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**Advance Praise for WHERE YOU ONCE BELONGED:**

“*Where You Once Belonged* pulls you in like a beach read, makes you think like a book club pick, and delivers a whopper of a twist like the best TV magazine show. I couldn’t put it down and the ending—that’s somehow both shattering and uplifting—still haunts me.”

**—Andrea Canning, Correspondent, Dateline NBC**

“Lorna Graham delivers a surprising page-turner that you won’t be able to put down!”

**—Juliette Fay, bestselling author of *The Tumbling Turner Sisters* and *The Harvey Girls***

“A smart, absorbing contemporary novel with a touch of magic, *Where You Once Belonged*is a must-read for anyone who loves to root for the underdog. Lorna Graham has gifted her readers with an expertly paced, riveting examination of power structures,

 justice, and what constitutes a true happy ending.”

**—L. Alison Heller, author of *The Neighbor’s Secret***

**“**From the moment Everleigh Page starts reporting for her college newspaper she knows she has found her calling. But as she ascends to the top of the news business she falters. Personally. Professionally. A Sisterhood with a timeless past can help.

If only Everleigh will let them.”

**—Harry Smith, NBC & CBS News**

**WHERE YOU ONCE BELONGED**

By Lorna Graham

Lorna Graham, author *The Ghost of Greenwich Village*—named one of the best books of the summer by *People* magazineand *The New York Daily News*—returns with one of the biggest page turners of the summer, **WHERE YOU ONCE BELONGED (She Writes Press; May 13, 2025; Trade Paperback Original; $17.99).**

A writer for *Dateline NBC,* Graham explores a different kind of mystery in her latest novel, perfect for fans of Chandler Baker’s *Whisper Network*. Drawing inspiration from her work in journalism, she shares, “Working at Dateline is a daily masterclass in storytelling.” She explains that the show’s commitment to fairness has not only strengthened her nonfiction reporting but has also made her a more thoughtful and nuanced fiction writer.

**ABOUT THE BOOK:**

Everleigh Page is on the cusp of greatness. Executive producer of an award-winning primetime news magazine, she’s just been offered a role never attained by a woman at her network: president of the news division. It will be her job to shape coverage of world events and mold the journalists of tomorrow.

Too bad in order to get here she’s sold out most of the principles she held as an idealistic young reporter. Too bad she’s just, at the direction of her boss, fired two of her best staffers and killed an important investigative story that could save lives. As a woman, she knows, you have to play ball to get to the top. Even if it means bending your moral code or breaking up with your boyfriend. Sean may be the love of her life, but his large, complicated family has started taking up too much of her time.

Her younger self wouldn’t recognize her. Or will she?

When a college reunion takes a mystical twist, Everleigh finds herself defending her choices to the toughest critic in the world and confronting a crucial question: can she possibly right all the wrongs she was willing to tolerate just an hour ago?

A riveting page turner that will have readers rooting for Everleigh, **WHERE YOU ONCE BELONGED** raises important questions about the timeless issues of life: love, trust, friendship, memory, forgiveness, and what it takes to truly know your own power and exercise it well.



**ABOUT THE AUTHOR:**

**Lorna Graham** is the author of *The Ghost of Greenwich Village* (Random House/Ballantine) and is a writer at *Dateline NBC*. She has written numerous documentaries, including *Auschwitz*, produced by Steven Spielberg and narrated by Meryl Streep, which competed at the 2016 Tribeca Film Festival.

Across numerous films, PSAs, and speeches, she’s written for Presidents Bill Clinton, George H.W. Bush, Tom Hanks, Harrison Ford, and Morgan Freeman. She graduated from Barnard College and lives in Greenwich Village.

**ADDITIONAL ADVANCE PRAISE FOR *WHERE YOU ONCE BELONGED*:**

“Compelling and timely, *Where You Once Belonged* is a gripping story of an executive's journey back to her past and toward an awareness of her current, flawed self. As she did in her first novel, Lorna Graham uses the supernatural to excellent effect, with historical characters holding modernity to account.”

**—Daphne Uviller, author of *This Was Not the Plan***

“*Where You Once Belonged* is a brilliant tale of abandonment, betrayal, and friendship that winds back and forth in time, illuminating the ways in which a woman’s past have tragically affected her present. Mysticism lends its hand, and life-shaping misunderstandings surface—leading to truths that bring clarity and grace. Lorna Graham’s writing is mesmerizing, empathetic, and so absorbing that readers will find this novel impossible to put down.”

**—Karen Uhlmann, author of *Intersections***

“A must-read for anyone who loves stories full of dynamic and well-fleshed-out female characters. . . . Women’s fiction, suspense, or drama readers won’t want to miss this book. . . . one of those stories that lingers with you, and prompts you to reflect

 on the events that shape who you are.”

**—Readers’ Favorite, FIVE STARS**

**Praise for Lorna Graham’s THE GHOST OF GREENWICH VILLAGE:**

“Go out and buy three copies…one for yourself, one for your mom, and one for your best friend. Lorna Graham has a gift.”

