

HEADLINE NON-FICTION

JAN – JUNE
2026



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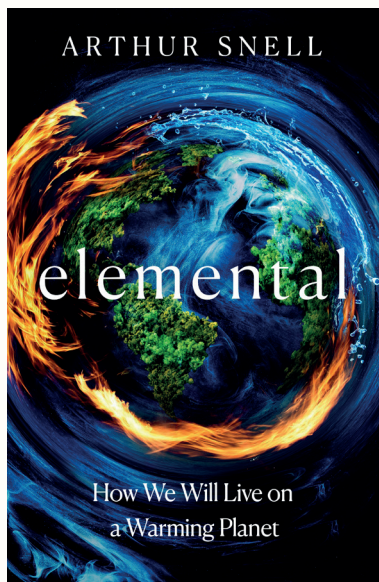
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POLITICS AND CURRENT AFFAIRS



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Wildfire • HB

Arthur Snell is an expert on the interaction between geopolitics and climate change with a degree in History from the University of Oxford. He has over 30 years' experience in conflict zones and fragile states throughout the Middle East and Africa, and advised governments – including Ukraine during the current conflict – on a range of security- and conflict-related issues. He is also an Associate Fellow of the Royal United Services Institute, the world's oldest think tank, a former British Ambassador, and has hosted numerous podcasts which have had millions of downloads.

With over 30 years' experience in conflict zones and fragile states, Arthur Snell travels from the heat of the Sahel to the Arctic Circle to show how climate change is coinciding with a breakdown in geopolitical order, increasing conflict and economic crises.

Within our lifetimes, rising temperatures, sea levels and scarcity will inevitably drive both conflict and mass migration globally. Natural disasters and the battle for rare minerals that are essential to clean energy will shake the established world order to its core within this century. When the rain wrecks India's ability to grow rice, the heat makes building impossible in Saudi Arabia, wildfires rage through America's most populated regions, and in Russia huge areas of highly fertile land are exposed by the melting ice, what will living on a warmer planet actually look like?

Here, for the very first time, historian and former British diplomat Arthur Snell delivers a comprehensive account of the geopolitics of climate change. Through four sections – Earth, Air, Fire and Water – *Elemental* blends reportage with analysis and interviews with key experts, policymakers and politicians, to reveal the turbulent future we face – and the choices we need to make to avert disaster.

Could you give us the one-line pitch for *Elemental*?

The first comprehensive account of the geopolitics of climate change.

What is the one key takeaway that you'd like readers to take from *Elemental*?

It's tempting to think, 'we'll all be dead anyway' from the climate crisis. But most of us will be very alive, so we need to think about this new world and how we will live in it.

What inspired you to write *Elemental*, and why is it particularly relevant for the world now?

Most people will encounter the climate crisis not as ecological tragedy (which it certainly is) but as transforming global power relations, economics and societies. I wanted to write a guide to this future.

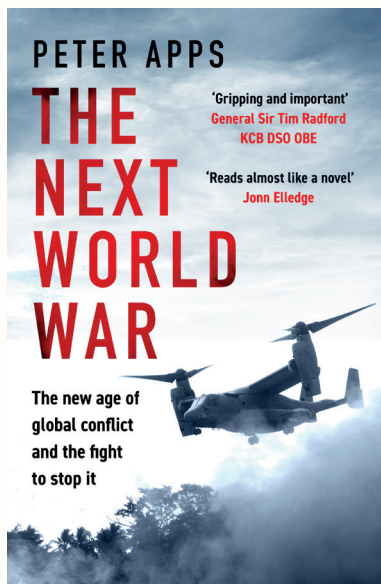
What is the most unusual or interesting fact or story you discovered in writing *Elemental*?

Roman augurs observed sacred chickens before making predictions. Whilst this seems a quaint superstition, the augurs may have been able to predict changing weather from the chickens' behaviour.

Which books would you love to see *Elemental* next to on someone's bookshelf?

The Rise and Fall of the Great Powers, *Prisoners of Geography*, *The Earth Transformed*, *Nomad Century*, *The Rise and Fall of the Neoliberal Order*.





9781035424856
29/01/2026 • £25
Wildfire • HB

Peter Apps is global defence commentator at Reuters, a British Army reservist and executive director of pop-up think tank the Project for Study of the 21st Century (PS21). Peter has reported from across the world as a Reuters correspondent and was appointed a columnist in 2016. He undertook reserve military training with both the British and US armies and more recently as a UK specialist army reservist, providing advice, analysis and training and serving two full-time tours of duty during the Covid-19 pandemic and Ukraine war.

The Next World War takes readers behind the scenes of the most dangerous era of international tensions since the end of the Cold War, as military forces prepare for potential large-scale combat on a scale unseen since 1945.

From the corridors of power in Washington, Whitehall, Moscow and Beijing to the new frontlines of conflict in Ukraine, Taiwan, cyberspace and even the far side of the moon, Peter Apps unflinchingly explores the fault lines where global peace is already starting to unravel.

Featuring the voices of the commanders, diplomats and technologists already shaping history, as well as the nervous conscripts and ordinary people directly caught up in events, *The Next World War* examines the real-world effects of this new era of global confrontation. For some – including millions of citizens told to stockpile food and water and prepare for potential mass disruption – it still may not feel entirely real. But for Russia, China and their growing 'axis of upheaval', today's conflicts represent a growing opportunity to reshape the world as they would like it – leading to potential disaster for the West if it cannot heed the warnings in time.

From the return of Cold War-style atomic threats to new forms of sabotage and 'hybrid warfare', the battle for global dominance is already firmly underway. *The Next World War* is the book you need to understand the precariousness of our current situation – and the battle to stop it escalating past the point of no return.

Could you give us the one-line pitch for *The Next World War*?

It is the book you need to understand why the current era is so risky – and the human stories behind the fight to stop a major global conflict.

What is the one key takeaway that you'd like readers to take from *The Next World War*?

A catastrophic war is not inevitable – but with so many moving pieces, we are likely entering the most dangerous period in human history.

What inspired you to write *The Next World War*, and why is it particularly relevant for the world now?

Watching the multiple crises of the 2020s come together, and the desire to put that story in its proper context of history, technology and human stories.

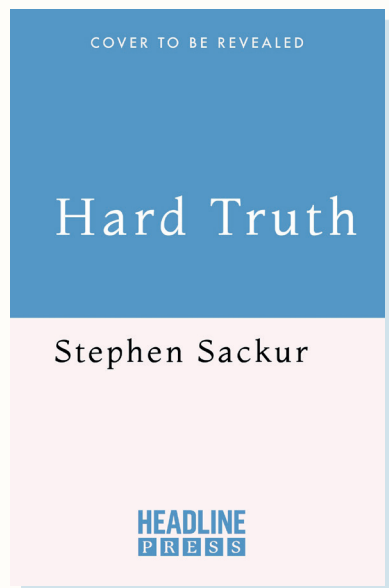
What is the most unusual or interesting fact or story you discovered in writing *The Next World War*?

The way in which so many of the current confrontations have their roots in the years just before and after the end of World War II – and the way in which the stories of Ukraine and Eastern Europe interact with those of the Pacific and Taiwan.

Which books would you love to see *The Next World War* next to on someone's bookshelf?

The works of Max Hastings, Ben Macintyre, Alice Roberts and Peter Frankopan.





9781035434329
08/10/2026 • £25
Headline Press • HB

Stephen Sackur joined the BBC as a graduate trainee and spent many years as a foreign correspondent, covering the 1989 revolutions and the fall of the Berlin Wall, and the first Gulf War. He was based in Cairo from 1992 to 1995, and in Jerusalem from 1995 to 1997. He then moved to Washington where he covered the 2000 election. He presented *HARDtalk* from 2005 to the final episode in March 2025. In June 2025 Stephen joined Times Radio as a regular presenter of *The Times at One*.

Stephen Sackur is one of the most respected and talented news reporters in the country. For nearly 20 years, as the lead presenter of the BBC's *HARDtalk*, he deployed a fearless, forensic style of questioning as the programme's inquisitor-in-chief. In *Hard Truth* he issues a rallying cry for the vital and continuing role of investigative journalism in holding the powerful to account.

