



EX LIBRIS

The Newsletter of the American Library in Paris December 2013

No substitute for being there

By Anthony Flint

In a world where so much research can be done by Google, where the online connections are so vast and facts seemingly immediately confirmed, there is still no substitute for being there. For me the reminder of this enduring truth came by way of a fellowship at the American Library in Paris.

The research for my forthcoming biography of Le Corbusier, the father of modern architecture, had progressed in significant ways, in the United States and in my research trips to Ronchamp and Marseilles, Chandigarh and Roquebrune-Cap-Martin. Yet my three-week sojourn in Paris produced still more tangible benefits, many in unexpected and unplanned ways.

A friend of the Library, the filmmaker Virginie Alvine-Perrette, had put me in touch with Monique Valery, the niece of



Anthony Flint on the roof of Le Corbusier's Unité d'Habitation in Marseille.

Pierre Savoye, who commissioned the icon of the International Style at the hilltop in Poissy. Mme. Valery agreed to an interview and invited me to lunch at her home. Over port, I drank in the books and pictures lining the built-in bookshelves in her salon on rue

Madame, prompting me to ask questions I otherwise might not have thought of.

I walked through the Marais, the neighborhood Le Corbusier had targeted for demolition for his 1925 Plan Voisin. Being at Place des Vosges, which he would have preserved, gave me at least some small understanding of this footnote to what is

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Fredrik Logevall receives the 2013 American Library In Paris Book Award from Diane Johnson, chairman of the Library's Writers Council.

Sifting the embers of the First Vietnam War

The first American Library in Paris Book Award was announced and presented to historian Fredrik Logevall, author of *Embers of War: The Fall of an Empire and the Making of America's Vietnam*.

Logevall, a professor of international relations at Cornell University and author of five previous books about Vietnam, accepted the award from Diane Johnson, chairman of the Library's Writers Council, at an evening ceremony November 15 at the George C. Marshall Center overlooking the Place de la Concorde.

The 2013 jury of authors — Johnson, Adam Gopnik, and Julian Barnes — cited *Embers of War* for its “scholarly elegance and fascinating contribution to history, its thematic relevance for an American institution in France, and its cautionary pertinence at the present.”

Logevall was presented with a leather-bound edition of his book and a \$5,000 check. The prize, underwritten through a gift to the Library from the Florence Gould Foundation, honors the most distinguished English-language book of the year about France or the French-American encounter.

The Book Award received 45 eligible submissions in its first year, of which five were shortlisted in July.

In addition to Johnson and Logevall, Ambassador James G. Lowenstein, Chairman of the Library Advisory Council, and Library Director Charles Trueheart also spoke at the ceremony.

Gopnik had agreed to speak as well, but due to a scheduling snafu was unable to be present. His remarks about the field of books about France are printed inside this newsletter, as are excerpts from Logevall's remarks about his book.

More information about *Embers of War*, the 2013 shortlist, the 2014 prize, and the award ceremony, are available on the Library website.

SUPPORT FOR THE LIBRARY

A chance to make a difference

By now virtually every member of the Library has received a postal appeal for support. Those who enjoy free evening programs have heard regular reminders, too, that the Library does not live from its membership revenues alone. It receives no public support – just the committed giving of those who appreciate its value to themselves and to the community at large.

Please join those whose financial contributions of all sizes support all that the Library has to offer. If you are a regular donor, please consider giving this year at a higher level.

Think of your gift as leverage: When the Library seeks support from foundations and major donors, one of the ways they measure our vitality and prom-



ise is by the breadth and depth of the giving we receive from our regular members and users.

Please take a moment to read the appeal letter in the mailing, and to study the other facts and comments that surround it. If you didn't receive one, or mislaid yours, please pick one up at the Library – or let us know and we will mail one to you. Thanks in advance for your commitment to the Library.

Charles Trueheart, *Director*

A new Library treasurer

Rob Johnson has been elected treasurer of the Board of Trustees of the Library, succeeding Etienne Gorse, who resigned from the board after five years of service in anticipation of moving to Singapore.

