

# BOOK CLUB KIT

**"MAGNIFICENT. IT HAS LEFT ME SHAKEN TO THE CORE."**

*—New York Times Best-selling Author Luanne Rice*

# REEF ROAD

A NOVEL

**DEBORAH  
GOODRICH  
ROYCE**

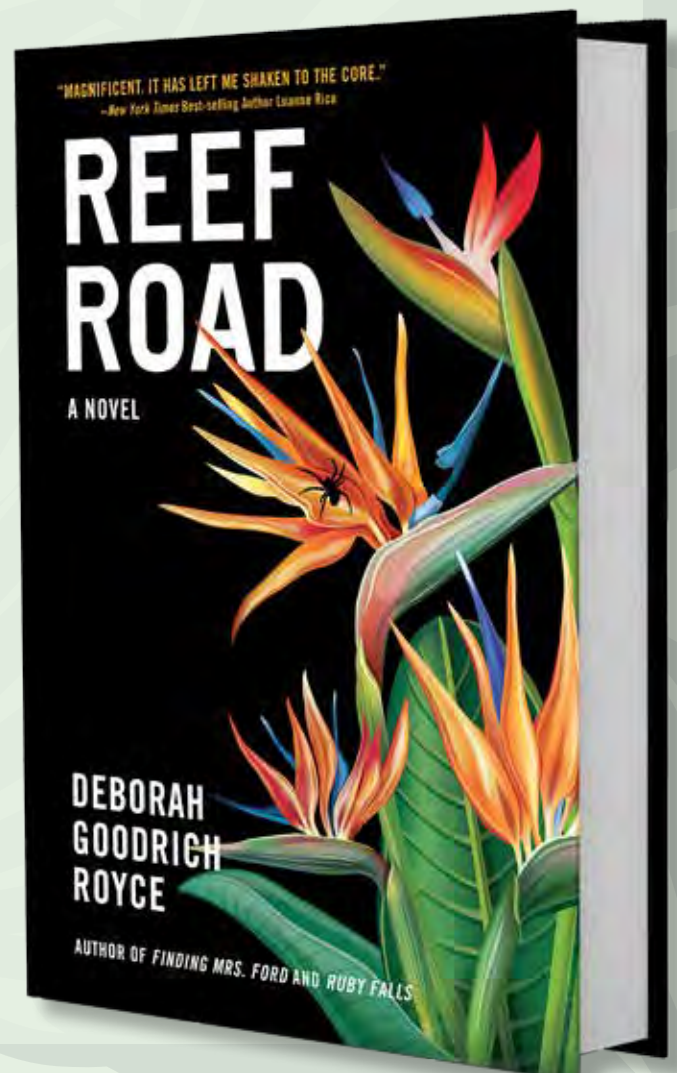
*AUTHOR OF FINDING MRS. FORD AND RUBY FALLS*



**When a severed hand washes ashore in the wealthy enclave of Palm Beach, Florida, the lives of two women—a lonely writer obsessed with the unsolved murder of her mother’s best friend and a panicked wife whose husband has disappeared with their children—collide as the world shutteres in the pandemic lockdown of 2020.**

A young woman’s life seems perfect until her family goes missing. A writer lives alone with her dog and collects arcane murder statistics. What each of them stands to lose as they sneak around the do-not-enter tape blocking Reef Road beach is exposed by the steady tightening of the cincture encircling them.

In a nod to the true crime that inspired it, Deborah Goodrich Royce’s *Reef Road* probes unhealed generational scars in a wrenching and original work of fiction. It is both stunning and sexy and, like a bystander surprised by a curtain left open, you won’t be able to look away.

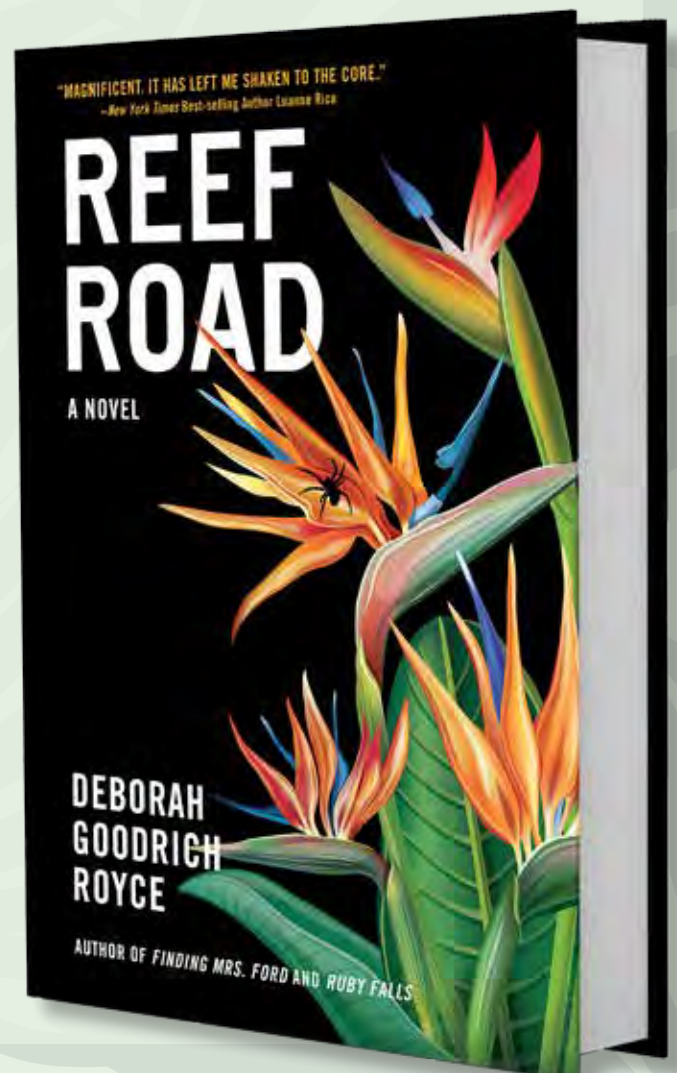


It is spring of 2020 and the world has ground to a halt. In the rarified hamlet of Palm Beach, Florida, its residents quarantine as an unseasonable heat wave—and a virus—descend upon them.

And yet.

From a pretty house on the north end of the island, a husband and children go missing while a wife delays reporting it. In a dingy apartment behind a grocery store, a writer works to solve a decades-old murder by day and prowls the island by night. On a famous surfing beach, a human hand is found and a passing surfer turns out to be a cop.

