involved with the group, so when I was approached about editing *FaceOff* I immediately said yes. The entire concept intrigued me. Take iconic writers with iconic characters and face them off against each other. Normally, this could never happen. Each writer is under contract to his or her own respective publishing house. Teaming with another writer, from another house, and combining characters would contractually be impossible. Which house would publish the story?

No way to make that call. And no way either house would allow the story to be published by a third company. Only with ITWs model that the stories are donated and the money goes to the organization would this work. So this volume is truly a once-in-a-lifetime event. All of the contributors are ITW members. All eagerly agreed to participate. When I was told that ITW founding member Steve Berry, who worked with James Patterson on *Thriller*, would offer assistance as managing editor, I was thrilled. Hes the glue that held

this project together. Thanks, Steve, for all you did. And thanks to all of the contributors. Where else will you be able to see Jeffery Deavers Lincoln Rhyme meet John Sandfords Lucas Davenport? Or Patrick Kenzie entering the world of Harry Bosch? Fans of Steve Berrys Cotton Malone and James Rollinss Gray Pierce have clamored for years to see those characters together. Then theres Lee Childs Jack Reacher meeting up with Joseph Finders Nick Heller in a bar in Bostonand doing what Reacher does best. Plus Steve Martinis Paul Madriani becoming entangled with Linda Fairsteins Alex Cooper. And the ever-odd Aloysius Pendergast coming face-to-face with the scary world of R. L. Stine. These are just a few examples of what lies in the pages ahead. All of the stories come with an introduction that describes the writers, their characters, and a bit about the storys gestation. At the end of the book are contributor biographiesa way to learn more about each of these amazing talents. Youre in for a real treat. So let the face-offs begin. David Baldacci June 2014Revue de presseSo good it demands a sequel. (Publishers Weekly)A thriller readers ultimate fantasy. How cool would it be if a pair of celebrated crime-fiction protagonists, the creations of different authors, teamed up together on a case, in a story jointly penned by the two writers? Even if it was just 1 pair, it would be pretty darn cool, but 11 pairs? Way cool. . . . Great fun for thriller fans. (Booklist)"A marvelous anthology. This innovative concept entertains as each author works in concert with another to deliver a story worth every word on the page." (RT Books, 4.5 Star)In FaceOff, nearly two dozen authors take their most popular characters and have them interact in 11 stories. . . . Familiarity with the authors and their creations is a huge plus in reading this collection, but not knowing a particular character or writer should not be a deterrent. . . . Some great collaborations and stories. (The Associated Press)FaceOff is a unique offering in that it teams up some of the genres most esteemed authors in stories that allow their beloved protagonists to combine forces. . . . An impressive accomplishment that celebrates the genre in both style and substance. Enthusiasts will dig it for what it isan abundance of chills and thrills delivered by an inspired lineup of literary heavyweightswhile casual readers just might be tempted to pick it up for the sheer novelty of it all. Regardless of motivation, they will find themselves turning pages late into the night. This just may be the optimal summer read. (Hartford Books Examiner)When I settle in with an anthology, it's that same wonderful feeling of being presented with a box of chocolates. You can start at one corner and methodically gorge yourself, or study the chart and pick out the caramels. With an anthology, you can start at page 1 and read through, or peruse the table of contents for favorite writers. If the anthology is good enough, it won't matter. And FaceOff is. In fact, it is brilliant. . . . The teaming up is what makes this anthology so special. It's a fair bet that fans will first turn to their favorite authors, but after devouring those stories, try the others. It is like a wonderful box of chocolates -- without the guilt. (The Newark Star-Ledger)FaceOff is like a literary Mortal Kombat. (The Chicago Tribune)Pow! Thats the sound of thriller fans heads exploding when they hear the bold premise of this anthology. . . . This collection is 11 fever dreams come true. (Readers Digest)