Johnson, elected to the board in June, is an entrepreneur turned venture capital investor and business school professor. After co-founding, building and selling a venture-capital-backed database business in Denver, he moved to London in 1990 to teach entrepreneurship at London Business School.



Today he is a visiting professor at IESE Business School in Barcelona and is a partner at the Irish venture capital firm Delta Partners.

Johnson is a graduate of Davidson College and holds an MBA from the Darden School at the University of Virginia and an M.A. in Christianity and Interreligious Dialogue from Heythrop College, University of London. He and his wife, Sherry, have two children.

As treasurer, Johnson serves as head of the finance committee of the board. In that capacity he also succeeds Gorse as an ex officio member of the board of directors of the American Library in Paris USA Foundation.

The gift of books

Here are three ways to make another person happy during the holiday season while also making the Library happy:

- Give that special someone in your life, a friend or a student or a parent, a membership to the American Library. It's a gift that gives throughout the year.
- Buy a Library tote bag, now in a new design and five colors. All-cotton, American-made, still only €12 – or \$16. Yes, we will ship a tote bag to you or a lucky recipient.
- Come to the Library book sale next weekend and fill one of those bags with slightly used books mostly at €3, €2, or €1 – along with some treasures for slightly more. Happy holidays!



Ex Libris

The newsletter of The American Library in Paris is published four times a year, in March, June, September and December.

SPECIAL EVENTS

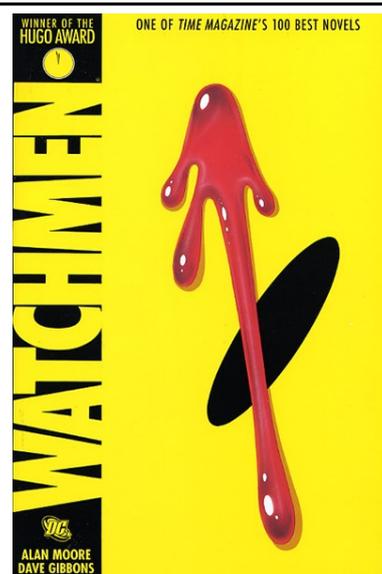


Art as story

Celebrating the graphic novel

10 December 2013 –
2 February 2014

Images and covers from outstanding examples of this medium from the American Library in Paris collection, which offers nearly 350 graphic novels and comics.



Black cowboys

Reimagining America's Wild West

4 February - 16 March 2014

In celebration of Black History Month, explore the stories and images of the African-American western experience in a new Library exhibit.

A conversation with Percival Everett and Bertrand Tavernier

18 February 2014 19h30

The American novelist and French filmmaker reflect on images and realities of the black cowboy.

Join a book group?

A new sequence of four-month book groups begins in February, so be sure to watch the biweekly *e-Libris* for new listings in the new year. We do know that several book groups are continuing in 2014 and places are available.

Rebels in Love, led by Annette Pas, will encounter even more rebels. Peter Fellowes will lead a new group asking the question "What makes a poem great?" and reading Milton's *Lycidas*, Shakespeare's *Sonnets*, Eliot's *Little Gidding* and Lowell's *Life Studies*. Morgan Thomas, leading the group **Madame de Sévigné and Co.**, will remain in the 17th century but with an expanded focus: "*Le Grand Siècle* (cont'd.)".

The Sunday book group **Dark Humor in the 20th Century**, having read the likes of Nabokov, Heller and Waugh, will continue as well with new titles to be announced. **Strangers in a Strange Land**, a long-running group that reads novels of exile and cultural displacement, is also open to new members.

Contact Grant Rosenberg (rosenberg@americanlibraryinparis.org) for more information or to reserve a seat at the table.

Save the dates

27-28 March 2014

Word for Word of San Francisco returns to Paris to present "In Friendship" by **Zona Gale**, a century-old comedy of American manners.

1 April 2014

That's the deadline for submissions to the 2014 **Young Authors Fiction Festival**, which aims to inspire young authors to write and submit an original story. YAFF is free of charge and open to all students ages 5 to 18 in the greater Paris area who write in English. Information about guidelines and writing workshops can be found on the Library website. For inquiries, please contact alpyaff@gmail.com. Happy writing!