Not one of these characters stays within the lines being drawn around them as—beat by steady beat—their paths converge on Reef Road.





# PRAISE FOR *REEF ROAD*

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“*Reef Road* is magnificent. It feels utterly real, a novel of deeply personal context. It swerves between truth and lies—the lies that lead to an even deeper—and more devastating—truth. Though pure fiction, it reads as compellingly as a mixture of memoir and exposé. It has left me shaken to the core. Deborah Goodrich Royce writes with brilliant understanding of the mystery and occasional grace of trauma.”

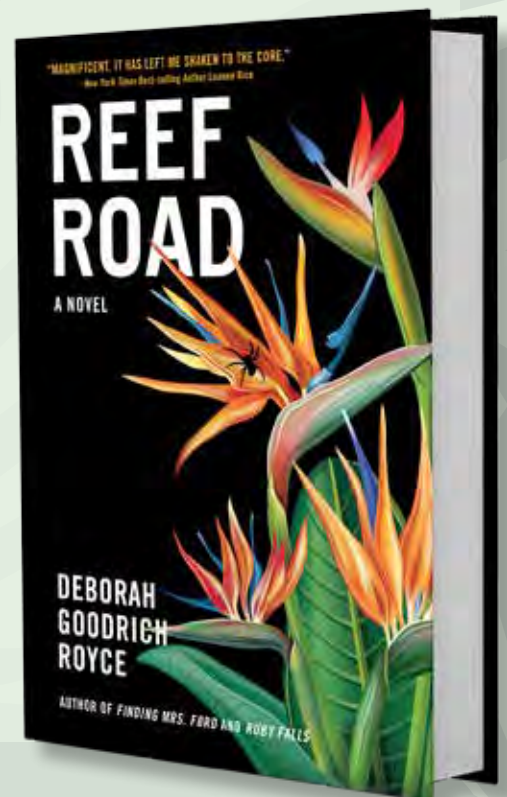
—Luanne Rice, *New York Times* bestselling author

“Superbly written and elegantly structured, the oh-so-talented Deborah Goodrich Royce brings her unique voice and mesmerizing style to an altogether original novel of suspense. Instantly immersive and deeply felt, *Reef Road* is both intensely personal and powerfully universal. Royce creates a haunting (and surprising!) portrait of a troubled wife—and the relentless writer on the trail of her past. I could not put it down.”

—Hank Phillippi Ryan, *USA Today* bestselling author of *Her Perfect Life*

“In Deborah Goodrich Royce’s propulsive and riveting novel *Reef Road*, nothing is what it seems. You will keep turning pages into the night, unraveling the threads of two women’s intersecting lives to reveal a shocking act of violence and the devastating reverberations that echo decades later.”

—Mary Dixie Carter, author of *The Photographer*



## PRAISE

*continued*

“Reading *Reef Road* feels like bingeing a particularly addictive true crime series. Mysteries intersect in this haunting page-turner as Deborah Goodrich Royce explores the ripple effect of violence, generational trauma, and the emotional weight of a case gone cold.”

—Megan Collins, author of *The Family Plot*

“*Reef Road* is a daunting masterpiece. A plot-driven thriller inspired by a real unsolved murder that you won’t be able to put down. This atmospheric thriller satisfies. A stunningly dark read.”

—Rea Frey, award-winning author of *Secrets of Our House*

“*Reef Road*, a taut, expertly-crafted psychological thriller, grabbed me from the first page and kept me hooked with its many dark twists. Set in Palm Beach, Florida, during the strange, locked-down days of Spring, 2020, the novel alternates between two narratives: an unnamed mystery writer, who is researching the murder in 1948 Pittsburgh of her mother’s childhood friend, Noelle Grace Huber; and Linda Alonso, the unhappily married mother of two young children. As layer by layer is peeled away, the connection between these two women and the long-dead girl is revealed—and along with it, a powerful rendering of how trauma from one violent act can reverberate for generations.”

—Virginia Hume, author of *Haven Point*

“Taut and suspenseful, *Reef Road* reveals how one horrific act of violence can reverberate through multiple lives, even generations. Based on a real-life event, this book will keep you turning the pages well into the night as secret upon harrowing secret unfolds.”

—Wendy Francis, author of *Summertime Guests*

## PRAISE

*continued*

“*Reef Road* careens from a decades-old unsolved murder in Pittsburgh, to a grisly discovery washing up on the shore of the breezy, ocean town of Palm Beach. With expert touch and nuance, Deborah Goodrich Royce weaves the lives of a novelist searching for the truth, a bored housewife, and the menacing figure of a man or two, through the claustrophobic, early days of the COVID pandemic. The result is an asteroid-like collision of deceit, guilt, and greed in an unexpected, stunning climax that will stay with you long after you finish reading. A page-turning, incredible read!”

—Brian Cuban, author of *The Ambulance Chaser*

“*Reef Road* is a thriller of a roller-coaster ride, an elixir of murder, mystery, and mental instability, built on foundational questions—whether we are destined to inherit or repeat the psychological trauma of our parents, whether we can ever really trust assumptions we make of another, or trust the limits of what we, ourselves, are capable of. Ms. Goodrich Royce is expert at weaving a tale where the interplay among characters rebounds between the real and the imagined, exposing a shocking backstory with current-day repercussions in the process. The backdrop of glitzy Palm Beach, contrasting with staid, mid-century Pittsburgh, reminds us that evil can be found anywhere, unconstrained by geography, education, or social status. Unraveling the characters’ motives and psyche, and the plot twists and turns, makes *Reef Road* a perfect book club choice.”