From Daniel Ellsberg's exposé of the US government's Pentagon papers to Alexei Navalny's anti-corruption fight in Russia – via Daphne Caruna, who took on systemic corruption in Malta – *Hard Truth* highlights ten dramatic cases when brave journalists told truth to power, sometimes paying the ultimate price.

In a world turned toxic by disinformation, where lies are weaponised and the truth is targeted, independent journalists are increasingly on the frontline of the fight to save democracy. *Hard Truth* demonstrates that it is a fight that can still be won.

Could you give us the one-line pitch for *Hard Truth*.

Truth-telling journalists locked in a struggle with authoritarian politics and big tech - the outcome will shape our world.

What is the one key takeaway that you'd like readers to take from *Hard Truth*?

In a world of media manipulation and information chaos the fight for the truth involves not just journalists, but all of us as citizens. If we don't value the truth it loses its power.

What inspired you to write *Hard Truth*, and why is it particularly relevant for the world now?

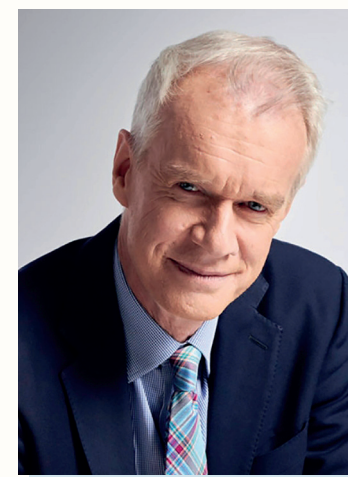
I've spent four decades travelling the world, trying to hold power to account. My own experience, and that of courageous colleagues tells me independent investigative journalism is under threat as never before, thanks to a repressive alliance of politics and technology.

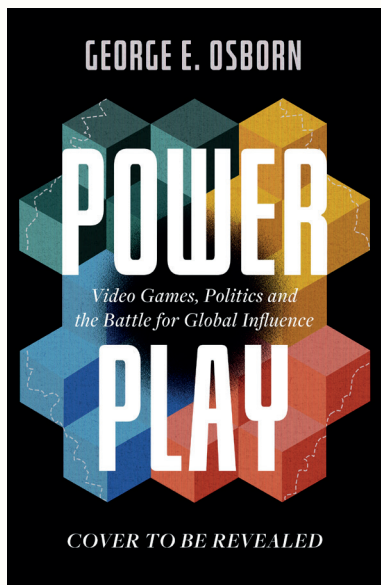
What is the most unusual or interesting fact or story you discovered in writing *Hard Truth*?

Governments have used all sorts of dirty tricks to intimidate and undermine investigative journalists, from fabricated sex tapes, to charges of tax dodging and the murder of pets. Perhaps the strangest involved allegations about a herd of pedigree goats. The threats are real. Too many journalists have ultimately been murdered for seeking the truth.

Which books would you love to see *Hard Truth* next to on someone's bookshelf?

Hannah Arendt's *The Origins of Totalitarianism*, Alexander Solzhenitsyn's *The Gulag Archipelago*, Evelyn Waugh's *Scoop*, Woodward and Bernstein's *All the President's Men* Ryszard Kapuscinski's *The Emperor: Downfall of an Autocrat*.





9781035423286
18/06/2026 • £25
Wildfire • HB

George E. Osborn is a leading expert on the video game industry with over 15 years' experience explaining games to the wider world. He has previously worked as Head of Campaigns and Communications at Ukie, the UK video games trade association, where he advised politicians, business leaders and the public on the industry and its political, economic and social impact. George has been featured across the media, including *The Guardian*, *Sky News*, *The New York Times*, BBC World Service, Politico and Gamesindustry.biz. He is the creator of the *Video Game Industry Memo* newsletter, and founder of video game consulting business Half-Space Consulting.

Power Play is the story of how the world's biggest entertainment medium transformed into a channel for influence that is changing the world around us.

Written by games industry expert George E. Osborn, *Power Play* explores how video games transformed from an entertainment product into an ecosystem that connects billions of people across the globe, creating a space ripe for influence.

And while democracies have underestimated the importance of games, authoritarians, extremists, and populists haven't. They are winning the battle for control over one of the world's most powerful spheres of influence.

From exploring why China has censored online games to explaining how toxic video game communities have transformed terror, *Power Play* explains how video games and the communities around them are being weaponised for political purposes.

Supported by the insight of dozens of world-leading academics, journalists, political officials, and industry experts, *Power Play* is the vital guide for understanding this new frontier for political influence, and what we need to do about it.

Could you give us the one-line pitch for *Power Play*?

Power Play explains how video games became a channel for political influence and how authoritarian governments, violent extremists and populists have controlled, co-opted or collaborated with the biggest entertainment medium in the world to achieve their goals.

What is the one key takeaway that you'd like readers to take from *Power Play*?

Video games are not anti-social. Instead, they've become the digital 'third spaces' where people hang out, talk and come up with ideas that shape our online discourse. This means they need to be viewed as spaces capable of changing the way we talk, think and see the world: a development that means they're capable of shaping our politics.

What inspired you to write *Power Play*, and why is it particularly relevant for the world now?

I wrote *Power Play* because people like Steve Bannon, Vladimir Putin and Mohammed bin Salman have harnessed video games to increase their power. This shows how inventively hostile actors are attacking democracy in digital spaces, raising questions of whether we understand the challenges we're facing – let alone meeting them.

What is the most unusual or interesting fact or story you discovered in writing *Power Play*?

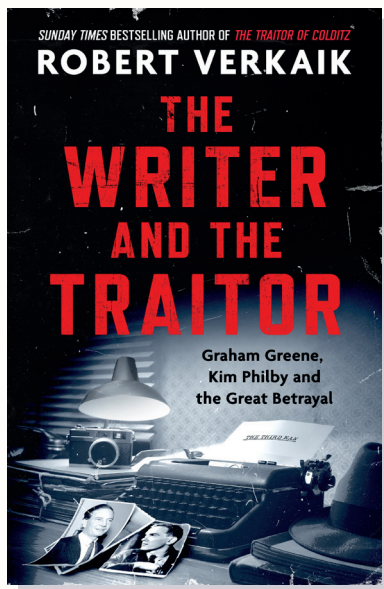
The only polling firm to successfully call the result of the US election, including the electoral vote tally, was the only firm using adverts in mobile games to recruit its polling sample.

Which books would you love to see *Power Play* next to on someone's bookshelf?

I was inspired by Chris Miller's *Chip War* and Tim Marshall's *Prisoners of Geography*, so I'd love to see it next to those two.



HISTORY



9781035418176
09/04/2026 • £22
Headline Welbeck Non-Fiction • HB

Robert Verkaik is an author and award-winning journalist. He was the Home Affairs Editor of the *Independent* and the Security Editor of the *Mail on Sunday*. He is the author of *Defiant: The Untold Story of the Battle of Britain*, *Posh Boys* and *Jihadi John: Making of a Terrorist*, as well as the *Sunday Times* bestseller *The Traitor of Colditz*. He is a non-practising barrister and lives in Surrey.

The friendship between Graham Greene and Kim Philby is one of the most mysterious of the twentieth century. Greene, the internationally lauded novelist who wrestled with the themes of faith and betrayal in his work. Philby, the British intelligence-officer-turned-spy for the Soviets, and one of the most reviled men of his era. The two men met as young MI6 officers in war-torn London, working together to defeat the Nazis.

But after Greene suddenly resigned just days before D-Day, questions started to arise. He turned back to literature, using his experience in the intelligence services as a backdrop for his novel *Our Man in Havana* and the screenplay of *The Third Man*. Lurking within the pages lay suspicions of his friend, with characters and plots echoing Philby's life. Was Philby the real 'third man'? Did Greene's work contain coded messages and warnings of betrayal to MI6?

