



RANSOM'S VOICE

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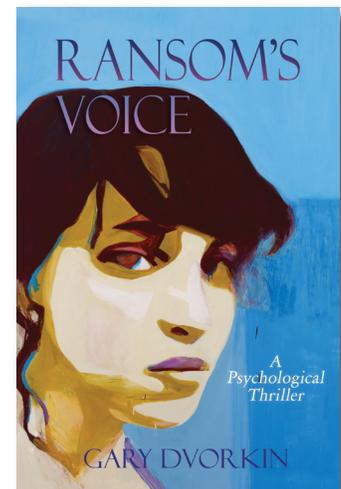
Debut Author Gary Dvorkin Paints a Descriptively Dangerous Portrait of a Young Woman Caught in the Maze of Institutional Insanity

Brown Books Releases *Ransom's Voice*, A Psychological Thriller by Gary Dvorkin

Dallas, Texas—(February 23, 2016) When Gary Dvorkin puts his mind to something, it happens intensely. This Canadian neurologist-turned-fiction-author has a powerful and raw way with words, engaging the reader on a visceral level in his dramatic storytelling. *Ransom's Voice* (Brown Books Publishing Group) is a psychological thriller that reads on the page much like the genius creativity of “master of suspense” filmmaker Alfred Hitchcock. There is a flair for narrative, with an uncanny ear for dialogue. Information at times is excruciatingly withheld from both the characters and the reader. The emotions are engaged. The reader asks, “What is going to happen to this woman? How is she going to survive?”

Dvorkin's main character, Dominique Stein, is a young, beautiful Jewish woman. Her sanity is overly dependent on external cues: she's chameleon-like. It all explodes. Dvorkin reveals the plot: “Dominique Stein desperately searches to find her way back inside that cozy bubble of sanity she had constructed. Lost, her bearings off and wobbly, her instincts are not functioning. Horrific crimes are committed. Not everyone survives. Dominique is found not guilty by virtue of temporary insanity and sent to a psychiatric prison for women. There she is caught between two polar opposite psychiatrists; Dr. Haddad seems to be kind and reassuring, while Dr. du Chevre is manic and powerful. He offers Dominique the quicker route out. But she must agree to be the subject for his odd research. Dominique has to navigate her way out of this maze of institutional insanity.”

The reader asks which shrink is telling her the truth—or are they both lying to her, manipulating her for their own strange motives? Dominique is caught in a complex psychological web of confusion while trying to survive the random explosive violence of a women's prison.



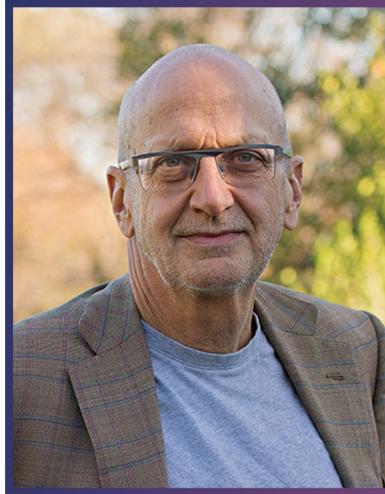
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Title: *Ransom's Voice* | Author: Gary Dvorkin
Fiction/Thrillers/Psychological | ISBN: 978-1-61254-247-8
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MEET THE AUTHOR



GARY DVORKIN

Fiction author Gary Dvorkin began his professional career more than thirty years ago as a practicing neurologist based in Montréal, Canada. Brown Books Publishing Group introduces *Ransom's Voice* as his first novel.

He earned his medical degree at the University of Alberta. The author is married and the father of one adult daughter.



RANSOM'S VOICE

Q&A WITH GARY DVORKIN

1. **Is *Ransom's Voice* your debut book as a fiction writer? Why did you choose to write a psychological/crime thriller?**

Yes, it is my foray into fiction. The book rather wrote me, and I responded!

2. **Where did you get your inspiration for the main character, a beautiful, young, Jewish-American woman named Dominique Stein?**

Dominique simply appeared, auditioned for the role, and the deal was done.