16 April 2014

Portrait of a Lady: A Rereading.

A chance to read or reread the Henry James masterpiece for an evening conversation — a one-off book group session — with novelists **Laura Furman** and **Diane Johnson** of the Library's Writers Council. The program is at 19h30.



THE BOOK AWARD CEREMONY

Loving, and breaking, the codes of France...

By Adam Gopnik

Following are remarks prepared for delivery at the 2013 American Library in Paris Book Award ceremony.

I shall leave it to my friend Diane Johnson to elaborate on the many virtues of the winner of this year's prize, and explain why we selected it in favor of the many other good books at hand. But Charles Trueheart has asked me to say a few words about the larger ambit and ambitions of this prize --why we give it, and what we think it represents.

In brief, it is a way of giving thanks to those new writers who extend a tradition within which the three judges, individually, and this Library, institutionally, sit. That is the tradition of Americans in Paris, and more broadly – since one of our judges is a Brit, and the subject of the winning book takes place far from this *arrondissement* or any other – of the outsider's regard on French civilization.

That France intrigues Americans is a commonplace, the core assumption of this prize-giving. The proof of it is apparent in the existence of the American Library, and all the other American institutions (with, sadly, the *Herald Tribune* suddenly no



Guests await the announcement of the 2013 Book Award winner.

longer even a symbol anymore) that decorate the town. Some of this entanglement was a product of necessity and history: of the history of wars and good works, mostly, from the Great War to the Marshall Plan, whose home is where this prize is given tonight. That's a history that persists today, if mostly in the corporate world.

But more of it I think—and cer-

tainly the core of the entanglement today – is one of choice, and favor, and, to use a good word made tabloid –bad, of fascination. I have always regarded France and the French rather as the hobbits in Tolkien regard the Elves and Rivendell – as a place of superior, at times rather sinister, elevation and poetic possibilities, where we shorter, earthier, and hairy-footed kind were lucky to be indulged. I still do. But I won't try and impose this homely, heartfelt image on my fellow writers, who are Elvish enough themselves, Julian Barnes particularly.

So let me try a simpler image, one of *codes*. In the most literal sense, I always come home from Paris with my pockets filled with codes – the little door codes that, as you all know, you have to punch out when you visit friends in Paris, to gain entry to their courtyards. A chaotic person, I scribble these down on scraps of hotel stationery shortly before departing for tea or lunch or dinner, and then, on my return to New York, find them falling like snow from my coat and trouser pockets. I take them out and stare at them: B1234? Where was that? 6G8G84? Was that the minister or the Tzigane spokesman?

But these codes, inadvertently
Continued on next page



Left to right, Julie Bloom of the *International New York Times*, novelist Steve Toltz, Place des Editeurs rights director Gregory Messina, and author Pamela Druckerman. All Book Award ceremony photos by David Bacher

CELEBRATING AUTHORS

...with mindfulness

Continued from last page

brought home, left lingering in my pockets, have come to stand for something more for me. Those of us who love France love it, I think, because we find something mysterious at the core of its civilization that brings us back, in person and on the page, again and again to attempt at least a small or partial decryption of its mysteries. We love the codes of France, and are trying to break them, as best we can. Indeed, writers like Diane and Julian and myself might better be seen as residents of a kind of a permanent, makeshift Bletchley Park, where we attempt, with the help of clues and cribs -- cribs in a literal and metaphorical sense, in my case -- to offer a few sentences of "in clear."

We are merely the inheritors of much greater code breakers, from Henry James to Edith Wharton to.... well, you know the list. Knowing the refinement of what came before, we may therefore at times feel impatient with new attempts to break the codes too easily, too glibly, finding one big bit of "advice from the French" instead of the intricate small meanings we seek. But none of that alters our love of the enterprise.