In this revelatory book, bestselling author Robert Verkaik chronicles the relationship of these two giants of the 20th century, spanning the defeat of Nazism and the end of the Cold War, right up until Philby's death in 1988. This is more than just a riveting tale of espionage; it is the story of an unusual friendship that survived against all odds. Ultimately, *The Writer and the Traitor* explores the perplexing question that nobody yet has answered: why did Graham Greene remain loyal to Britain's most hated traitor?

Could you give us the one-line pitch for *The Writer and the Traitor*?

An exploration of the enigmatic relationship between one of Britain's greatest novelists and the Cold War's most famous traitor.

What is the one key takeaway that you'd like readers to take from *The Writer and the Traitor*?

That the relationship between Graham Greene and Kim Philby is as thrilling and intriguing, as any of Greene's novels. It begins as a human story of friendship, forged in the intelligence war against the Nazis and ends as a political game of espionage played out in the Cold War.

What inspired you to write *The Writer and the Traitor*, and why is it particularly relevant for the world now?

Greene is a compelling novelist and the most perceptive of writers. I was intrigued to find out how closely he worked with Kim Philby in the Second World War, and how his own loyalties were tested when he discovered Philby was a Russian double agent. The question of loyalty is being tested today in conflicts all over the world, especially Russia/Ukraine, Israel/Palestine. One person's traitor is another's freedom fighter.

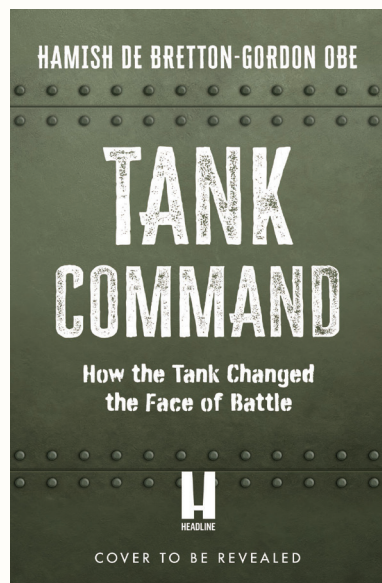
What is the most unusual or interesting fact or story you discovered in writing *The Writer and the Traitor*?

Throughout his life-long friendship and support for a traitor like Philby, Greene's loyalty to his writing trumped everything. While working in Sierra Leone, Greene betrayed another of his close intelligence colleagues in the name of national security. There is much more to Greene's motives than what he was prepared to put on public record.

Which books would you love to see *The Writer and the Traitor* next to on someone's bookshelf?

The Perfect Spy by John Le Carre and *The Odd Couple: The Curious Friendship Between Kingsley Amis and Philip Larkin* by Richard Bradford.





9781035437610
04/06/2026 • £22
Headline • HB

Hamish De Bretton-Gordon is one of the most operationally experienced chemical, biological radiological and nuclear (CBRN) practitioners in the world and has accrued thousands of hours on Chieftain, Challenger 1 and 2 Main Battle Tanks. His operational deployments have included the Gulf, Cyprus, Bosnia, Kosovo, Iraq, and Afghanistan. He was appointed OBE in 2005 for exceptional performance, and left the army in 2011 to establish SecureBio, a specialist security business covering CBRN counter terrorism. Hamish advises UK Government at the very highest level and frequently appears on the BBC (including R4 Today), Sky News, ITN, AJE, CBS News, Talk TV, and other global media as an expert commentator.

Who would have thought that steel boxes with guns would endure as the stalwart of the battlefield for over a hundred years? For all the new trickery and wizardry of the modern fight, the tank's ability to pack a huge punch at up to 3000 metres, protected by steel, ceramics and now, electronics, is still the most reliable and durable weapon in the military toolbox.

In this thrilling new book, former tank commander Hamish de Bretton-Gordon offers a unique and timely exploration of the evolution of the tank, on and off the battlefield. Written in close collaboration with the world-renowned Tank Museum, it brings the thrill of hardware together with the sweep of history, telling the tank's origin story on the battlefields of World War One, charting its primacy during World War Two, and analysing its critical role in modern warfare, whether in the Gulf (where Hamish served) or on the new Ukrainian and Russian front lines.

From the MARK IV at the battle of Cambrai to the Challenger 2 in Ukraine, discover the characters who sat at the helm of these iron chariots and what they saw, those who innovated the machine to continue the tank's prominence despite numerous attempts to write it off, and why it remains critical to success in battle even in today's era of drones and cyber warfare.

With thousands of hours commanding Chieftains, Challenger 1s, and Challenger 2s, Hamish is the leading authority on the subject, and *Tank Command* is an essential addition to any military history reader's bookshelf.

WE HAVE WAYS OF MAKING YOU TALK

World in Peril: New
Histories of World

Goalhanger Productions
with an introduction by
Al Murray & James



COVER TO BE REVEALED

9781472296504
23/04/2026 • £22
Headline • HB

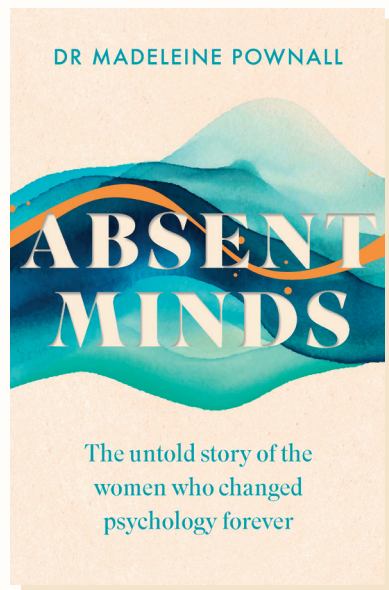
James Holland is an internationally acclaimed and award-winning historian, writer, and broadcaster. His works include fiction, *Ladybird Experts* and best-selling histories including most recently *The Savage Storm* and *Cassino '44*.

Al Murray's alter ego, *The Pub Landlord*, is one of the most recognizable and successful comic creations of the past twenty years, and he continues to fill arenas and theatres around the world. He is also the author of many successful books including *Watching War Films with My Dad* and *Command*.

From Alamein to Barbarossa, the war on China to Stalingrad, Al Murray and James Holland's *We Have Ways of Making You Talk* will capture readers with the most up to date and pioneering academic research on a host of WWII-related topics.

We Have Ways of Making You Talk will trace the darkest hours of the miracle that was Dunkirk, follow arctic convoys in the North Cape, consider the destruction of Hamburg, and unpick the only thing that ever really frightened Churchill. Like their hugely successful podcast, *We Have Ways of Making You Talk*, it will delve into the forgotten, hidden and little explained aspects of the war. *We Have Ways of Making You Talk* is the first book to tie-in with the podcast and will follow a number of the podcast's most successful series.

At once entertaining and illuminating, this is the perfect book for fans of World War II history.



9781035416882
07/05/2026 • £25
Headline Press • HB

Dr Madeleine Pownall, PhD, is a feminist social psychologist and Senior Lecturer in the School of Psychology at the University of Leeds, UK. She is the author of *A Feminist Companion to Social Psychology* (Open University Press, 2021) which has been described as 'Extremely lively and super-smart' that 'pings with the vibrancy and creativity of feminist critique' and has 'made feminist inspiration, analysis, and activism easily accessible to everyone studying social psychology'. This book was recently nominated for the British Psychological Society Book of the Year Award 2023. Dr Pownall regularly writes for popular audiences and is an internationally recognised feminist scholar.

According to one article, eighty per cent of psychology undergraduate students are women. The same article reports that eighty percent of clinical psychologists are also women.

But when we think about the history psychology, who springs to mind? Jung, Freud, Pavlov, Piaget. Where are the women?

What of Mary Whiton Calkins, who was never awarded a doctorate because she was a woman despite her contributions shaping contemporary psychology; or Mamie Phipps Clark, whose research went on to inform the court case that ruled racial segregation illegal in the US; and power couple Celia Kitinger and Sue Wilkinson who set up the international journal *Feminism and Psychology* and petitioned for the right for same-sex couples to marry in England.

Absent Minds rightly seals women's place in the history of psychology. Dr Madeleine Pownall's entertaining and empowering narrative will uncover lost legacies, documenting how women shaped the discipline and provided alternative, creative and more critical ways of thinking about the human experience.

