**FARRAR, STRAUS & GIROUX**

**INTERNATIONAL RIGHTS GUIDE**

**LONDON BOOK FAIR 2018**

Devon Mazzone

Director, Subsidiary Rights

Devon.Mazzone@fsgbooks.com

175 Varick Street, 9th floor, New York, NY 10014

(212) 206-5301

Flora Esterly

Subsidiary Rights Manager

Flora.Esterly@fsgbooks.com

175 Varick Street, 9th floor, New York, NY 10014

(212) 206-5304

**FICTION**

**Farrar, Straus and Giroux**

**FSG Originals**

**MCD/FSG**

**Sarah Crichton Books**

Berlin, Lucia

**EVENING IN PARADISE**

**More Stories**

Fiction, November 2018 (manuscript available)

In 2015, FSG published *A Manual for Cleaning Women*, a posthumous story collection by an relatively unknown writer to wild, widespread acclaim. It was a *New York Times* Bestseller, the paper’s *Book Review* named it one of the Ten Best Books of 2015, while NPR, *Time*, *Entertainment Weekly*, *The Guardian*, *The Washington Post*, *The Chicago Tribune* and other outlets gave the book rave reviews.

**EVENING IN PARADISE** is a careful selection from the remaining Berlin stories—a jewel box follow-up for Berlin’s hungry fans.

Berlin, Lucia

**WELCOME HOME**

Nonfiction, November 2018 (manuscript available)

Before Lucia Berlin died, she was working on a book of previously unpublished autobiographical sketches called **WELCOME HOME**. The work consisted of more than twenty chapters that started in 1936 in Alaska and ended (prematurely) in 1966 in southern Mexico. In our publication of *Welcome Home*, her son, Jeff Berlin, is filling in the gaps with photos and letters from her eventful, romantic, and tragic life.   
  
From Alaska to Argentina, Kentucky to Mexico, New York City to Chile, Berlin’s world was wide. And the writing here is, as we’ve come to expect, dazzling. She describes the places she lived and the people she knew with all the style and wit and heart and humor that readers fell in love with in her stories. Combined with letters from and photos of friends and lovers, **WELCOME HOME** is an essential nonfiction companion to *A Manual for Cleaning Women* and *Evening in Paradise*.

**Lucia Berlin** (1936-2004) worked brilliantly but sporadically throughout the 1960s, 1970s, and 1980s. Her stories are inspired by her early childhood in various Western mining towns; her glamorous teenage years in Santiago, Chile; three failed marriages; a lifelong problem with alcoholism; her years spent in Berkeley, New Mexico, and Mexico City; and the various jobs she later held to support her writing and her four sons. Sober and writing steadily by the 1990s, she took a visiting writer's post at the University of Colorado Boulder in 1994 and was soon promoted to associate professor. In 2001, in failing health, she moved to Southern California to be near her sons. She died in 2004. Her posthumous collection, *A Manual for Cleaning Women*, was named one of the *New York Times Book Review*’s Ten Best Books of 2015.

British rights: Picador UK

Translation rights: FSG

Translation rights sold: **Catalan**/L’Altra Editorial, **Dutch**/Lebowski Publishers, **German**/Kampa Verlag, **Italian**/Bollati Boringhieri, **Portuguese** (in Portugal)/Editorial Objectiva, **Slovak**/Inaque.sk, **Spanish**/Alfaguara

Praise for **Lucia Berlin’s** *New York Times* bestseller *A Manual for Cleaning Women*:

“In *A Manual for Cleaning Women* we witness the emergence of an important American writer, one who was mostly overlooked in her time. Ms. Berlin’s stories make you marvel at the contingencies of our existence. She is the real deal. Her stories swoop low over towns and moods and minds.”

—Dwight Garner**, *The New York Times***

“Some short story writers—Chekhov, Munro, Trevor—sidle up and tap you gently on the shoulder: Lucia Berlin spins you around, knocks you down and grinds your face into the dirt. You will listen to me if I have to force you, her stories growl. But why would you make me do that, darlin'? . . . Berlin's stories are full of second chances. Now readers have another chance to confront them: bits of life, chewed up and spat out like a wad of tobacco, bitter and rich.”

–Ruth Franklin**, *New York Times Book Review***

“Marvelous . . . Berlin's beautiful, rangy prose builds into unpredictable shapes that speak of the sprawling rural and urban western and South American landscapes that fueled her imagination . . . Full of humor and tenderness and emphatic grace . . . Those not lucky enough to have yet encountered [her] writing are in for some high-grade pleasure when they make first contact.”

–Laird Hunt**, *The Washington Post***

“Lucia Berlin's electrifying posthumous collection *A Manual for Cleaning Women* is a miracle of storytelling economy, showcasing this largely unheard-of writer's genius for streetwise erudition and sudden, soul-baring epiphanies.”