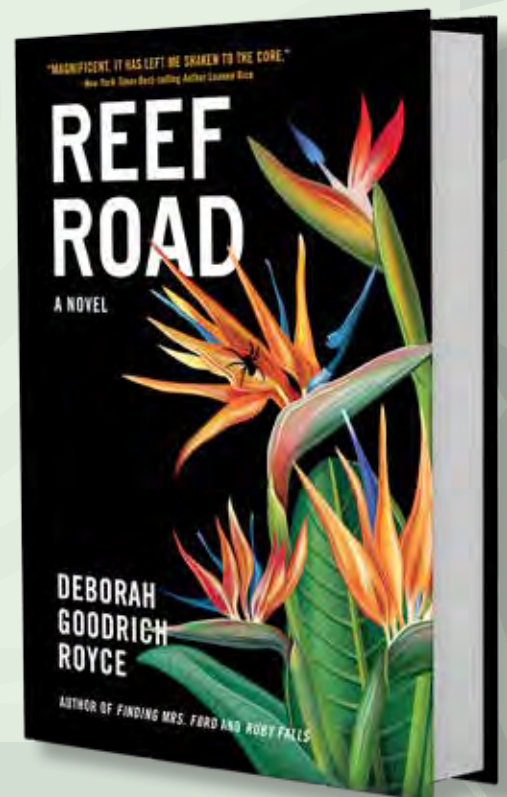
—Joan Luise Hill and Katie Mahon, authors of *The Miracle Collectors: Uncovering Stories of Wonder, Joy, and Mystery*

## PRAISE

*continued*

“*Reef Road* paints the unforgettable portraits of two deeply flawed, yet mesmerizing women and how an unsolved mystery seventy-two years ago still haunts them today. Deborah Goodrich Royce crafts an unforgettable thriller full of captivating twists and deeply compelling characters. It is a chilling story of generational trauma and an evocative tale of unresolved grief exploding into the kind of novel readers will never want to put down.”

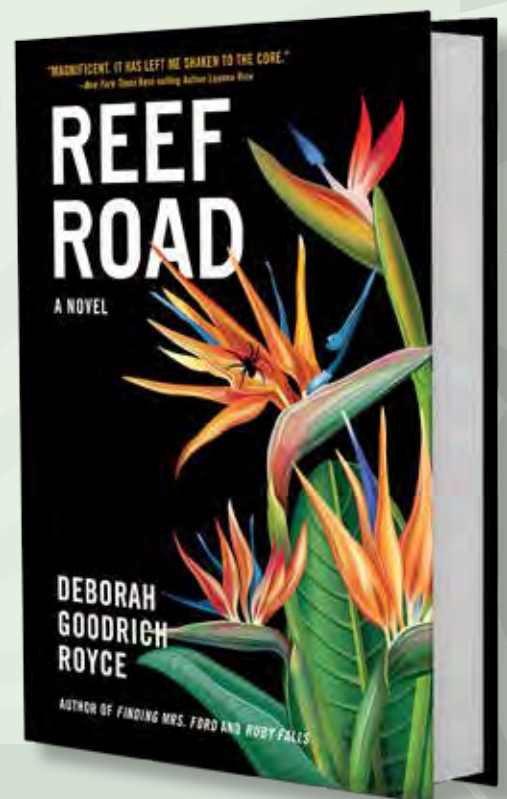
—Joani Elliott, author of *The Audacity of Sara Grayson*



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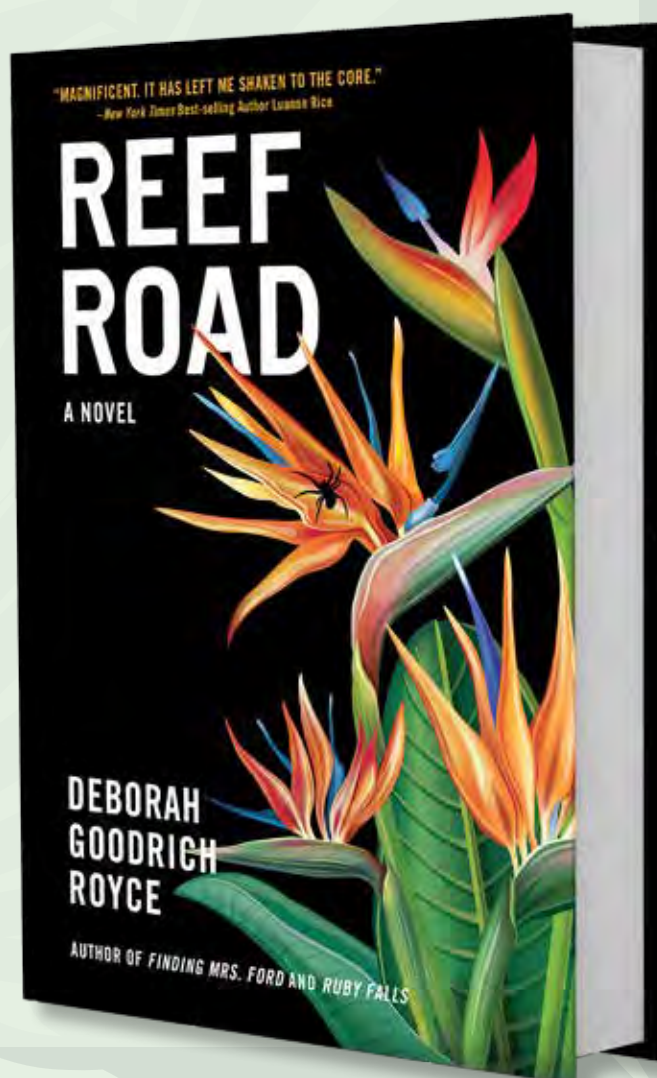
# DEAREST READER,

Thank you for walking with me down the twisty path of *Reef Road*! If you are new to my work—welcome—and if you are returning to it—welcome back!

I like to call my books identity thrillers. They play out at the crossroads where what is revealed meets that which is hidden. We all have secrets and most of ours are quite benign. But occasionally—in life and in fiction—we meet those who are harboring doozies! I like exploring those puzzles.

In *Reef Road*, I take a true crime—a horrific murder that happened to my mother’s best friend in 1948—and fictionalize it. It is sometimes easier to get to the truth of a question without being hamstrung by the minutiae of facts. By truth I mean the big concepts of our lives. The themes rather than the plot. The themes of *Reef Road* stretch all the way back to the Bible and beyond. Can we outrun the past. Can we shake off the scars our families carry and stop repeating destructive patterns. Can we do the therapy or the spiritual work to change and grow?