Could you give us the one-line pitch for *Absent Minds*?

Absent Minds is a celebration of the women who have shaped the discipline of psychology, and yet whose contributions have been overlooked, ignored, or written out of history.

What is the one key takeaway that you'd like readers to take from *Absent Minds*?

There is much more to psychology than the flashy, headline-grabbing, pop-psychology nuggets that people are sold in self-help books. Psychology is a deeply human, messy, imperfect discipline that women have shaped.

What inspired you to write *Absent Minds*, and why is it particularly relevant for the world now?

We are living in an era where science denial, scepticism, and low trust in research is rampant. Some commentators are peddling the view that we should kick politics out of science, but this is not possible. Women will be harmed if we deny the relationship between politics and science. As *Absent Minds* documents, scientific credibility is wrapped up in gender dynamics, power and patriarchy, and it is on us to recognise this and be more critical consumers of science. Women have warned us about this in psychology's history, and it is time now to listen.

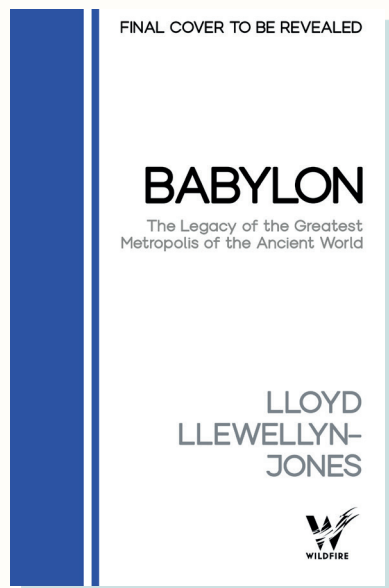
What is the most unusual or interesting fact or story you discovered in writing *Absent Minds*?

I love the story of Naomi Weisstein. In the 1960s, she wrote funny and spicy papers about how psychology has nothing useful to say about the experience of women, because women had been omitted from psychological research. She was also a stand-up comedian and in a feminist rock band, alongside her academic studies. I love her story so much because it really changed the story for women in psychology, and prompted women to start getting bold in their writing.

Which books would you love to see *Absent Minds* next to on someone's bookshelf?

Invisible Women by Caroline Criado Perez, *The Story of Art Without Men* by Katy Hessel, and *Unwell Women* by Elinor Cleghorn.





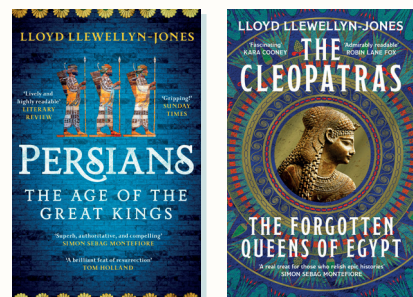
9781035416738
21/05/2026 • £25
Wildfire • HB

Lloyd Llewellyn-Jones is Professor of Ancient History at Cardiff University. He is a specialist in the histories and cultures of Near Eastern, Greek and Hellenistic antiquity and champions a global approach to the study of the ancient world. Lloyd has appeared on the BBC, Channel 4, Netflix, in *The Times* and other media outlets and in many popular podcasts. He is co-host of the Biblical Time Machine podcast and has worked closely with the British Museum on major exhibitions. His previous books include *The Cleopatras* and *Persians: The Age of the Great Kings*.

Babylon often appears more myth than history. Purportedly the site of the Hanging Gardens and the Tower of Babel, its infamous presence in the Bible has made it a byword for sinful decadence. But Babylon was a real place teeming with life, a bustling mega-city on the Euphrates where school teachers, artisans, priests, slaves, prostitutes and soldiers rubbed shoulders in maze-like streets and busy market places.

The city was home to some extraordinary rulers, from Hammurabi the great lawgiver to Nebuchadnezzar II, the conqueror-king, under whose reign the city glistened in gold and lapis lazuli.

In *Babylon*, Lloyd Llewellyn-Jones brings the city vividly to life, tracing its foundation through to its world domination, and subsequent decline, fall and ruin into dust. From ribald drinking songs to acerbic letters between rival kings, the extraordinary ancient sources help inform what is both a stunning work of scholarship and a fascinating evocation of a long-lost world.



Could you give us the one-line pitch for *Babylon*?

Before London, Paris and Rome, there was *Babylon* – the Mother of All Cities!

What is the one key takeaway that you'd like readers to take from *Babylon*?

The archaeological material that comes from the site of ancient Babylon shows us how a sophisticated civilization flourished long before the rise of Greece and Rome.

What inspired you to write *Babylon*, and why is it particularly relevant for the world now?

I've always loved Near Eastern history and I thought it would be interesting to immerse myself in the world of ancient Babylon which was, without question, the cultural hub of Mesopotamia. Our own time is deeply indebted to the laws, legends, myths, and literature of Babylon – some of which has been passed down into western culture through the Bible. It is from the Bible that we have some of our most enduring images: the Tower of Babel, the Rivers of Babylon and, of course, the Book of Revelations' unforgettable portrait of the Whore of Babylon.

What is the most unusual or interesting fact or story you discovered in writing *Babylon*?

I really enjoyed writing about daily life in the city. I particularly liked researching the taverns and hostels of the city – which were dodgy places, to be sure. I also became really fascinated by garbage: how did an ancient mega-city like Babylon stay clean and free of disease?

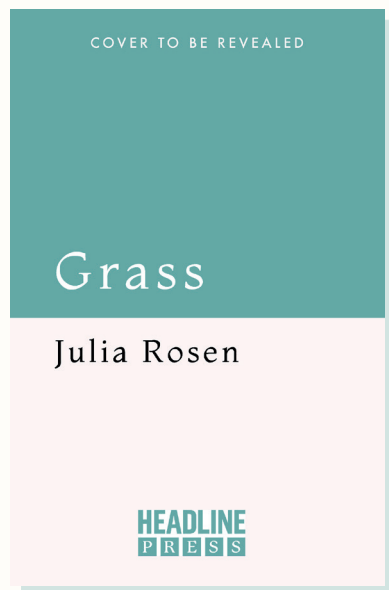
Which books would you love to see *Babylon* next to on someone's bookshelf?

I'd like to see it next to *Weavers, Scribes, and Kings: A New History of the Ancient Near East* by Amanda Podany. I really admire her work, and this particular book is so beautifully and vividly written.

I'd also like to see it next to *Ancient Near East c. 3000-330 BC*, a two-volume work by the late Amelie Kuhrt. Finally, there's William Drew's book dealing with Babylon in Hollywood cinema: *D. W. Griffith's "Intolerance" - Its Genesis and Its Vision*.



SCIENCE AND BIG IDEAS



9781035407866
19/05/2026 • £25
Headline Press • HB

Julia Rosen has spent her nearly decade long career as a journalist writing about our relationship with the natural world, for publications such as *The New York Times*, *The Atlantic*, *National Geographic* and *The Los Angeles Times*. Her writing is award-winning; several stories have been anthologized in the Best American Science and Nature Writing, including features for *The Atlantic* on phosphorus and invasive earthworms. One of her features on earthworms was the most-read science story published by *The Atlantic* in 2020.

The story of grass is bigger than grass itself; it is the story of us and our place in the natural world. From creeping turf and towering bamboo, to rolling meadows, vast savannas and fields of wheat, grass is all around us. Yet despite its ubiquity, hardly any of us pay it much mind as we trample it underfoot every day. But what is perhaps the most overlooked plant is in fact one of the most remarkable, and our casual dismissal of it belies a much deeper, more complicated relationship that stretches back to the roots of our own species.

In *Grass* Julia Rosen shows not only how this extraordinary plant exploded from near ecological obscurity to spread across the planet, reshaping the landscape and producing new ecosystems in its wake, but how its rise to dominance enabled our own.

Could you give us the one-line pitch for *Grass*?

Grass uses a familiar but overlooked plant to probe our fraught relationship to nature, and to explore ways of righting it.