Some of these codes broken, as in tonight's winning book, speak to very big stuff, the matter of wars and tragedies; some, to seemingly smaller stuff, the business of families and divorce and kitchens. But --and this is the virtue, I think, of the tradition we sit within, even for those who love Paris and France less than we do -- the act of code-breaking demands of the writer an attentiveness, a mindfulness, that can't help but be useful, even exemplary, back home.

We come to Paris to crack a few of its codes, fail, inevitably, and then come back to take another crack. In the times between, in London or New York or Ithaca or Altoona, the time we have spent in Paris is time spent learning to pay attention, to look again, to see with a beginner's eye and a learner's ear -- and mindfulness is, for the writer, often its own award.



The advertisement to the right appears (in a larger dimension) in the December 19, 2013, issue of the *New York Review of Books*. →

The American Library in Paris

ESTABLISHED 1920

The American Library in Paris Book Award 2013

was presented on 15 November 2013 to

Embers of War:
The Fall of an Empire and the Making of America's Vietnam

By Fredrik Logevall
Random House

The jury for the award -- Diane Johnson, Adam Gopnik, and Julian Barnes -- cited the book for its "scholarly elegance and fascinating contribution to history, its thematic relevance for an American institution in France, and its cautionary pertinence at the present."

The \$5,000 award, for the best book of the year in English about France or the French-American encounter, was created in 2012 with a generous gift to the American Library in Paris from the Florence Gould Foundation. The jury every year is drawn from the membership of the Library's Writers Council.

Other books on the 2013 shortlist are:

The Illusion of Separateness, by Simon van Booy

Cezanne: A Life, by Alex Danchev

The Black Count: Glory, Revolution, Betrayal,

and the Real Count of Monte Cristo, by Tom Reiss

How the French Invented Love: Nine Hundred Years of Passion and Romance, by Marilyn Yalom

Nominations for the 2014 American Library in Paris Book Award are now open to books published since July 1, 2013 or scheduled for publication before June 30, 2014. For more information, please visit our website.

The American Library in Paris Visiting Fellowship

The American Library in Paris is pleased to announce a Visiting Fellowship to the Library for authors at work on books on French or French-American topics. The first Visiting Fellow (October 2013) was **Anthony Flint**, whose work in progress is a biography, forthcoming from Amazon Publishing, entitled *The Raven: The Life of Le Corbusier, Maker of the Modern*.

The Visiting Fellowship, made possible by a generous gift from The de Groot Foundation, provides a \$5,000 stipend to cover travel and accommodations in Paris for a month while the fellow is in residence. The Visiting Fellow speaks at the Library, leads workshops, engages in the life of the Library community, and uses the resources and connections of the Library to deepen his or her execution of a manuscript.

The Library is entertaining applications for 2014 and beyond. For more information, please visit the Library website.

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'The streets and the stacks intertwined'

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otherwise considered the ultimate audacity: razing the heart of Paris.

Similarly, at the Musée d'Orsay, a gallery showing the history of the restoration of the old train station that once was, and the overall effect of the stunning museum, once again put my subject in context. Surely Le Corbusier would have appreciated the place, though he submitted plans for a modernist complex on the site, slated in the early 1960s for demolition.

The Cité de l'Architecture et Patrimoine had the good timing to open an exhibit on Art Deco while I was there, including extensive coverage of the 1925 Exposition of Industrial and Modern Decorative Arts, where Le Corbusier had his L'Esprit Nouveau pavilion and debuted the Plan Voisin.

Throughout, the Library had a multiplier effect, as I picked up tips and met people and ventured down new pathways. The audience at my October 1 presentation further confirmed how much Le Corbusier is detested as much as revered. I gratefully accepted an invitation to dinner afterwards hosted by Clydette de Groot, the Library board member who first conceived of an author in residence and whose family foundation supports the fellowship. Seated across from me was Patricia Trocmé, who had met Le Corbusier in India, and dined with him and his wife, Yvonne, who she remembered as offering cigarettes all around seemingly every two minutes. Another fellow Library presenter, Jerry Fielder, furnished observations made by Yousuf Karsh while making Le Corbusier's portrait, at his penthouse residence at 24 rue Nungesser et Coli in the 16th arrondissement.