**—Hoda Kotb, Former co-anchor, fourth hour of NBC’s “Today”**

“…has a lot to say about enduring challenges to achieve a goal.”

**—Katie Holmes, in *O Magazine***

“Delightful!”

 **—*People***

“This debut novel exudes charm and insider knowledge... The characters are quirky and realistic, and the story rings true... Highly recommended for all fiction readers.”

**—*Library Journal***

“With its light, matter-of-fact depiction of a supernatural relationship, Graham’s debut is lots of fun to read… Delightful coming-of-age story with a sweet reverence for the art and romance of old Gotham.”

**—*Kirkus Reviews***

“Lorna Graham’s debut sparkles with wit and warmth and magic. Eve is a modern girl with an old soul whose story will make you smile and wish for ghosts of your own.”

**—Judy Merrill Larsen, author of *All the Numbers***

“Lorna Graham's novel is charming, a sweet and whimsical romp through a magical Manhattan. I would love to live in her Greenwich Village, both past and present.”

**—Janelle Brown, author of *This Is Where We Live and All We Ever Wanted Was Everything***

“*The Ghost of Greenwich Village* is a beautifully written love story. It’s a tribute to people and places, past and present, real and imagined. But it’s also a fascinating peek inside the world of morning news, and a fast-paced adventure of a single girl in New York City (complete with fabulous closet). While reading it, I wanted to bury myself in a really comfy chair and silence the phone so no one could disturb me until I’d devoured the last page.”

**—Paulina Porizkova, author of *A Model Summer***

**Where You Once Belonged: A Novel by Lorna Graham**

**She Writes Press; May 13, 2025**

**Trade Paperback, $17.99; ISBN-13: 978-1647429027**

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**Q&A with Lorna Graham, author of *Where You Once Belonged***

**Q: Tell us about your new book, *Where You Once Belonged*.**

**A:** The book is about Everleigh Page, a hot-shot executive producer of an award-winning TV newsmagazine in her early 40s. She’s made lots of tradeoffs, personally and professionally – including killing a big story that could save lives – to rise through the ranks and is finally on the cusp of getting the top job: president of the News Division. In the middle of all this, she receives an invitation to the reunion of the off-campus house where she lived during college. She doesn’t understand why she’s invited because she was thrown out of school before graduation and no longer speaks to anyone she lived with. Nevertheless, the invitation starts to seep into her mind and take her back to 20 years ago: her time as an idealistic young reporter on the school newspaper, the close relationships with her friends and what led up to their falling out. When she attends the reunion, she encounters what appears to be her college-aged self, which sets off a chain reaction of discoveries about what really happened back then, and what she needs to do now. But it may be too late to right so many wrongs…

**Q: What inspired you to write this story?**

**A:** There’s a scene in a movie called “Living out Loud,” where Holly Hunter’s character, a recently divorced woman, tentatively ventures out into life again. She becomes friends with Queen Latifah and goes to this underground club where she’s dancing with all these other women and really feeling herself. Then there’s a tap on her shoulder. She turns around to see her rather wild teenage self, and they dance together.

Usually when there’s an older-self-meets-younger-self scenario, at least in most people’s imaginations, it’s so the older can advise and soothe the younger, telling them everything’s going to be alright. What struck me about *this* scene was that it flipped this idea on its head. Here it’s the younger one inspiring the older to be brave and bold the way she used to be, to return to her essential self.

I was writing a book, though, not making a movie, so I couldn’t use special effects. I knew I’d need a bit of “magic” to pull this off and figuring out what that would be became part of the fun.

**Q: You’re a writer at *Dateline NBC.* How has that influenced you as a novelist?**

**A:** I think journalism is great training for fiction. I’m hardly the first! Mark Twain, Ernest Hemingway, and Joan Didion were all journalists. Any journalistic outlet would be helpful to fiction because you’re marinating in interesting stories and exploring human nature. Working at *Dateline*, however, is a daily masterclass in how to tell a story. *Dateline* is mostly true crime but I think what I’ve learned there works across genres. The fundamentals of storytelling are pretty exacting in television. For instance, you need to keep people in their seats across a commercial break by leaving them wanting more. I kind of internalized this as a writer, trying to end my chapters with cliffhangers just the way we would go into a commercial break.

We have these epic screenings at *Dateline*, so everyone–from correspondents to producers to the executive team–watches an early cut of the show, and then meets to discuss it and hash out together how to improve it. There’s lots of debate about what to reveal, when and how. Do we tell this story chronologically? Or would out-of-order be more effective? That’s helped me a lot.

Another thing I really appreciate about the *Dateline* process, that I think helps in fiction too, is a commitment to fairness. We have a legal person at our screenings, who holds us to account. This means we are scrupulously fair, even to the murderer. And that makes for better storytelling. Just like if you read a book, and the main villain is just a flat, terrible person with no redeeming qualities, it’s less interesting. It doesn’t ring true. So I would say fairness actually makes you a better storyteller. And being fair to *fictional* characters is just as important as being fair to nonfictional ones.