3. **Is your book based on a true story or is it strictly fantasy? Did you put some of yourself into any of the book's characters?**

Ransom's Voice is strictly fiction. There is a little bit of me in most of the characters (but not all!), which is a bit frightening.

4. **Are you Canadian born and raised?**

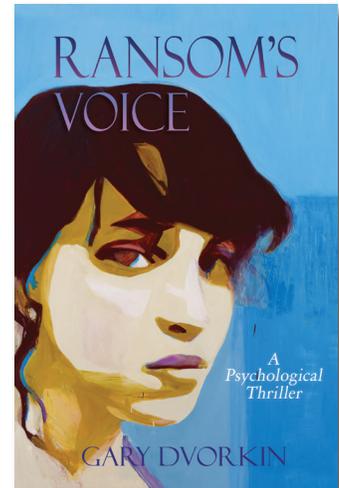
Yes, I was born and raised in Edmonton, Alberta. I currently live in Montréal, Québec, Canada.

5. **Did your upbringing or career as a neurologist influence the content of your book in any way?**

Not really. There are moments where my understanding of neuropsychiatry certainly helped, but it was never the main driving force of the narrative.

6. **Your descriptive novel is visually stimulating. Were you always a creative writer and aspiring screenwriter?**

I've always loved writing, and ideas for stories seemed to be demanding to be heard. For years I lived with that inner voice and was less than happy with myself for not just sitting down and pounding out a novel. I am grateful that this voice has now been dealt with!



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7. Who are your most admired authors and influencers?

Leo Tolstoy, Philip Roth, Tom Wolfe, Stephen King and Edward St Aubyn.

8. Is your narrative an analysis of psychiatry, as your two psychiatrist characters are polar opposites with different motives?

No. It is more an exploration of the spectrum of egos that one may encounter in the professional world of medicine, or anywhere for that matter.

9. What makes your book different than other psychological thrillers?

Well, how is this for starters? Dominique Stein is beautiful, young, and Jewish. Her sanity is overly dependent on external cues: chameleon-like. It all explodes. She desperately searches to find her way back inside that cozy bubble of sanity she had constructed. Lost, her bearings off and wobbly, her instincts are not functioning. Horrific crimes are committed. Not everyone survives. Dominique is found not guilty by virtue of temporary insanity and is sent to a psychiatric prison for women. There she is caught between the kind, serene, Freudian analyst, Dr. Haddad, and the head of the institute, the manic, megalomaniacal Dr. du Chevre, who offers her the Faustian contract; be the subject for his secretive, odd research, and he will get her out of prison earlier. Dominique has to navigate her way out of this maze of institutional insanity. Which shrink is telling her the truth? Or, are they both lying to her, manipulating her for their own strange motives? She must figure this out while trying to survive the random explosive violence of the women's prison. I think this book is different.

10. Is there a high concept premise to your book? Key plot points?

No. It is meant to be phenomenally entertaining, keeping the readers on their toes.

11. What are your hobbies and interests outside of writing fiction novels?

Golf, tennis, and travel. Three addictions for which there is (thankfully) no cure!

12. Do you foresee your book being made into a film?

Everyone who has read my book immediately mentions that they see it as a film. I don't want to get ahead of myself. Tell your agent to call my agent.

EXCERPTS FROM *RANSOM'S VOICE*

She knew that meeting would never happen. She simply did not love the man.

So. Let's just go home.

She settled into her airplane seat and leaned her head against the small oval window. For the first time that day, Dominique noticed the weather. It was overcast. Thick, deep indigo clouds hovered gloomily. The plane accelerated down the runway. With liftoff, tiny droplets pressed themselves against the plastic windowpane. They moved backward, diagonally, joined inside the plane by their salty sisters—Dominique's tears flowing with them in sad harmony.

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Dominique and Suzie were the perfect storm. Two utterly different meteorological systems that were never supposed to meet or even remotely know of each other's existence. Rather like a typhoon developing over the Andaman Sea deciding to lift off the surface of the Earth and lay itself down before the oncoming Chinook roaring out of the Canadian Rockies.