I also wanted the book to play out in real time and place as I was writing it during the pandemic lockdown in Palm Beach. I was intrigued by the many juxtapositions of that moment: the sense of claustrophobia from quarantine contrasted with the wide

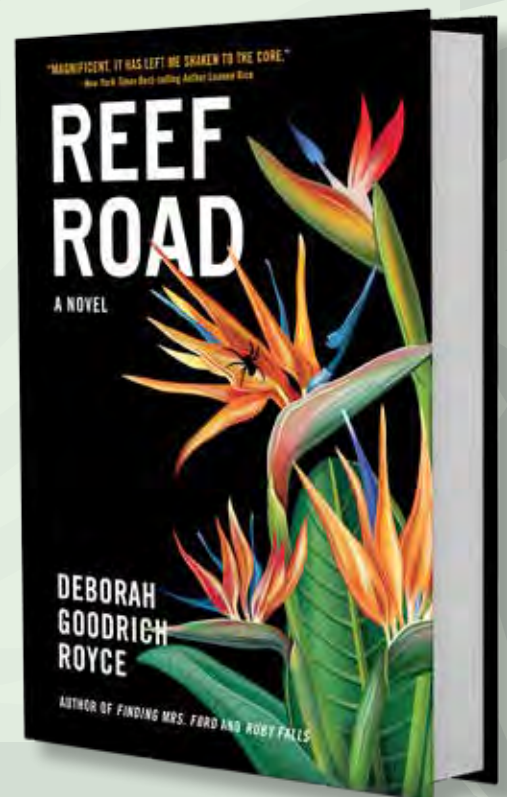


open skies and oceans of Florida; the fecund beauty of surrounding nature contrasted with the sterility we were all desperately trying to achieve with hand sanitizer; the lore of Florida as a land of freedom contrasted with the chokehold of fear engulfing us; the seeming normalcy of life contrasted with what we all knew was distinctly not normal at all. It reminded me of wartime, but not. It was similar to things we'd read about, but not. It was, to use the word we all knocked around that year, unprecedented in our lifetimes.

I hope you enjoy this book. I hope you find meaning in it for yourself and, perhaps, for someone you love—even if that person is no longer with you. I hope you are able to reach back to reach forward and do whatever healing might give you peace.

As always, I would love to hear your thoughts.

xo,  
Deborah



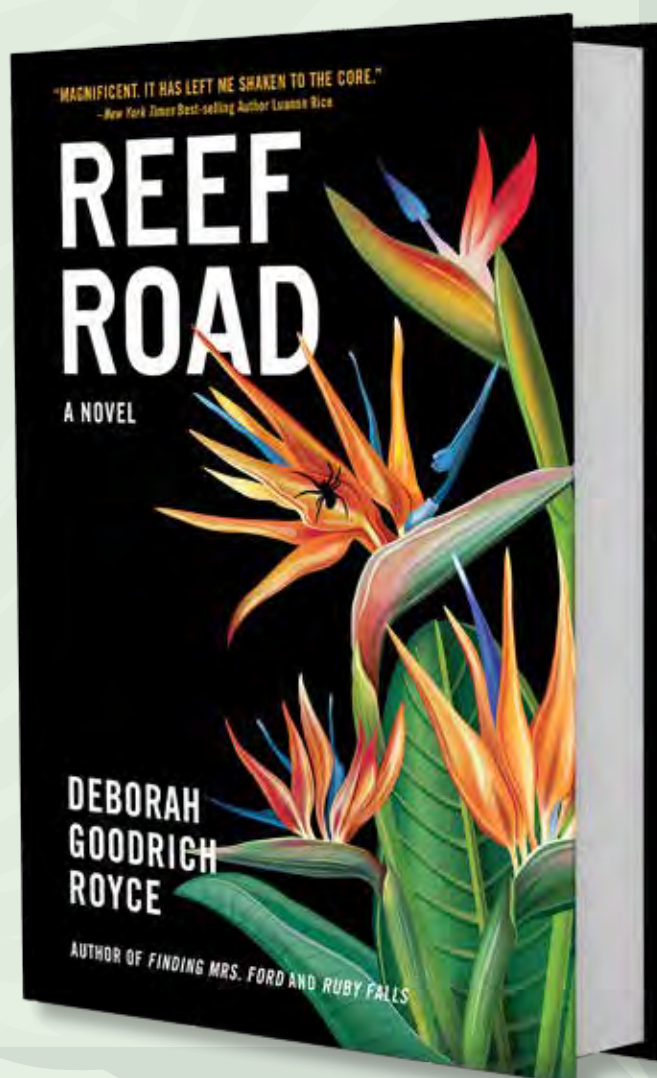
# A CONVERSATION WITH DEBORAH GOODRICH ROYCE

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**As you share in your author's note, *Reef Road* takes its inspiration from a true crime: the horrific murder of a childhood friend of your mother. Why did you decide to explore this unsolved case in a work of fiction?**

**DEBORAH GOODRICH ROYCE:** While it seems like I have always known about the murder of my mother's best friend, I'm sure my mom didn't tell me when I was little. But at some point, it was there, existing as a fact, a part of our history, even though it wasn't actually ours. My mother is not nearly as damaged by the childhood event as The Writer's mother is in *Reef Road*, but it has affected her life and her sense of security—or lack thereof—ever since it happened. It was all of this that drew me to explore this syndrome through the lens of fiction.

I had become aware of it as a syndrome—the ripple effect from violence on those who are not the victim—when I saw the movie *Mystic River*, based on the novel of the same name by Dennis Lehane. In it, Lehane vividly portrays the cycle of injury that comes from a childhood trauma and carries forward in the life of the victim and the people surrounding him. I was struck by recognition of the shared scars we bear from incidents we weren't even a part of, and I needed to explore it further in my writing.





## A CONVERSATION WITH DEBORAH

*continued*

**Why did you choose to set *Reef Road* in Palm Beach in 2020, at the height of the pandemic? How do the oppressive fear and isolation of the Covid-19 lockdown permeate your story?**

**DGR:** I wrote *Reef Road* in real time as I quarantined in Palm Beach. Friday, March 13, seemed to be the moment that sealed us in our spots. At that point, I was touring for *Finding Mrs. Ford*, editing *Ruby Falls*, and making notes on another book idea. But when life came to a crashing halt, something about the isolation allowed me to delve into this research project that had called to me for years. As the world closed down, time opened up. I found the setting to be conducive to both the true crime and the noir elements of *Reef Road*. The heat and humidity of Florida—combined with the constraints imposed by the lockdown—pressed in on my characters in an appropriately maddening way.

I have heard a writing teacher say that if you just write down what is happening as it happens, you are writing history. When I go back and read *Reef Road* now, I am struck by forgotten details of that time. For example, there is a moment when The Writer is watching TV news and the ship *Comfort* motors into New York Harbor, right past the Statue of Liberty, carrying mobile hospital beds to the overburdened city. The juxtaposition of the image of that ship on its mission of aid against the backdrop of that symbol of freedom was emotionally wrenching. I am happy this scene is in the book because, for me, it instantly conjures everything I felt—and feared—at the time.