**Q: Is there any overlap between you and your main character, Everleigh Page?**

**A:** Like Everleigh, I lost my mother young and my father lived in Europe with another family. I wanted to create a character with some of my basic building blocks so I could understand her from the inside out. But she and I made very different choices. I, luckily, instinctively sought out allies and friends. My aunt, teachers and other peoples’ moms became mother figures to me and I relished their kindness and attention. But Everleigh takes a different lesson from her mother’s death and father’s abandonment. She believes the world is fundamentally unreliable. When she falls in with an extraordinarily supportive group of friends in college, she can’t quite bring herself to trust it and, at the first sign of trouble, she cuts all ties. This is to protect herself, but of course it’s disastrous. She has a similar experience in the present day with her loving boyfriend and his large, involved family, where she basically drives them away. Her cynicism also, sadly, permeates her work life, leading her to make terrible choices as a journalist.

I wanted to explore, in a sense, the ways in which my life could have gone if I’d absorbed a different takeaway from losing my mother and my father choosing to live with his other family, if I were a different kind of person. I also found it an interesting challenge to create a character who’s so deeply in love with her own skepticism, almost relishing it, but who somehow manages to come back from the brink and make better choices, both personally and professionally.

**Q: A lot of the action of *Where You Once Belonged* takes place in the offices of Everleigh’s newsmagazine show. Why did you want to write about the workplace?**

**A:** One, I think the workplace is a rather unsung setting for fiction. We spend a third of our lives at work but you wouldn’t know it from many novels. A lot of them, particularly women’s fiction, are set in the private spheres of home and family. And while some big books have been written about work, they often skewer it, in an effort to highlight the absurdities. This can be valuable, but it doesn’t reflect how most of us experience the workplace or help us navigate it. So, I do think more fiction set in all kinds of workplaces would be beneficial and this is my small contribution.

The other part of the answer is: I think writers tend to write about things that function as a burr under the saddle. For many, that means love relationships. I’ve been lucky in love, so it doesn’t really puzzle me. But the thing that goes on in my daily life that makes me wonder, is work. After all, the workplace is a family too, with all of the usual complications if not more: you don’t get to choose this family, but you’re forced into close proximity with strangers whom you get to know sometimes a little *too* well. The workplace has lots of stakes; it can be a minefield. It’s a place where you almost always are forced to find out what you’re made of. I wanted to explore a high-level woman executive, and her particular challenges in a way I hadn’t really come across in many books. There are non-fiction, self help books of course, but I think we learn a lot from fiction, in ways that only it can teach.

**Q: Time and its effect on memory play a big part in this book. What were you trying to explore with these ideas?**

**A:** In the book, Everleigh is very certain about things that happened 20 years earlier, and bases her angry feelings at her one-time dearest friends - and a good deal of her world view - on the idea that she was betrayed. When she's at her Recommitment ceremony, as the reunion is called, she realizes that many of her memories from back then are simply wrong.

I think this is something extremely relatable and worth talking about. How many of us carry ancient grudges, especially family grudges, that are very murky in their beginnings? Lots of people I know have a side of the family they no longer speak to and when they ask their parents what's behind it, they get a garbled answer; it's clear their parents don't remember how it started, either. Anyone who's ever had a falling out that wasn’t yesterday might want to re-examine what generated it, with some humility around their ability to remember accurately.

**Q: In recent years, journalists have taken a hit in public opinion surveys. Many people don't trust them. Is your book offering a comment on journalism and journalists?**

**A:** Well, this book is about a flawed journalist - a flawed person - trying to do good journalism. Which is more vital than ever. We were living in the information age and now it seems we’re living in the opinion age. But valid opinion - and I know that’s a relative term these days -  needs the reporting of facts if only to have something to have an opinion *on*.  So I think journalism is increasingly critical, if only so there's a bedrock of facts underlying whatever it is we're talking about. With all the mis-and disinformation out there, we need to recognize true journalists who are on the ground where things are happening, interviewing actual eyewitnesses to events, and unearthing primary sources. Without at least *some* bulwark of truth out there, even if it’s washed over by the murky water of lies and half-truths, we really *will* be lost.

As for journalists themselves…One of the things I wanted to do in this book was show a journalist who's in a moral quandary and trying to do the right thing. There's an important story that could save lives that Everleigh is all set to air, when she's told to kill it. She’s told this by a boss who is in turn answering to the parent company that bought his network and has interests all over the world. What is our heroine going to do? Air the story and lose her job, and the ability to do any good journalism going forward? It's easy to knock an industry when you're outside of it. It's certainly easy to knock journalists; a lot of them are saying things we don't like to hear. So I wanted to try to humanize a journalist and show some of the impossible positions they're put into - the one in the book is highly dramatized to make a point – so that you understand there are real people behind the stories and behind the profession that so many people love to hate right now. Many of them are just trying to do their best in an impossible situation.

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