The physical presence worked its magic in other ways. The streets and the stacks intertwined.

Re-enacting Le Corbusier's walk to work in the 1920s, from 20 rue Jacob to the atelier at 35 rue de Sèvres, I had many questions, about Les Deux Magots, the Hotel Lutétia and Le Bon Marché, the opening date of the Metro stop at Sèvres-Babylone, and what place rue de Rennes had in the pantheon of Haussmann boulevards. Charlie Trueheart and Grant Rosenberg produced the books that contained the answers, from a history of the Paris Metro to an accounting of Hemingway's favored bistros. An added bonus was reading *Paris Reborn*, by Stéphane Kirkland, yet another recent Library presenter.

Another incident: A Library member researching a

book on occupied Paris couldn't make my talk, but followed up days afterwards with an invitation to Restaurant Josephine Chez Dumonet – the spot in 1943 where Le Corbusier, at the tail end of his engagement with the Vichy regime, met with Arno Breker, Hitler's favorite sculptor. The place seemed not much changed over the intervening 70 years, right down to the pigeon and the soufflé on the menu.

We were seated by the front door, and who walks by but Robert Caro, the Pulitzer Prize-winning biographer and author of *The Power Broker*, the latter of particular reverence for me given my last book, *Wrestling with Moses*. There we were, at the threshold of Café Josephine, trading tales of how Robert Moses had been so deeply influenced by Le Corbusier, from housing towers in the park to his infamous elevated urban freeways.

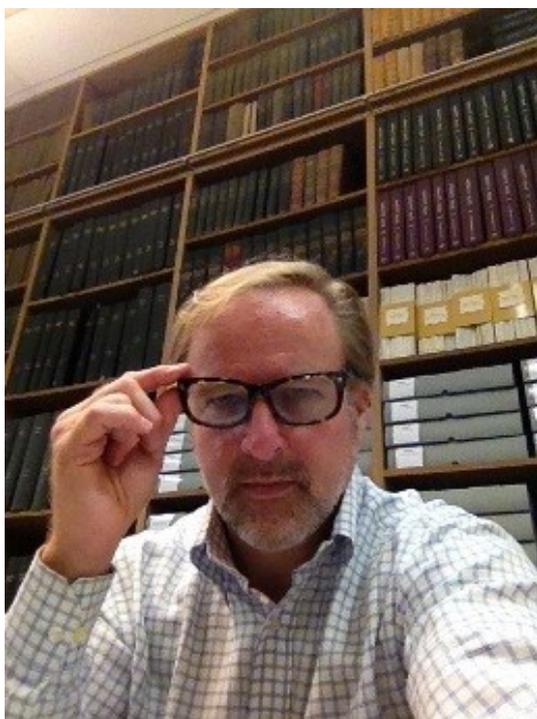
After his 1935 visit to America, Le Corbusier sketched himself, stepping across the Atlantic, one foot in the promising metropolis in New York, the other in Paris by the Eiffel Tower. That journey and subsequent visits, most notably his participation in the design of the United Nations complex on the East River, culminated in a complicated relationship with the U.S. But nothing at all would have happened had he only seen the city in photographs, as young man in La Chaux-de-Fonds.

As much as I rely on the internet, I'm a big fan of going places. As a reporter for The Boston Globe, I learned that there was a lot that could be accomplished on

the telephone, on deadline, but that there was always something to be gained just by showing up at an event, bumping into people, observing things, or having unplanned conversations. A visiting fellowship at the American Library in Paris was an extraordinary opportunity, *prima facie*. It was made more so by all these experiences, many of which I could not have planned.

So while I cannot possibly express my gratitude sufficiently to the American Library in Paris, the board and staff, to the de Groot and The de Groot Foundation, I can say that it worked. I'm confident that future visiting fellows will have similar unscripted revelations. Who knows what might await. My advice to them would be as follows: just go.

Anthony Flint is a former urban affairs reporter for the Boston Globe and current director of public affairs at the Lincoln Institute of Land Policy in Cambridge, Massachusetts.