What is the one key takeaway that you'd like readers to take from *Grass*?

I want people to understand that, despite the stories we like to tell, we have never been separate from and in control of nature. We are part of the natural world and have an important role to play. Grass can help us find it.

What inspired you to write *Grass*, and why is it particularly relevant for the world now?

I wrote this book because of the stories that grass has to tell. In this humble plant, we can see the major narratives that have shaped Western society's relationship to nature, and how these stories have gotten us into trouble.

Fortunately, grass can also show us more accurate and more hopeful stories about our place in the world, which we need more than ever. It offers ways to get unstuck, and to move forward even in a messy reality.

What is the most unusual or interesting fact or story you discovered in writing *Grass*?

Can I share two? The first is that more than 50% of the human diet comes from grasses like wheat, corn, and rice, and much of the remainder comes from the meat and milk of grass-eating animals. It gives the phrase "all flesh is grass" new meaning!

The second amazing tidbit is that there can be more than 20 miles of grass roots in just the top four inches of a square yard of prairie soil. Which is just to say, there is so much more to grass than meets the eye.

Which books would you love to see *Grass* next to on someone's bookshelf?

Braiding Sweetgrass. *The Light Eaters*. *An Immense World*. *Entangled Life*. *Salt*.





9781035417469
26/02/2026 • £22
Wildfire • HB

Oliver Sweet is one of the world's leading business anthropologists, who educates companies and government on how to change consumer and citizen behaviour through analysing culture. He has run the Ethnography Centre of Excellence at Ipsos for the last eighteen years, helping companies like IKEA, Google, Coke and the Gates Foundation design better products and services. Spanning thirty-five countries around the world, his work highlights how the hidden rules in culture affect our lives, in such areas as public health, sustainability, product innovation and brand development.

Oliver Sweet is one of the world's leading business anthropologists. He works with brands like Coke, Ikea, Google and Dyson, as well as local councils and national governments, to reveal the secrets behind our decision making.

Why do we do what we do? We might think it's our unique personality and individual differences that guide our choices, but more often than not, it's actually culture shaping our behaviour. From the ways we bring up children to the products we buy, the culture we live in creates who we are.

In *The Rules That Make Us*, business anthropologist Oliver Sweet reveals the secrets to successful people-watching and how we can better understand consumers, voters and our relationships. His decades-long, trailblazing work uses cultural insights to help businesses, governments and NGOs achieve their goals – whether he's working with the Gates Foundation to encourage South African men to get HIV tests, helping a pet food company break into a new market in Brazil, or researching why 'nudge' techniques often backfire.

Drawing on research conducted in thirty-five countries, Sweet maps culture's hidden rules: how they govern our behaviour, create our assumptions, even how they help us predict the future. *The Rules that Make Us* gives us a model for thinking about culture that reveals a new way of understanding our families, colleagues, customers and ourselves.

Could you give us the one-line pitch for *The Rules That Make Us*?

The Rules That Make Us reveals the hidden cultural codes that shape how we act, think, believe and buy, showing that our choices aren't just psychological, they're profoundly cultural.

What is the one key takeaway that you'd like readers to take from *The Rules That Make Us*?

The book's central insight is that culture is the invisible force guiding our daily behaviour. By learning to 'see' these rules – structured around identity, community and belief systems – we can better understand ourselves, others, and the societies we build.

What inspired you to write *The Rules That Make Us*, and why is it particularly relevant for the world now?

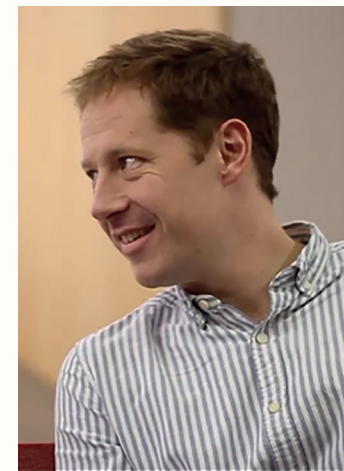
After years working as a business anthropologist, I noticed that while psychology explains what's inside our heads, anthropology explains the world we live in. In an age of polarisation, culture wars and hyper-individualism, we need to rebalance the conversation to see how collective meaning, not just personal motivation, drives change.

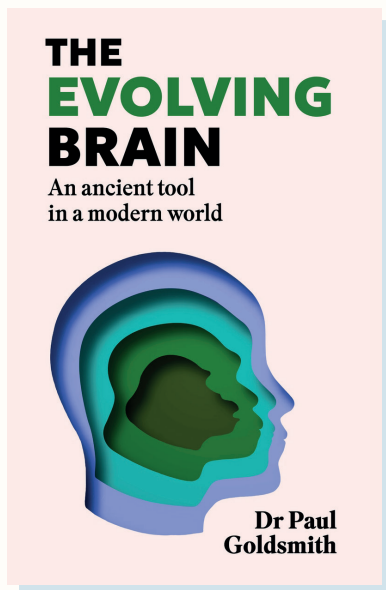
What is the most unusual or interesting fact or story you discovered in writing *The Rules That Make Us*?

A Shanghai taxi driver using voice notes on WeChat taught me more about cultural difference than any theory could – it's the same technology used in radically different ways because of different cultural rules of communication.

Which books would you love to see *The Rules That Make Us* next to on someone's bookshelf?

I'd love to see *The Rules That Make Us* alongside *Thinking, Fast and Slow* by Daniel Kahneman, *The Tipping Point* by Malcolm Gladwell, and *Anthro-Vision* by Gillian Tett, all of which have changed how we see the world.





9781035426461
12/02/2026 • £22
Wildfire • HB

Dr Paul Goldsmith is an evolutionary neuroscientist and practising neurologist. He has a triple first in natural sciences from the University of Cambridge and a clinical scholarship from the University of Oxford. He undertook postgraduate medical training in Oxford, Cambridge and at the National Hospital for Neurology in London, followed by a Ph.D. in developmental neuroscience at the University of Cambridge, leading to an interest in evolutionary medicine. He is a visiting professor at Imperial College London in the Institute of Global Health Innovation.

The modern world throws a lot at us – relationships, careers, social media, the list goes on. It can often feel like too much for our brains to handle.

In *The Evolving Brain*, evolutionary neuroscientist Dr Paul Goldsmith reveals the reason why we feel this way: we're using an ancient tool to navigate the complexities of our modern lives.

Our brains evolved to help us survive the environment of millions of years ago. Yet the world around us has dramatically changed, faster than our brains could ever hope to. Many of the issues we face in our daily lives stem from this mismatch.

It's why so many of us struggle with loneliness; why we apply so much importance to our job title, or the size of our house; and why our brains crave the validation of social media likes. It explains how advertising is able to identify and shape our preferences; why we give up so easily when faced with difficult tasks; and why our brains struggle to differentiate between physical and emotional threat. How can we possibly overcome this many limitations to our brain's hardware?

In *The Evolving Brain*, Dr Goldsmith uses the latest neuroscience, along with case studies from his neurology practice, to equip readers with a greater understanding of how and why our brain functions in this way, and provide actionable insights into how we can optimise the use of our ancient brain to live happier and healthier lives in the modern world.

Could you give us the one-line pitch for *The Evolving Brain*?

A neurologist reveals how the mismatch between our ancient brain and the modern world drives our daily struggles, and provides a practical guide for thriving with the mind we inherited.

What is the one key takeaway that you'd like readers to take from *The Evolving Brain*?

That sadness, stress and anxiety aren't personal failings, but the misfiring of ancient survival tools in a world they weren't built for.

What inspired you to write *The Evolving Brain*, and why is it particularly relevant for the world now?

Years of listening to patients convinced me that modern life overwhelms systems shaped for the savannah. The book brings together clinical stories with evolutionary neuroscience to explain why we think, feel and act as we do – and how understanding that design can help us live better today.