**Your novel centers on two women—The Writer and The Wife—who share a startling traumatic bond. Based on your research and your personal experience, how can an act of violence affect not only the victim's immediate survivors but continue to haunt and scar family members and friends for generations?**



## A CONVERSATION WITH DEBORAH

*continued*

**DGR:** Generational trauma was first identified in the 1960s by a Canadian team of doctors studying the children of Holocaust victims. I don't claim to have any professional knowledge of why this is so, but—anecdotally—I have both lived and observed it.

As I learned more about the real crime that inspired this book—which remains unsolved to this day—I knew that I could not write it as nonfiction. First of all, I did not wish to throw my opinions on anyone's guilt or innocence into the mix. Secondly, I did not wish to be encumbered by the many factual details that have to be one hundred percent correct in nonfiction. I was, instead, trying to probe the spirit of the syndrome of generational trauma, rather than burrowing into the details of a true crime.

**Both *The Writer* and *The Wife*, Linda Alonso, are complex, deeply troubled women who ultimately do terrible things—yet, you somehow make readers feel empathy for each of them. As their creator, do you have a soft spot for one of these characters over the other?**

**DGR:** People often ask which character represents me in a book. The answer is, really, all of them—or pieces of all of them. Coming from an acting background, I always use parts of myself to gain access to the emotional truth of a character. For example, most of us have never murdered anyone. But if we had to play—or write—a murderer, we would need to explore the motivation of that character. Let's say it is jealousy. Easy! Who among us has not felt jealous? So, we find a time when we felt it and then use that as a starting place. A well-known acting exercise deals with sense memories. By using an object—say, an old ring from a boyfriend who inspired that jealousy—you can tap into a vein of gold in creating that character. It is the same with writing, but it applies to all the characters in the book.

## A CONVERSATION WITH DEBORAH

*continued*

In *Reef Road*, The Writer's mother's friend was murdered like my mother's friend was. My mother and I are not as unhinged by the event as the mother and daughter are in the novel, but I used myself to find the core of what they are feeling. The Writer has an eating disorder. I had one in my youth. The Writer loves her dog. I am mad about my dogs. And so on. As writers, we find those points where we can enter a character and lend truth to who they are becoming on the page.

The same is true for Linda, a character driven by strong passions. In my own life, I have certainly felt passion, though I haven't taken it to the lengths that Linda does! What I love about Linda is her love for her children. It wasn't hard for me to conjure the smell of a toddler's freshly washed hair or the feel of a little one's elbows when she's tucked beside you for a bedtime story. Linda loves her children and sees the utter deliciousness of them. That is her humanity, even if it isn't enough.

**Another character in the book, the suspected murderer of twelve-year-old Noelle Huber, goes on to live a full and seemingly normal life. Do you believe that even notorious killers, such as John List and Dennis Rader, the BTK Killer, have the capacity to be genuinely loving husbands and fathers?**

**DGR:** I think there are many different types of murderers. John List and Dennis Rader were probably psychopaths just like Ted Bundy. People like that do not feel empathy for other human beings and their thought processes are unfathomable to the rest of us. Interestingly, I did the TV movie about Bundy with Mark Harmon when I was an actress, playing the woman who married him and had his child—a daughter. The only path I could find into her head was to decide that she simply did not believe he did any of it. But that is one kind of murderer.

The murdered girl and her brother in *Reef Road* are a different story. If it was the brother who murdered the sister—and it remains an if—I don't think he was a complete psychopath. That's not to say he was

## A CONVERSATION WITH DEBORAH

*continued*

mentally healthy, but I think his issues were those of impulse control, rage, maybe some sort of personality disorder. I am not a psychologist, but this is how I envision the brother in *Reef Road* who may have murdered his sister and yet is able to go on and marry and raise a family as a seemingly good guy.

**In Reef Road, Linda's storyline is complicated by her husband Miguel's family in Argentina. What drew you to Argentina's "Dirty War" during the 1970s and the horrifying rapes and mass murders of young pregnant women?**

**DGR:** Years ago, I traveled to Argentina with my dear friend whose family comes from there. We spent time in Buenos Aires and in Viedma, Patagonia. While in Buenos Aires, we visited the site where the "disappeared" were held before they were killed. The absolute shock of it was that it was smack-dab in the middle of the city. Talk about hiding in plain sight! The tour showed us all of it, including copies of the letters the young women were forced to write to their families before they were dumped from airplanes into the ocean. It was utterly chilling, and it stuck with me.

**Throughout your novel, you give shout outs to citizen detectives and "murderinos." Do you share their fascination with unsolved murder cases?**

**DGR:** Oh yes, I have gone down many "murderino" rabbit holes! I think we are drawn to these stories partly because we are looking for reasons to keep them at a distance: horrific acts that may have happened but somehow could not happen to us. Or, if that illusion proves too hard to maintain, we hope to at least find resolution. Think about *I'll Be Gone in the Dark* by Michelle McNamara and how satisfying it felt to know that the Golden State Killer was finally apprehended. Sadly, as we all know, crimes are not always solved. The murder of my mother's friend was not.

## A CONVERSATION WITH DEBORAH

*continued*

**In *Reef Road*, The Writer tells her story in the first person, while The Wife's story is told in a separate third-person narrative. As an author, what's most challenging and most rewarding about writing a novel with shifting perspectives? Is it fun to create characters whose voices have an unreliable streak?**

**DGR:** I really enjoyed writing *Reef Road* in two voices. The Writer's chapters are written like journal entries. She breaks the "fourth wall," as it is called in theatre, and sometimes speaks directly to the reader. She reflects on herself in what we would now call a "meta" fashion. Her sections could be called "postmodern" in style. I very much enjoyed playing with that implied conversation with the reader.

Linda's chapters are written like a book within a book. It is her voice we hear, but it is written in third person. So, it both lets us in and keeps us at a distance from who she really is and what she is really thinking. I liked creating her opacity.

**If you had to choose one theme or message, what would you most like readers to take away from *Reef Road*?**

**DGR:** Healing is possible. But healing doesn't happen by itself. We have to help ourselves and help our loved ones, if we can, to release the grip these old traumas have on us. I believe that this kind of change comes from a combination of the psychological and the spiritual, in whatever combination works for you.



# DEBORAH GOODRICH ROYCE

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Deborah Goodrich Royce's literary thrillers examine puzzles of identity. *Finding Mrs. Ford* and *Ruby Falls* will be joined by *Reef Road* in January 2023.