Visiting Fellow Anthony Flint shoots a selfie in the American Library's conference room

Vietnam: Different dreams, same footsteps

Following are excerpts from remarks by Fredrik Logevall upon receiving the 2013 American Library in Paris Book Award for Embers of War: The Fall of an Empire and the Making of America's Vietnam.

At the core the book concerns what is arguably the most important question of America's post-1945 history: why did we end up in Vietnam?

Why did the United States, borne out of an anti-colonial reaction against Britain, opt to back France in a colonial war against Ho Chi Minh's revolutionary nationalist forces, and then, once France was defeated, choose to try to succeed where the French had failed?

I reached a deeply troubling conclusion in the course of my research. The three presidents most closely associated with the war—Kennedy, Johnson, and Nixon—escalated and perpetuated a war that they privately doubted was either winnable or necessary. They sent 58,000 Americans to die for a cause they did not believe in.

To understand why they did so, we need to go back to the period before heavy US involvement, to the period of the French Indochina War, or First Vietnam War. And by doing so, we find to what an extraordinary degree the Americans later followed in the footsteps of the French. As the great student of Vietnam, Bernard Fall, once put it, Americans were “dreaming different dreams than the French but walking in the same footsteps.”

To study these wars in succession is to experience feelings of déjà vu: The soldierly complaints about the difficulty of telling friend from foe, and about the poor fighting spirit among “our” as compared to “their” indigenous troops; the gripes by commanders about timorous and meddling politicians back home; the solemn warnings against disengagement, as this would dishonor the soldiers who had already fallen (the “sunk-cost fallacy,” social psychologists would call it); the stubborn insistence that “premature” negotiations should be avoided—all these refrains, ubiquitous in 1966 and 1967 could be heard also in 1948 and 1949.

And always, there were the promises of imminent success, of corners about to be turned. When U.S. commanding general William Westmoreland in late 1967 exulted that “we have reached an important point when the end begins to come into view,” he was repeating a prediction made by French commander Henri Navarre a decade and a half earlier, in May 1953.



“Presidents Kennedy, Johnson and Nixon escalated and perpetuated a war that they privately doubted was either winnable or necessary”

Civilian leaders, meanwhile, in Paris as much as in Washington, boxed themselves in with their constant public affirmations of the conflict's importance and of the certainty of ultimate success. To order a halt and reverse course would be to call into question their own and their country's judgment and to threaten their careers, their reputations.

With each passing year after 1949, the struggle for senior French policy makers became less about the future of Indochina, less about grand geopolitical concerns, and more about domestic political strategizing, careerism, and satiating powerful interest groups at home. The main objective now was to avoid embarrassment and hang on, to muddle through, to avoid outright defeat, at least until the next vote of confidence or the next election.

Somehow, American leaders for a long time convinced themselves that the remarkable similarities between the French experience and their own were not really there. What mattered, they maintained, was that the French were a decadent people trying vainly to prop up a colonial empire, their army a hidebound, intellectually bankrupt enterprise.

Americans, on the other hand, were the good guys, militarily invincible, who

selflessly had come to help the Vietnamese in their hour of need and would then go home. Untainted by colonialism, possessor of the mightiest arsenal the world had ever seen, the United States was the champion of freedom, the engine in the global drive to stamp out rapacious Communist expansion.

It was, for the most part, self-delusion. And what U.S. officials for a long time didn't fathom, and then refused to acknowledge after they did, was that colonialism is often in the eyes of the beholder: To a great many Vietnamese after 1954, the United States was just another big white Western power, as responsible as the French for the suffering of the first war and now there to impose its will on them, to tell them how to conduct their affairs, with guns at the ready.

The other side, led by the venerable “Uncle Ho,” had opposed the Japanese and driven out the French and thereby secured a nationalist legitimacy that was, in a fundamental way, fixed for all time--whatever their later governing misdeeds. They, much more than the succession of governments in South Vietnam, were the heirs of an anticolonial revolution.