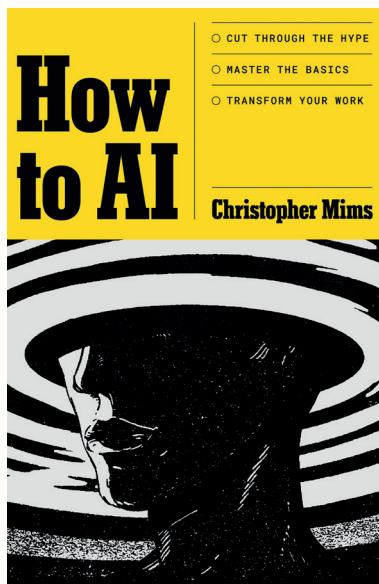
What is the most unusual or interesting fact or story you discovered in writing *The Evolving Brain*?

That our brains evolved to reward the pursuit of goals, not the achievement. It's why winning often feels oddly flat, and why endless striving is built into us.

Which books would you love to see *The Evolving Brain* next to on someone's bookshelf?

The Evolving Brain builds on the sweeping perspective of Yuval Noah Harari's *Sapiens*, offering the biological explanation, while adding clinical vignettes similar to Oliver Sacks' *The Man Who Mistook His Wife for a Hat*. *The Evolving Brain* traces the thread between these two, from our wonder at how it all began to our worries about how it will end.





9781035441013
27/01/2025 • £22
Headline Press • HB

Christopher Mims is a columnist who writes about technology for *The Wall Street Journal*. He has written about bidets, brain implants, the cult of the founder, the history of technology, innovation, venture capital, robotics, batteries, energy, materials science, wireless communications, AI, data science, telepresence, microchips, logistics, IT, 3D printing, and autonomous boats, trucks, cars, drones, and flying taxis. Mims joined the *Journal* from *Quartz*, where he also covered technology, and is the author of *Arriving Today*.

AI is nothing to be afraid of.

After all, AI is merely software.

It's great at some things and (at least right now) terrible at others. But for workers who take time to experiment with AI and develop expertise, AI will make them more productive and more creative, saving them time, giving them job security, and boosting their income.

In *How to AI*, Wall Street Journal columnist Christopher Mims introduces readers to people just like them who are at the forefront of using AI in the world of work. Imagine a freelance lawyer who suddenly has a whip-smart assistant to help her nail every deposition. Or a family-run construction company whose new software tool is automating construction bids that used to eat up hundreds of hours.

But even as half a billion people around the world have leapt at the chance to use ChatGPT and other tools, millions of us have stayed on the sidelines. Are you one of them? Maybe you feel you should be using AI tools, but you don't know where to begin. Or maybe you love AI but find yourself struggling to get your co-workers or employees on board. In *How to AI*, Mims teaches readers twenty-four simple but eye-opening "laws" of AI and how we should approach it.

Animated by the wit and brilliant explanatory power that have earned Mims's *Wall Street Journal* columns a devoted following, *How to AI* will prepare readers to become a part of the AI revolution – and, most importantly, arm them with the tools to make it work for them.

Could you give us the one-line pitch for *How to AI*?

The AI-skeptic's guide to AI.

What is the one key takeaway that you'd like readers to take from *How to AI*?

AI is more useful than you realize and less useful than you have been told.

What inspired you to write *How to AI*, and why is it particularly relevant for the world now?

AI hype has deranged people's expectations for what this technology can deliver. The torrent of misinformation about it, from both boosters and detractors, is simultaneously obscuring its limitations and concealing its abilities. If you take the time to absorb some straightforward mental models about how AI works, you can become your family's/company's/group chat's Yoda of using it to get stuff done.

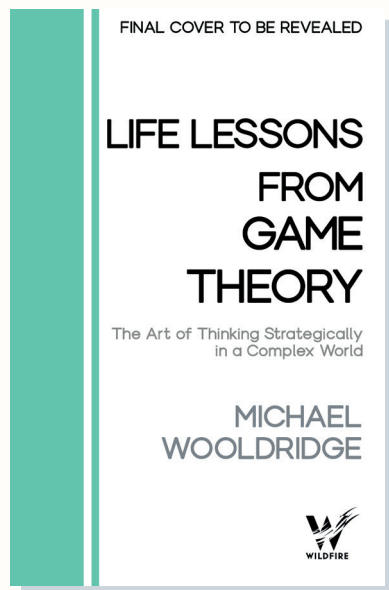
What is the most unusual or interesting fact or story you discovered in writing *How to AI*?

The first artificial neural network ever constructed was the delightfully-named Perceptron, and it debuted in 1960. It still exists, and is in the collection of the National Museum of American History.

Which books would you love to see *How to AI* next to on someone's bookshelf?

I would love to see it sandwiched between *Co-Intelligence* by Ethan Mollick and *Artificial Intelligence: A Guide for Thinking Humans* by Melanie Mitchell.





9781035407408
09/04/2026 • £25
Wildfire • HB

Michael Wooldridge is a Professor of Artificial Intelligence at the University of Oxford, where he uses game theory to understand how to build AI agents that can cooperate with each other. He has won national and international awards for research, science communication and scientific leadership. He presented the Royal Institution Christmas Lectures in 2023 and is the author of *Artificial Intelligence*, part of the Ladybird Expert series, and *The Road to Conscious Machines*.

Most of us have some idea about game theory. Concepts like zero-sum games and the prisoner's dilemma crop up in films, novels and casual conversation, often as shorthand for cut-throat competition or inevitable betrayal. But game theory, the science behind these ideas, is widely misunderstood. All too often it's seen solely as the science of conflict and greed. In fact, this field has a lot to teach us about how to make a better world. It shows us just what it takes to enable cooperation and mutual benefit.

This essential primer presents twenty one 'life lessons from game theory', which illustrate the key ideas in the field, and which are packed with real world examples: from overfishing in the Atlantic; to the Cuban Missile Crisis; to security measures at international airports; to advertising wars between major brands. This is a hopeful and practical book that highlights the value of game theory and provides a course correction for its integration into the real world.

Could you give us the one-line pitch for *Life Lessons from Game Theory*?

Understanding incentives and strategic reasoning helps us understand why our world is the way it is – and just what it takes to make it better.

What is the one key takeaway that you'd like readers to take from *Life Lessons from Game Theory*?

Game theory is not about greed and selfishness in the everyday sense: it copes equally well with saints and sinners. If we want to build a good society that will actually survive, then it must take account of the preferences we all have, and the incentives we are provided with.

What inspired you to write *Life Lessons from Game Theory*, and why is it particularly relevant for the world now?

I use game theory in my research, and have taught it for a decade. I find students are fascinated by it, in a way that is unlike any other subject I have ever taught. But there are so many misconceptions about the subject, which get in the way of understanding what it is actually about, and why it is important. I want to try to dispel these, and to show how game theory thinks about questions like fairness and justice and the possibilities for a perfect democracy.

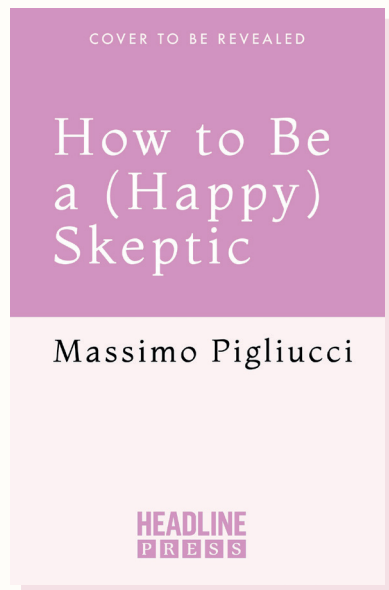
What is the most unusual or interesting fact or story you discovered in writing *Life Lessons from Game Theory*?

In the year following the death of Emperor Commodus in classical Rome (the evil emperor played by Joaquin Phoenix in the movie *Gladiator*), the title of emperor was actually auctioned off to the highest bidder. Sadly for the winner, he failed to pay up and only lasted a few weeks in the role. A lesson for us all.

Which books would you love to see *Life Lessons from Game Theory* next to on someone's bookshelf?

I would be delighted and honoured to see my book between Richard Dawkins *Selfish Gene* (a classic of science communication) and Robert Axelrod's *Evolution of Cooperation*.





