

THE NEW YORK TIMES BESTSELLER

MARTIN  
CRUZ SMITH

Author of GORKY PARK

"EXTRAORDINARY."

—*Time*

RED  
SQUARE



# **RED SQUARE**

**MARTIN CRUZ SMITH**

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**For Em**

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Once again, the compass of this book was Alex Levin.  
The errors are all mine.



# **“AS GOOD AS POPULAR FICTION SHOULD BE.”**

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**—*Chicago Tribune***

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**Please turn the page for more critical acclaim. . . .**

# **“A SOLID AND ENTERTAINING WINNER.”**

**—*New York Daily News***

“Gripping . . . Vividly capture(s) the essence of the new Russia . . . The climax of RED SQUARE takes place in Moscow during the hard-line coup attempt of August 1991. The texture of that remarkable time is captured quite adeptly: The moment is simultaneously tense and festive, bizarre and ordinary, grave and absurd. It’s Mr. Smith at his best.” —*The Wall Street Journal*

“RED SQUARE is a pleasure to read. It moves well, its dialogue is superb and its depiction of underground Moscow is chilling. Just as we read, say, Tony Hillerman to learn about the Navajo, we read Martin Cruz Smith for a ringside seat at the messy brawls that passed for life in the last days of the Soviet Union.”

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“Martin Cruz Smith is a fine writer, and not just by the standards of the thriller. RED SQUARE, a serious novel of contemporary history, enlightens even as it entertains.” —*USA Today*

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**—*Entertainment Weekly***

**“CRUZ FINDS AS MUCH  
EXCITEMENT, ACTION, AND  
SUSPENSE IN INTERNATIONAL  
CRIME RINGS AS HE DID  
DURING THE COLD WAR.”**

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*—The Philadelphia Inquirer*

“Smith’s work simultaneously possesses a wonderfully informed eloquence and a certain scrappiness. . . . He’s the master of muscular elegance. . . . There’s no one writing better thrillers today. . . . Arkady Renko (is) one of modern fiction’s greatest detectives.” —*Mademoiselle*

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*—Kirkus Reviews* (starred review)

“The Soviet upheavals have fueled the glowing talent of Smith, America’s preeminent writer of Russia-based thrillers.”

*—Publishers Weekly* (starred review)



*By Martin Cruz Smith:*

THE INDIANS WON  
GYPSY IN AMBER  
CANTO FOR A GYPSY  
NIGHTWING\*  
GORKY PARK\*  
STALLION GATE\*  
POLAR STAR\*  
ROSE\*

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The year is 1872. The place is Wigan, England, a coal town where rich mine owners live lavishly alongside miners no better than slaves. Where the lull induced by one woman's sensual touch leads to a bizarre, soul-scorching truth. . . .



"[Smith] at the top of his form . . . It is fun, the well-plotted, dense fun of an intelligent, shadowy, literary enigma. . . . Brisk and edifying entertainment."

—*The New York Times*

# ROSE

by Martin Cruz Smith

Published by Ballantine Books.

**Also by**  
**Martin Cruz Smith**

**STALLION GATE**

In a New Mexico blizzard, four men cross a barbed-wire fence at Stallion Gate to select the test site for the first atomic weapon. Los Alamos is hidden on a mesa surrounded by vast Indian reservations, and it is the most secret installation of the war. Soldiers, roughnecks, and scientists are summoned to this remote locale to bear witness to the ten most important seconds in history.

**NIGHTWING**

They came in answer to a supernatural summons. Driven by blood-hunger across the American landscape, they bred and multiplied, unseen and unsuspected. As darkness gathers, the sky is filled with frantic motion and a maddening murmur. No warm-blooded creature is safe from these deadly vampire bats.

Published by Ballantine Books.  
Available in bookstores everywhere.



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# *MOSCOW*

August 6–August 12, 1991



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**I**n Moscow, the summer night looks like fire and smoke. Stars and moon fade. Couples rise and dress and walk the street. Cars wander with their headlights off.

“There.” Jaak saw an Audi passing in the opposite direction. Arkady slipped on headphones, tapped the receiver. “His radio’s out.”

Jaak U-turned to the other side of the boulevard and picked up speed. The detective had askew eyes set in a muscular face and he hunched over the wheel as if he were bending it.

Arkady tapped out a cigarette. First of the day. Well, it was one A.M., so it wasn’t much to brag about.

“Closer,” he said, and pulled the phones off. “Let’s be sure it’s Rudy.”

Ahead were the lights of the peripheral highway that circled the city. The Audi swung onto the ramp to merge with highway traffic. Jaak edged between two flatbed trucks carrying steel plates that clapped with every undulation of the road. He passed the lead truck, the Audi and a tanker. On the way, Arkady had caught the driver’s profile, but there were two people in the car, not one. “He picked someone up. We need another look,” he said.

Jaak slowed. The tanker didn’t pass, but a second later, the Audi slid by. Rudy Rosen, the driver—a round man with soft