Rock-U
with Matt Black

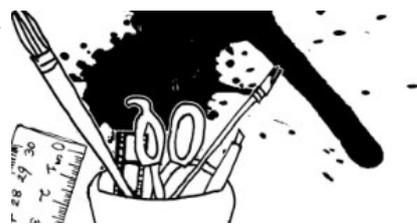
Friday 17 January 19h00-21h30 Ages 12-18

The Library rocks. We'll watch the Beatles' first film, *A Hard Day's Night*, and then musician and teacher Matt Black will teach you how to play a song from the movie. Amateurs and well-practiced musicians are welcome. There's a piano on the premises. Microphones, drums and amplifiers will be provided, so bring your electric guitar or bass and get ready to rock out!

**Vision Boarding:
Writing Supercharged**
with author Tristan Bancks

Friday 6 December 19h00-21h00 Ages 12-18

From soundtracks to storyboarding, book trailers to animation, writing a book can be a totally 3D experience. Australian author Tristan Bancks will show you his vision board, which helps him to create his books. Then, gather your own images, video, music, maps, and free-written ideas to inspire your stories. This workshop will supercharge the writing process for all kinds of thinkers.



**Playing God: Creating
Convincing Characters**
with author Amy Plum

Friday 7 February 19h00-21h00 Ages 12-18



Is your job as author creating characters or discovering them? How do you write characters who are so magnetic that they will hook your readers into your story?

Young adult author Amy Plum will lead this writing workshop on creating convincing characters and she'll share some of the techniques she used in the creation of her own bestselling *Revenants* trilogy.

**Master Shot
Film Club**
with Clarence Tokley

Next meetings:

**Saturday 7 December, 11 January & 8 February from 17h00-18h00
Ages 12-18**

Aspiring filmmakers are invited to join the Master Shot Film Club, led by Paris-based filmmaker and writer Clarence Tokley.

This club brings budding filmmakers together to produce high-quality short films and to explore all aspects of filmmaking, including the development and production process, scriptwriting, camera work, directing, editing and much more!



Teen Writing Group

Next meeting:

**Saturday 14 December 17h00-18h00
Ages 12-18**

Join fellow aspiring writers in a relaxed and creative setting where you can share your ideas, get feedback and work on your technique. Experienced writers and amateurs are all welcome !

A friendly reminder from Celeste Rhoads, youth services manager: Sign-up is required for *all* Teen Nights and book groups. Please send an email to reserve a spot: rhoads@americanlibraryinparis.org

Young Authors Fiction Festival Tips & Tricks with Sarah Towle

Join Sarah Towle, author and coordinator of the **Young Authors Fiction Festival** for the kick-off of a four-part writing workshop series dedicated to helping YOU discover, draft, revise, and edit YOUR story submissions for the 2014 Young Authors' Fiction Festival — the deadline for submissions is April 1. The workshops are on Saturdays from 12:00-13:30 on the following dates:



- 7 December:** Introduction to the writing process and searching for ideas
- 18 January:** Drafting your story
- 8 February:** Revising your story
- 22 March:** Editing and preparing your story for submission

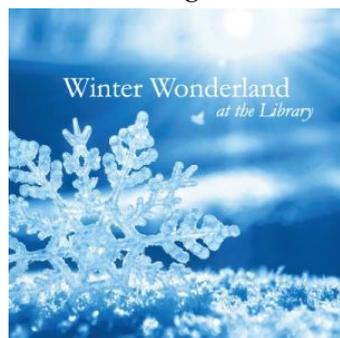
Sign-up is required for each of these workshops. Please send an email to reserve a spot: rhoads@americanlibraryinparis.org

Winter Wonderland

Sunday 8 December 17h00-18h30
All ages!

Keep warm indoors and meet fellow Library members during the our annual winter celebration!

Join us at 17h00 for a winter storytime with the children's librarian followed by a rockin' musical performance by popular children's musician Matt Black. After Matt's performance, guests will be treated to a visit from Santa Claus and children will have an opportunity to have their portrait taken. Each child will go home with a special treat courtesy of the Library. We'll wrap up the event with a caroling session and sing-along at accompanied by Nancy Willard Magaud on piano.