9781035424023
04/06/2026 • £16.99
Headline Press • HB

Massimo Pigliucci is the K. D. Irani Professor of Philosophy at the City College of New York. He has written for publications such as the *New York Times*, the *Washington Post*, the *Wall Street Journal*, *Philosophy Now*, and *The Philosopher's Magazine*, among others. He is the author or editor of 16 books, including *How to Be a Stoic: Using Ancient Philosophy to Live a Modern Life*.

Updating ancient philosophy with modern cognitive and social science, a leading philosopher reveals how a skeptical approach is the perfect guide to a good life.

The ancient Greeks and Romans devised an approach to life based on the notion that we don't know as much as we think we do, and that adjusting our beliefs to the evidence while keeping in mind that we could be wrong about things is the path to a happy and meaningful life and a just society.

In *How to Be a (Happy) Skeptic*, philosopher and scientist Massimo Pigliucci adopts as his guide the ancient Roman public advocate, orator, statesman and philosopher Marcus Tullius Cicero to reveal the benefits of cultivating curiosity and doubt in the pursuit of knowledge throughout our life.

Following Cicero's life and works, Pigliucci explores the foundations for a good life, from how to formulate our values to how to nurture friendships, from how to be a good citizen and fight for social justice to how to handle grief, pain and even death - all the while setting this ancient wisdom in the context of modern knowledge.

Could you give us the one-line pitch for *How to Be a (Happy) Skeptic*?

The wise are happy because they adjust their beliefs to the evidence, which is the whole point of being a skeptic.

What is the one key takeaway that you'd like readers to take from *How to Be a (Happy) Skeptic*?

Skepticism is not about arrogantly disbelieving everything, it is about living a good life through continued inquiry and open-mindedness.

What inspired you to write *How to Be a (Happy) Skeptic*, and why is it particularly relevant for the world now?

The more I read Cicero the more I couldn't help myself admiring this brilliant public advocate, courageous statesman, and subtle philosopher. His ideas are so relevant today because we live in a time of dramatic social and political change similar to his own, so we can learn much from how he handled the challenges and setbacks in his own life.

What is the most unusual or interesting fact or story you discovered in writing *How to Be a (Happy) Skeptic*?

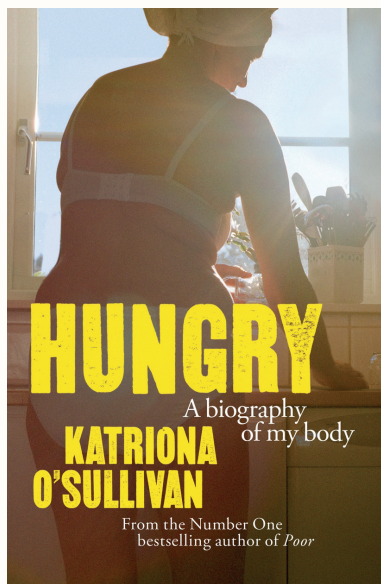
I did not expect to learn about the enormous value that Cicero put on his family and friends. He deeply mourned the death of his daughter Tullia and kept a lifelong correspondence with his best friend, Atticus. Both relationships should be of inspiration to us all.

Which books would you love to see *How to Be a (Happy) Skeptic* next to on someone's bookshelf?

Carl Sagan's *The Demon-Haunted World*, a modern classic of scientific skepticism, which famously introduced the world to the very handy "baloney detection kit." Cicero would be proud.



SCIENCE AND BIG IDEAS



9781035427772
23/04/2026 • £18.99
Wildfire • HB

Dr Katriona O'Sullivan is a professor of psychology and the bestselling author of *Poor*, winner of Biography of the Year and Newcomer of the Year at the Irish Book Awards. A regular commentator on the BBC and across Irish and international media, she has spoken at Westminster, the UN and UNESCO. Born in Coventry to Irish parents, her early life was marked by poverty, addiction, teenage pregnancy and homelessness. In 1998 she moved to Dublin, where she entered Trinity College through the access programme and went on to earn a PhD in psychology. She's now a professor at Maynooth University.

Hungry is the powerful new memoir from Number One bestselling author Katriona O'Sullivan – a raw, courageous exploration of survival, identity and the lifelong search for self-acceptance.

Raised in a home marked by poverty, addiction and abuse, Katriona defied the odds: from teenage motherhood struggling with her own addictions to becoming a university professor and successful author. But beneath the achievements lay a more private struggle – with her body, her worth, and the unrelenting drive to be enough.

In this fiercely honest memoir, she interrogates how trauma, class and gender shape the way women see themselves – and how society teaches them to measure their value

Told with stunning courage and vulnerability, *Hungry* is both a personal reckoning and a powerful reclaiming of body, voice and self. It is one woman's story – and a rallying cry for every woman who has ever felt she had to shrink to survive.

Could you give us the one-line pitch for *Hungry*?

A fierce, funny and unflinching memoir of class, body and belonging – *Hungry* is about striving to fit in, starving for love and learning to feed yourself.

What is the one key takeaway that you'd like readers to take from *Hungry*?

In a world which teaches poor women that their worth is tied to their body, their shape and their sexual attractiveness – it really is possible to feed yourself and be happy!

What inspired you to write *Hungry*, and why is it particularly relevant for the world now?

Hungry is a book about what happens when hunger becomes pathological.

I wrote *Hungry* now because I wanted to tell the truth about what it means to grow up as a poor, traumatised woman in a world that constantly tells you to be less; tells you to shrink your body, your voice, your ambition, your hunger. These messages seep into your bones, and *Hungry* is about the lifelong work of unlearning them.

Hungry is the story of how gender, trauma and social class intersect, driving some women to seek solutions to their psychological hunger through gastric surgeries, extreme diets and unending, unfulfilling relationships. *Hungry* matters now because so many of us are exhausted from trying to fit in – into jobs, into relationships, into jeans – when what we really need is to feel full. This book is about finding the courage to feed myself in a world that benefits from my hunger.

What is the most unusual or interesting fact or story you discovered in writing *Hungry*?

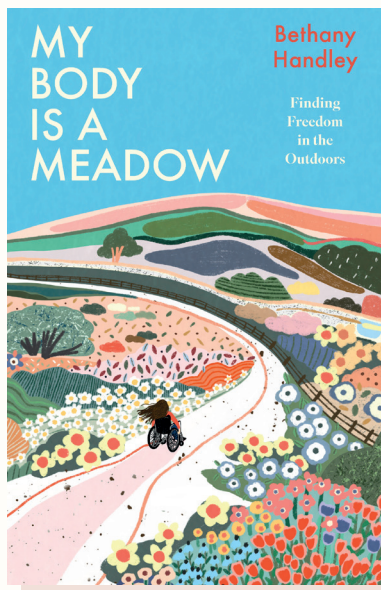
I discovered that I do not have to count every step or every heartbeat for exercise to be meaningful or fun. Before writing *Hungry*, I had no real idea of how much I had commodified exercise. How losing weight or staying at a certain weight had become something to 'do', not enjoy! Through writing about my love of sport and the joy my body felt through sport, I have stopped counting. The watch is off! I no longer walk around with the motto 'get your steps in' driving me.

I discovered that how my mother viewed her body was an exact replica of how I viewed my body; that watching her in the mirror, loving and hating her body, became a template for my own reflection. I hadn't made this connection before writing *Hungry*, and in writing about my mother's relationship with her body, I was able to see my own more clearly.

Which books would you love to see *Hungry* next to on someone's bookshelf?

I'd love to see *Hungry* sitting beside books that tell the truth about class, womanhood and survival – stories that make you feel seen. Maybe my own book, *Poor*, alongside *I Know Why the Caged Bird Sings* by Maya Angelou, *Educated* by Tara Westover and *Lowborn* by Kerry Hudson.