They would never become close. Each one had used the other for reasons that they were entirely unaware of. There was no way that, of all the people in that office, they could have avoided one another. One woman's deep unhealed wound was the other's band aid, and vice versa. They even shared a deep indifference to music, a fact that never came up in the trivialities of their lunchtime conversations. For Dominique, it was jazz. The high-pitched tone of Charlie Parker's saxophone had entered her brain as an infant, when the wiring of experience was still pre-conscious and free-floating neurons awaited their docking onto the mother ship of retained memory. Later, as a young girl, sent to bed, exiled from the world of adults, Dominique's uncomprehending loneliness had been mocked by Bird's flights of saxophone mastery.

For Suzie, it was country and western. Her mother would ramp up the volume, the better not to hear Suzie's screams while she was being sodomized by her stepfather down in the basement.

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The queue of human experience, eight billion people long, makes its way across the planet. On one extreme, the unbearably sad story of the first person in that line, the person on this earth who has suffered the most, is incomprehensible. The mind recoils, turns away. To truly comprehend their story would risk hearing the irrevocable "snap" of one's own sanity.



EXCERPTS FROM RANSOM'S VOICE (CONTINUED)

At the exact opposite end of the eight-billion-person line is the happiest, the luckiest person on the Planet Earth. The eyeballs can open and close over and over again to try and take in this polar-opposite reality. Equally, an impossible task.

Lost in the middle, where it swerves from misery into daily unhappiness, is the woman walking away from a proposal of marriage, knowing she will never receive a better offer.

This was now Dominique. She was stunned to find her heart breaking. It felt evacuated, pitted, and hollow. She whispered to Cain, "Please. Get into the car."

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Du Chevre began to hit golf balls. To Dominique, he resembled nothing so much as an old, fat cleaning lady who, upon being surprised in the basement by some darting vermin, attacked the poor thing by whacking it upon the head with her broom, and with the animal clearly and irreversibly dead, continued to hit it, again and again and again, driven by a sense of pure primordial fear.

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"You're fired, Dominique."

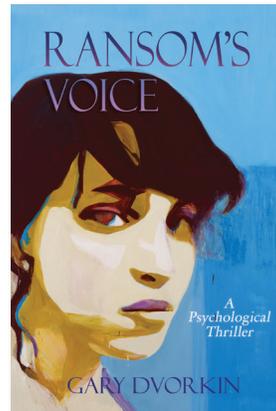
Dominique felt as if she had been hurled into an amusement park house of mirrors where the reflections of reality and anti-reality rebounded into eternity. She bounced back and forth between the two worlds, with no more than a fraction of a second to prepare before being ejected into reality's opposite. Or, was it from the anti-reality back into what was real? She could no longer tell. Everything had accelerated into a black hole of anxiety hell.

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After a lifetime of trying to be on Phyllis' good side with invariably inconsistent results, Dominique knew only this: always try to please. Keep the enemy at bay.

Sudden unexpected vicious attacks will inevitably occur, but try to keep them to a minimum by being perfect. Be perfect, all the time. That was the best insurance policy. There was no other choice. Dominique was enslaved in a contract that Phyllis made her sign: be perfect, and (maybe!) the attacks will come less often. Dominique signed.

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SYNOPSIS

Dominique Stein is beautiful, young, and Jewish. Her sanity is overly dependent on external cues, chameleon-like. She awakens every morning at 5:59:59. She weighs in at exactly 111, her snug palindrome. These are her “friends”. They keep her safe. Then, it all explodes. She desperately searches to find her way back inside that cozy bubble of sanity she had constructed.

Lost, her bearings off and wobbly, her instincts are not functioning. Horrific crimes are committed; not everyone survives. Found not guilty by virtue of temporary insanity, she is sent to a psychiatric prison for women. There she is caught between the kind, serene Freudian analyst, Dr. Haddad, and the head of the institute, the manic, megalomaniacal Dr. du Chevre, who offers her the Faustian contract; be the subject for his secretive, odd research, and he will get her out of prison earlier. Dominique has to navigate her way out of this maze of institutional insanity.

In this psychological thriller, Gary Dvorkin crafts a compelling story of love, betrayal, and reality-shifting anxiety.



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