We'll wrap up the event with a caroling session and sing-along at accompanied by Nancy Willard Magaud on piano.
No sign-up

READING ALOUD FOR THE VERY YOUNG

Wednesday Story Hour

Every Wednesday 10h30-11h30 and 14h30-15h30
Ages 3-5

Bring along your favorite grown-up for one of our interactive Story Hours. Story Hours last one hour and feature songs, stories and finger-plays in English. At the end of each session we make a simple craft project to take home and keep.
No sign-up necessary!

Mother Goose Lap-sit

5/12 December, 9/23 January 6/20 February
Sessions at 10h30 and 17h00
Ages 1-3

Sign-up is required for this event.

Hearts Galore!

Saturday 8 February
15h00-16h30
Ages 5+

Celebrate Valentine's Day in the Children's Library with some great stories and fun games and then make your own handmade cards to give to friends and family. We'll have all the supplies you need!



Secret Messages from the Underground Railroad with Stacey Wilson-MacMahon

Saturday 1 February
12h00-13h30
For ages 8-12

Join author and art teacher Stacey Wilson MacMahon for a workshop where you'll discover secret messages of the Underground Railroad (a network of secret routes and safe houses used by slaves in the US to escape to free states).

Stacey will bring in a family patchwork quilt that is over 200 years old and which contains authentic secret messages. You will use this quilt for inspiration as you make a simple patchwork of your own.

Sign-up is required for this workshop. Please send an email to reserve a spot: rhoads@americanlibraryinparis.org



CALENDAR

Wednesday 11 December 19h30

First-time novelists talk

Scott Dominic Carpenter (*Theory of Reminders*), Alecia McKenzie (*Sweetheart*) and Lantzey Miller (*City Limit*) discuss their three very different novels as well as their individual paths to publication with boutique publishing houses.



Wednesday 15 January 19h30

A Marker to Measure Drift

Alexander Maksik speaks about his novel which, in spare, evocative language, recounts the life of a Liberian refugee in Europe. *The New York Times* declared that the novel has “illuminated for us, with force and art, an all too common species of suffering.”

Tuesday 28 January 19h30

The time traveler

Selden Edwards, bestselling author of *The Little Book* and its sequel *The Lost Prince*, will discuss both works on the occasion of the first novel’s French publication. The former tells the story of a middle-aged American suddenly finding himself in 1897 Vienna, the latter building on that foundation and going far beyond.

Wednesday 18 December 19h30

Mythbusters: French edition

Piu Eatwell explores iron-clad clichés about French food, culture, hygiene and history in her new book, *They Eat Horses Don’t They?* Eatwell casts a different regard on what has become its own literary genre: France and the French as superior way of life.

Wednesday 29 January
19h30

Sex and GI Joe in France

The dark side of the Greatest Generation: Mary Louise Roberts, author of *What Soldiers Do*, explores the “second occupation” of France by American soldiers after the Liberation, and US-French official cooperation in establishing houses of prostitution to serve them.



Wednesday 12 February
19h30

Found in translation

How faithful to an author’s intent and prose and can translation be? Josée Kamoun and Geneviève Doze, translators of the work of Philip Roth, Richard Ford, John Irving and Alice Munro, discuss the joys and challenges of bringing the most celebrated American literature into French.

Tuesday 4 February 19h30

Art for art’s sake?

A discussion about a recent OECD report on the importance of arts education for children and how it helps the development of critical and creative thinking. In association with AAWE.

Wednesday 5 February
19h30

Kitchen talk en français

Food writers Patricia Wells and Ann Mah discuss their latest books, respectively *The Kitchen: Recipes and Lessons from Paris* and *Provence* and *Mastering the Art of French Eating: Lessons on Food and Love from a Year in Paris*. These two connoisseurs of French cuisine, its preparation, appreciation and history make food personal—each in her own way.

Evenings with Authors and other weeknight programs at the Library are free and open to the public (except as noted) thanks to support from the Annenberg Foundation, our members, and those who attend programs.

The American Library in Paris

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