Deborah began her career as an actress, starring as Silver Kane, sister of the legendary Erica Kane (played by Susan Lucci) on the ABC soap, *All My Children*. She went on to star in feature films such as *April Fool's Day* and *Just One of the Guys*, TV movies such as *Return to Peyton Place* and *The Deliberate Stranger*, and series such as *Beverly Hills 90210* and *21 Jump Street*.



Deborah Goodrich Royce—*Soap Opera Digest*

After the birth of her daughters, she moved with her family to Paris and worked as a reader for le Studio Canal Plus. In the 1990's, Deborah was the story editor at Miramax Films in New York. There, she oversaw readers, manuscript acquisitions, and script development, editing such notable screenplays as *Emma* by Doug McGrath, and early versions of *Chicago* and *A Wrinkle in Time*.

With writing partner, Mitch Giannunzio, Deborah won a grant from the Massachusetts Arts Council in 2002 to develop and workshop their original screenplay, *Susan Taft Has Run Amok*.

# DEBORAH GOODRICH ROYCE

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With her husband, noted small-cap investor, Chuck Royce, Deborah restored the 1939 Avon Theatre in Stamford, CT. Under her leadership, the Avon hosts an ongoing series of film luminaries, most recently, Mira Nair, Richard Gere and Chloe Sevigny. The late Gene Wilder, a longstanding advisory board member of the Avon, was an early advocate for Deborah's writing.



*Avon Theatre Film Center, a 1939 landmark in Stamford, CT*

Deborah serves on the governing boards of the New York Botanical Garden, the Greenwich Historical Society, and the PRASAD Project and the advisory boards of the American Film Institute, the Greenwich International Film Festival, the Preservation Society of Newport County, and the Preservation Foundation of Palm Beach. She is a former trustee of the YWCA of Greenwich and the Garden Conservancy.

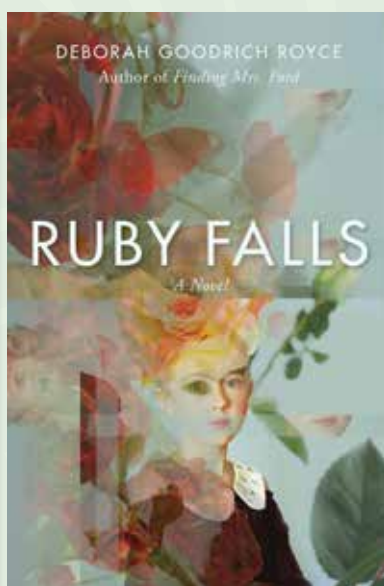
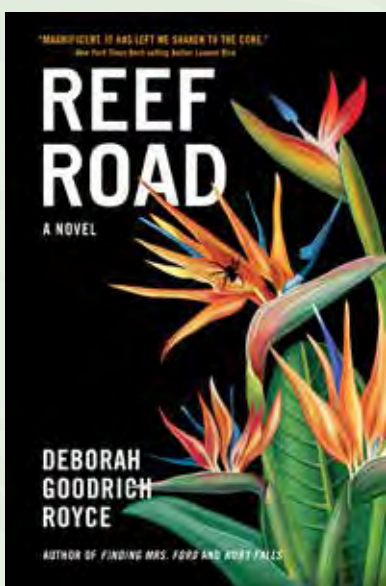


*Ocean House—one of only 13 triple Forbes five-star properties in the world*

Deborah and Chuck have restored several hotels (Ocean House, Deer Mountain Inn, Weekapaug Inn, and The Margin Street Inn), a bookstore (The Savoy in Westerly, RI), and numerous other Main Street buildings in Westerly, RI and Tannersville, NY.

# DEBORAH GOODRICH ROYCE

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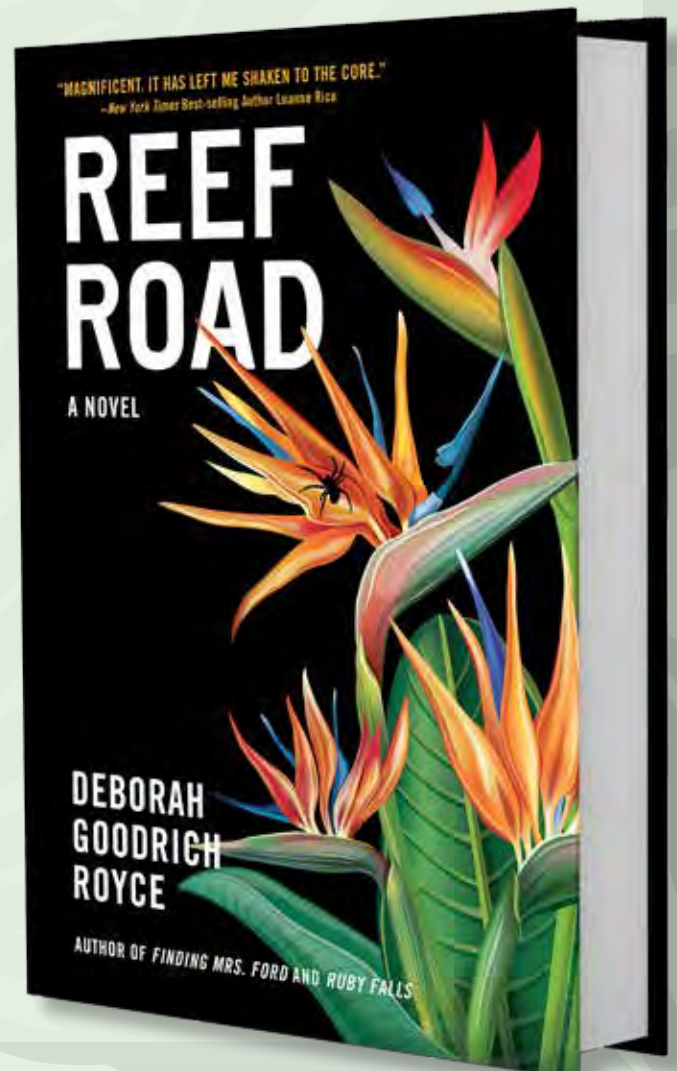