9781035427505
07/05/2026 • £20
Headline Press • HB

Bethany Handley is an award-winning writer, poet and disability activist from South Wales. Named one of the UK's ten most influential disabled people in politics, law, and media by the Shaw Trust 2024, she campaigns for disability rights and better access to nature. An ambassador for Country Living's Access for All, Wales Coast Path, and Ramblers Cymru, her debut poetry pamphlet *Cling Film* was published by Seren in 2025. Bethany co-edited *Beyond / Tu Hwnt*, a ground-breaking bilingual anthology of Welsh Deaf and disabled writers. Her work has been featured by BBC One, BBC Radio 1, BBC Radio 4, the Poetry Foundation, *Country Living*, the *Guardian* and more.

Next spring, the meadow will burst into rhythm again. My body is blooming too adopt the gentle cycle of flowering, resting and emerging. For now, I am content breathing as one with the meadow.

Today, nearly one in four people are Disabled in the UK. Public rights of way are blocked in 32,000 places across England and Wales. *My Body is a Meadow* writes into this troubling landscape. Passionate and political, it delivers a galvanising call for us to rethink how we live among nature and each other. Lyrical and personal, Bethany Handley invites readers to wheel alongside her as she explores ableism, climate justice and what nature means to her.

On this journey, we discover the feral boar of the Forest of Dean, one of the first places in Britain to industrialise; how the metal and rubber of a wheelchair can become just as much a part of your body as skin and bone; why swifts rarely land and how maps tell a story of exclusion. Unearthing parallels between land ownership and privatised healthcare, loss of biodiversity and social marginalisation, *My Body is a Meadow* explores the lessons nature can teach us about inclusion and interdependence. This is a rallying cry for us to stop gatekeeping nature and work together to make it open to everyone.

Could you give us the one-line pitch for *My Body is a Meadow*?

Newly paralysed, I journey across Britain and discover ten bodies of nature being disabled by climate injustice, sparking an urgent realisation that the systems disabling me and the planet are one and the same and wheeling in nature is a radical act of liberation.

What is the one key takeaway that you'd like readers to take from *My Body is a Meadow*?

Nature is for everybody, so why gatekeep access? In nature, every being is interdependent, so why pretend we aren't, too?

What inspired you to write *My Body is a Meadow*, and why is it particularly relevant for the world now?

On becoming a wheelchair user, I found myself padlocked out of many green and blue spaces. Amid a poly-crisis where species are disabled at alarming rates and disabled people are threatened, access to nature has never been more important.

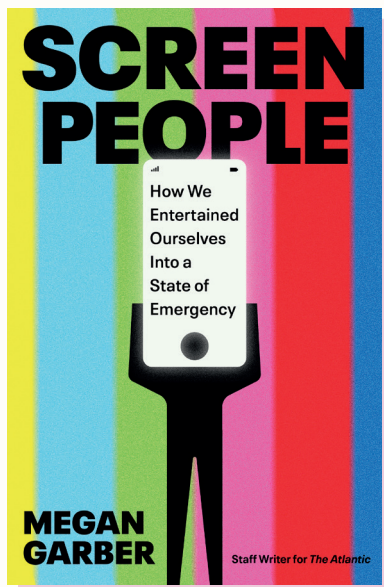
What is the most unusual or interesting fact or story you discovered in writing *My Body is a Meadow*?

Limpets' teeth are the world's strongest known biological material!

Which books would you love to see *My Body is a Meadow* next to on someone's bookshelf?

Noreen Masud's *A Flat Place* and Amy Liptrot's *The Outrun*.





9781035430451
21/04/2026 • £22
Wildfire • HB

Megan Garber is a staff writer at *The Atlantic*. She is the recipient of a Mirror Award for her writing about the media and a fellowship from the New America Foundation, and she previously worked as a reporter for the Nieman Journalism Lab, as well as a critic for the Columbia Journalism Review. At *The Atlantic*, she writes about the intersection of politics and culture (which often, but not always, means that she writes about reality TV). She is the author of *On Misdirection: Magic, Mayhem, American Politics*. Megan lives in Washington, DC.

From America's reality-TV-star-cum-ex-president to our expertly curated Instagram feeds, it's never been less clear what's real and what's been simply fabricated for our entertainment.

Screen People is a deep dive into what happens when we cede our reality to spectacle. Garber explains how the internet-inflected culture of the present moment conditions us, every day, to see each other less as people than as characters in an ongoing show, and how some of our most chronic and harmful social conditions – loneliness, depression, mistrust, misinformation, cynicism – stem from our demand for diversion.

In ten chapters, each themed around an element of stagecraft – from 'The Producers', who edit our reality, to 'The Props', the strangers we turn into objects of our amusement, all the way through to 'the Haters', the worshipful QAnon-types who expect the prophecies of their anonymous leader to play out on live TV – Garber builds toward an argument as urgent as it is ironic: our fun is quickly becoming our emergency. And we can't understand our politics without first understanding our culture.

Part critical investigation, part manifesto, part fan's diary, *Screen People* will be an eye-opening journey into the cultural underbelly of our present malaise.

Could you give us the one-line pitch for *Screen People*?

In the age of the internet, all the world's a stage is no longer a metaphor. It is a way of life.

What is the one key takeaway that you'd like readers to take from *Screen People*?

Some of our most entrenched cultural and political problems – among them loneliness, mistrust, misinformation, violence and extremism – stem from a basic fact of digital architecture: On the internet, objectification is the price of admission.

What inspired you to write *Screen People* and why is it particularly relevant for the world now?

In my daily work as a journalist, I kept wishing I had better ways to explain the consequences of life on the internet. The book rose from that desire – and from my belief that articulating problems is the first step in solving them.

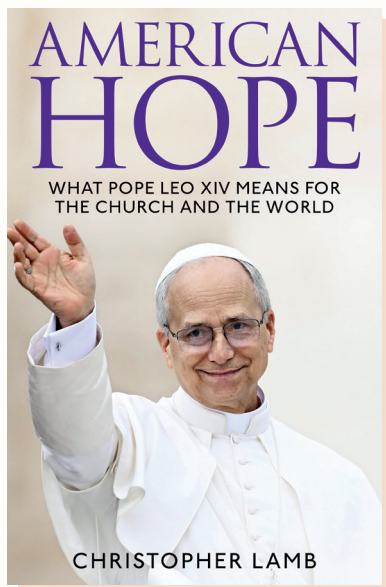
What is the most unusual or interesting fact or story you discovered in writing *Screen People*?

Here's one tidbit: The Stanford Prison Experiment, one of psychology's most (in)famous, was later revealed to be compromised – in part by the film *Cool Hand Luke*.

Which books would you love to see *Screen People* next to on someone's bookshelf?

Some fantasy shelfmates: Postman's *Amusing Ourselves to Death*; McLuhan's *Understanding Media*; Sontag's *On Photography*.





9781035440573
26/03/2026 • £25
Headline Press • HB

Christopher Lamb is CNN's Vatican correspondent who covered the funeral of Pope Francis and the conclave that elected Pope Leo XIV. He has been a journalist for two decades, starting as a reporter for the *Daily Telegraph* where he worked on the newspaper's diary column, a role that tasked him with breaking stories from the world of politics, showbusiness, royalty and the arts. As a Vatican reporter, he seeks to combine journalistic instincts with his understanding of theology and religion.

In the time it took to utter his name, Robert Prevost went from being a relatively unknown cardinal to one of the most famous people in the world. But who is this soft-spoken American who assumes the role of pope at a time of extraordinary global turbulence?

In electing Leo XIV, the College of Cardinals broke with conventional wisdom that the Catholic Church could never be led by an American. In *American Hope* CNN Vatican correspondent Christopher Lamb explores what the election of Pope Leo – a peacemaker figure and determined reformer – means not just for the Catholic Church but for the world. Setting his role in the context of previous Popes who have had a powerful influence on global events, Lamb provides insight to the themes that will dominate Leo's papacy – from providing a spiritual counterweight to Donald Trump and a challenge to MAGA populism, to giving greater roles to women in the Catholic Church.

Leo takes charge at a moment of renewed interest in Catholicism amongst Gen Z and an ongoing battle between conservatives and progressives within the church, sparked by Pope Francis' reforms. The first US-born Pope is set to make a deep impact on the church at a transformative moment in its history, and present a gentle, but firm, message to the world's most powerful leaders.

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