# DISCUSSION QUESTIONS

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1. *Reef Road* is inspired by a true crime that affected the author's family. Writers like Dominick Dunne and Michelle McNamara are examples of writers who examined the profound effect a single act of violence can have on those who are not the victim. Are you familiar with this syndrome and have you ever personally felt the tentacles of someone else's injury alter the way you live or the choices you make?
2. The writer's mother is forever changed by the murder of her best friend in 1948. But it was not until 1980 that the term Post Traumatic Stress Disorder appeared in the *Diagnostic and Statistical Manual of Mental Disorders*. Experiences such as war, sexual assault, and childhood abuse, seem to enter us at a cellular level and stay there. Are you able to discuss any experiences you have had, or that you are familiar with, that have affected you or someone you love?
3. The writer is damaged by her damaged mother. Linda and her husband, Miguel, are burdened with family scars as well. In 1966, Canadian psychiatrist Vivian M. Rakoff and her colleagues recorded high rates of psychological distress among children of Holocaust survivors, and the concept of generational trauma was first recognized. Are





## DISCUSSION QUESTIONS

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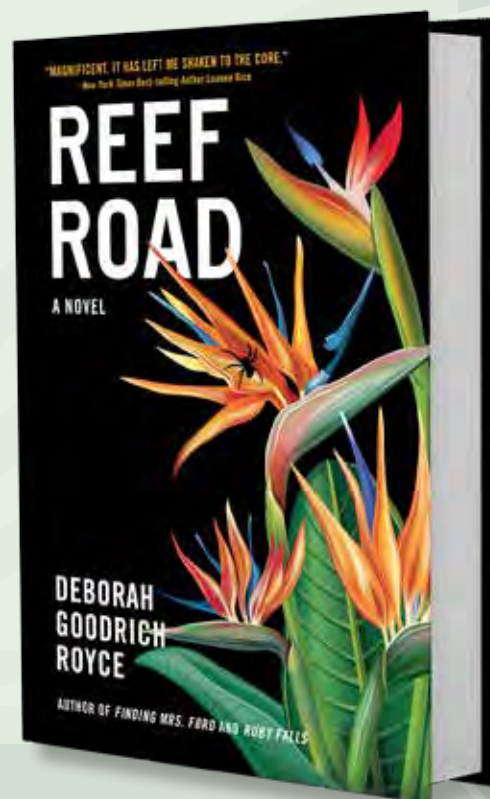
there patterns in your family that you can link to long-ago traumas of an earlier generation? Have you done any specific work to release their hold on you?

4. There is much debate among novelists about whether or not to write about the Covid-19 pandemic. Some feel it is too soon to “go there” and are confining their novels to before or after this global experience. Royce chose to capture the eerie “twilight zone” feeling of desertion and claustrophobic heat of the Florida lockdown in 2020, finding it conducive to the true crime and noirish ambience of *Reef Road*. Do you agree that the pandemic lockdown mimicked a wartime siege and lent constraints that served the thriller?
5. Are you fascinated by, or simply curious about, true crimes? What do you think it is about delving into horrific acts that really took place that captures our attention? Does it give us a sense of satisfaction or relief? And is that sense of relief possible if the crime has remained unsolved?
6. *Reef Road* fictionalizes an unsolved murder that took place in Pittsburgh in 1948. The author did not wish to comment on the real crime or its possible perpetrator. And she felt that fiction was a cleaner vehicle to explore overarching truths of human nature, minus the encumbrances of factual details. Have you considered this concept—telling truth through fiction—and do you agree with it?
7. Linda Alonso is a complicated woman, driven by strong passions. She changes sexual partners freely and uses people to get what she wants. Her storyline is the noir element of *Reef Road*. She does, however, deeply love her children, Diego (Gogo) and Esperanza (Espie). Is her love for her children enough to redeem her in your eyes?

## DISCUSSION QUESTIONS

*continued*

8. The writer remains nameless until a pivotal moment when her name is revealed along with a central point of the plot. This is a moment when the separate storylines are joined and the reader understands what unites them. Were you surprised by these revelations and did you find them satisfying?
9. The writer's sections are written in first person and resemble journal entries. Linda Alonso's sections are written as a book-within-a-book. We hear Linda's voice in third person but she remains unreliable. And the prologue of the book plays out as a bird's-eye-view of the two teenage surfers and their gruesome discovery on Reef Road Beach, watched by the writer at a distance. Do you enjoy a changing perspective such as these in *Reef Road*? If you were to write a book (or have already?), what is your chosen voice?
10. Near the end of the book, the writer quotes the Bible, the classics, and Shakespeare to talk about the sins of the fathers raining down upon the heads of the sons. Surely we live in a time when we are equipped to do the work to shake off the demons of the past, don't we? Or do we?
11. The writer leaves Linda's children alone when she finds them in Mexico. Emma Straub writes in *This Time Tomorrow*, "Happy endings were too much for some people, false and cheap, but hope—hope was honest. Hope was good." So—while *Reef Road* doesn't end in a "happily," did you feel hope for Linda's children at the end?



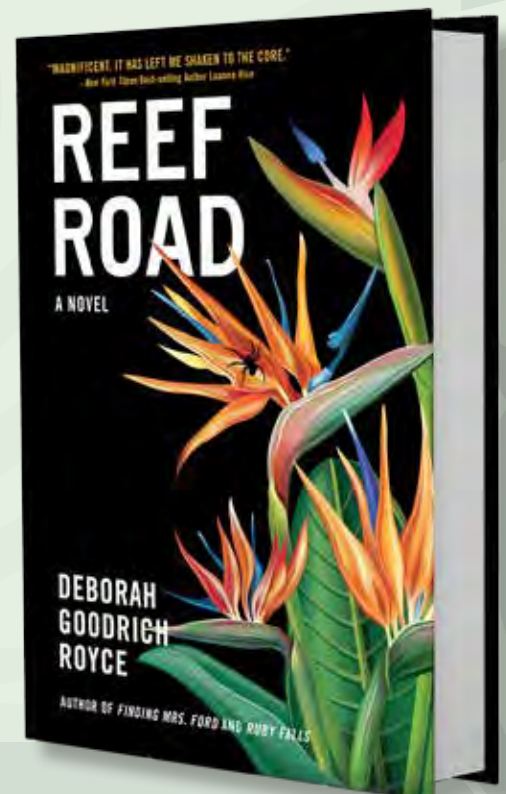
# REEF ROAD PLAYLIST

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*Reef Road* follows a twisty path that begins with an unsolved murder in 1948 Pittsburgh, and leads to dark dealings in Palm Beach in 2020. Your musical soundtrack along the way is a mix of 30s and 40s ballads and big band swing, and a sultry infusion of Latin American hits—from Argentine tangos to Brazilian bossa nova to Cuban, Columbian & Mexican favorites. So, pour yourself a martini or a mojito, strap on your dancing shoes, and enjoy! I have divided the lists into two sections, but you can shuffle them for more fun.

## FOR NOELLE

1. *Sing Sing Sing*, Benny Goodman, 1937
2. *Why Don't You Do Right*, Peggy Lee with Benny Goodman, 1942
3. *In the Mood*, Glenn Miller, 1941
4. *Moonlight Serenade*, Glenn Miller, 1944
5. *Little Brown Jug*, Glenn Miller, 1944
6. *Begin the Beguine*, Artie Shaw/Cole Porter, 1938
7. *Soda Fountain Rag*, Duke Ellington, 1937
8. *Manana*, Peggy Lee, 1948
9. *My Baby Likes to Be Bop*, Ella Fitzgerald, 1948
10. *It's Magic*, Doris Day, 1948
11. *A Tisket A Tasket*, Ella Fitzgerald, 1938
12. *Woody Woodpecker*, Kay Kyser, 1948
13. *The Best Things In Life Are Free*, Dinah Shore, 1947
14. *Toolie Oolie Doolie*, The Andrews Sisters, 1948
15. *Pee Wee Hunt*, Twelfth Street Rag, 1948



# REEF ROAD PLAYLIST

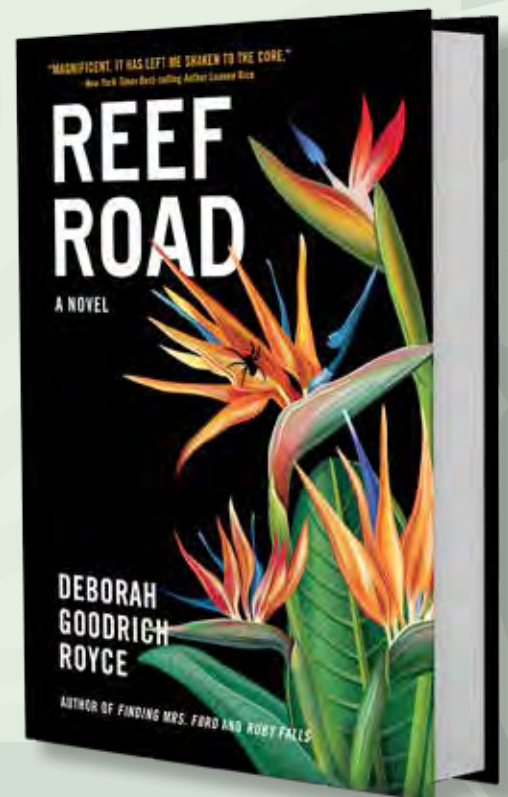
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16. *Take the A Train*, Duke Ellington, 1939
17. *Don't Sit Under the Apple Tree*, The Andrews Sisters, 1942
18. *Rum and Coca Cola*, The Andrews Sisters, 1948
19. *Chatanooga Choo Choo*, Glenn Miller, 1941
20. *I'm Looking Over A Four Leaf Clover*, Art Mooney, 1948
21. *Old Man River*, Frank Sinatra, 1946
22. *Stardust*, Frank Sinatra, 1948
23. *I've Got a Crush on You*, Frank Sinatra, 1948
24. *Stompin' at the Savoy*, Benny Goodman, 1936
25. *Pennsylvania 6 5000*, Glenn Miller, 1940

## FOR LINDA

26. *Chan Chan*, Buena Vista Social Club, 1997
27. *Querer*, Francesca Gagnon, 2014
28. *Petit Pays*, Cesaria Evora, 1995
29. *Buenos Tango*, Balli Latini, 2018
30. *Rainbow High*, Madonna, Andrew Lloyd Weber, 1996
31. *El Cuarto de Tula*, Buena Vista Social Club, 1997
32. *Partida*, Cesaria Evora, 1997
33. *El Tango de Roxanne*, Moulin Rouge, 2001
34. *Besame Mucho*, Cesaria Evora, 1998
35. *Wave*, Antonio Carlos Jobim, 1967



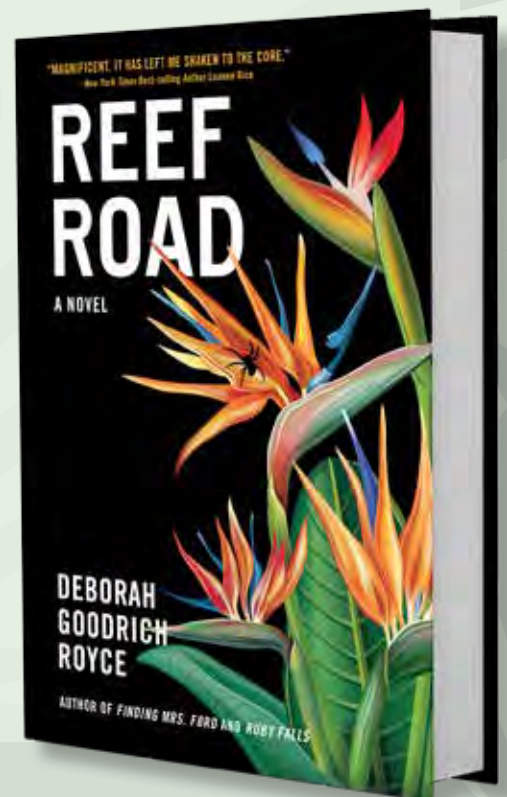


## REEF ROAD PLAYLIST

*continued*

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36. *Candela*, Buena Vista Social Club, 1997
37. *The Girl from Ipanema*, Stan Getz & Astrud Gilberto, 1963
38. *Universo Paralelo*, La Konga, 2020
39. *Sodade*, Cesaria Evora, 1992
40. *De Camino a la Vereda*, Buena Vista Social Club, 1997
41. *Assassins' Tango*, John Powell, 2002
42. *Agua de Beber*, Astrud Gilberto, 1965
43. *Pueblo Nuevo*, Buena Vista Social Club, 1997
44. *Desafinado*, Antonio Carlos Jobim, 1959
45. *La Cucaracha*, Lud Gluskin, 1934
46. *Veinte Años*, Buena Vista Social Club, 1997
47. *Cumbia Sobre el Mar*, Will Holland, 2010
48. *Dos Gardenias*, Buena Vista Social Club, 1997
49. *La Bayamesa*, Buena Vista Social Club, 1997
50. *Don't Cry for Me Argentina*, Madonna,  
Andrew Lloyd Weber, 1996



# PRINTABLE BOOKMARKS

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