—Lisa Shea**, *Elle***“The vivacity, humor, sorrow, pragmatism and sheer literary star power that fill the 43 stories collected in *A Manual For Cleaning Women* hit with such immediacy and vigor that it seems unbelievable that their author, Lucia Berlin, died in 2004, at the age of 68, before most of us ever knew about her. How a writer with this much appeal slipped under the radar is unfathomable . . .  Anyone who loves the stories of Grace Paley and Lorrie Moore will find another master of the form here.” —Marion Wink**, *Newsday***

Rights, A MANUAL FOR CLEANING WOMEN:

British: Picador UK

**Translation: FSG**

Translation rights sold: **Bosnian**/BTC Sahinpasic, **Catalan**/L’Altra Editorial, **Chinese (Simplified)**/Unitas Publishing, **Chinese (Complex)**/Thinkingdom Media Group, **Croatian**/Ocean More, **Czech**/ Argo Publishers, **Danish**/Gyldendal Dansk, **Dutch**/Lebowski Publishers, **Finnish**/Aula, **French**/Editions Bernard Grasset, **German**/Arche, **Greek**/Stereoma SA Publishing, **Hebrew**/Asia Publishers, **Hungarian**/Libri Kiado, **Italian**/Bollati Boringhieri, **Japanese**/Kodansha Ltd., **Korean**/Woongjin Think Big Co., Ltd., **Lithuanian**/Kitos Knygos, **Norwegian**/Forlaget Oktober, **Polish**/Grupa Wydawnicza Foksal, **Portuguese (in Brazil)**/Companhia das Letras, **Portuguese** **(in** **Portugal)/**Editorial Objectiva, **Romanian**/Editura Art, **Russian**/Corpus, **Slovak**/Inaque.sk, **Slovenian**/ Cankarjeva Zalozba, **Spanish**/Alfaguara, **Swedish**/Natur och Kultur, **Turkish**/Siren Yayinlari

Bill, Frank

**THE SAVAGE**

**A Novel**

Fiction, November 2017 (finished copies available)

**FSG Originals**

Frank Bill’s America has always been stark and violent. In his new novel, he takes things one step further: the dollar has failed; the grid is wiped out.

Van Dorn is eighteen and running solo, dodging the bloodthirsty hordes and militias that have emerged since the country went haywire. His dead father’s voice rings in his head as Van Dorn sets his sights not just on survival but also on an old-fashioned system of justice. Meanwhile, a leader has risen among the gangs—and around him swirls the cast of brawlers from Donnybrook, with their own brutal sense of right and wrong, of loyalty and justice through strength.

This is not the distant postapocalyptic future—this is tomorrow, in a world Bill has already introduced us to. Now he raises the stakes and turns his shotgun prose on our addiction to technology, the values and skills we’ve lost in the process, and what happens when the last systems of morality and society collapse.

**THE SAVAGE** presents the bone-chilling vision of an America where power is the only currency and nothing guarantees survival. And it presents Bill at his most ambitious, most eloquent, most powerful.

**Frank Bill** is the author of the novel *Donnybrook* and the story collection *Crimes in Southern Indiana*, one of GQ’s favorite books of 2011 and a Daily Beast best debut of 2011. He lives and writes in southern Indiana.

Praise for THE SAVAGE:

"Even more artfully barbaric than his previous works . . . *The Savage* is simply the latest glimpse out of Bill’s rather extraordinary window into an oft-overlooked world that’s anything but drab and rust-colored." —Kelly Dearmore, ***The Dallas Morning News***  
"[Bill] has perfected his literary formula: a stylized and extraordinarily violent version of the Southern Indiana he knows." —Craig Fehrman, ***Indianapolis Monthly***  
  
"With echoes of early Palahniuk, [*The Savage*] is part revenge thriller and part horror, while at heart it's about masculinity and fatherhood. An enjoyably blood-curling and unrelenting read with an even bleaker description of humanity's worse impulses than its predecessor, this is not for the faint of heart." —***Booklist***  
  
"[Frank Bill] has hit his stride without losing the grit where his foundation is moored. In a grim, unforgiving world, Bill maps out a harrowing, raw beauty, providing that much-needed sliver of hope in humankind in *The Savage*." —David Cranmer, ***Criminal Element***  
  
"The nasty, violent world of *Donnybrook* returns with a vengeance . . . The pages are filled with dark energy and Technicolor gore . . . No lack of excitement in this well-told tale." —***Kirkus***

**All rights: FSG**

Rights sold, *Donnybrook*: **British**/Heinemann, **Dutch**/Karakter Uitgevers, **French**/Editions Gallimard, **German**/Suhrkamp Verlag, **Norwegian**/Aschehoug & Co.

Carrasco, Katrina

**THE BEST BAD THINGS**

**A Novel**

Fiction, November 2018 (manuscript available)

**MCD/FSG**

1887. Alma Rosales is on the hunt for stolen opium. Trained in espionage by the Pinkerton’s National Detective Agency—where she was reprimanded for impetuous behavior and cross-dressing—Alma is now deep within a West Coast smuggling ring run by the mesmerizing and manipulative Delphine. When product goes missing at the ring’s Washington Territory outpost, Alma is sent to track down the culprit and, disguising herself as a male dockworker, muscles her way into the Port Townsend crew. Delphine is also in town with promises of tempting rewards if Alma succeeds. But the local boss, Wheeler, doesn’t trust Alma and is waiting, gun out, for her to make a misstep.

To survive her investigation, Alma must create an ever-more-elaborate series of alibis, all while sending coded dispatches to the Pinkertons and struggling with her physical attraction to both Delphine and Wheeler. But the longer she plays this game of double-crosses and shifting identities, the more challenging it becomes to keep her cover stories—and her loyalties—straight. One wrong move and she could be unmasked: as a woman, as a traitor, or as a spy.

A gritty, sensual tour de force, **THE BEST BAD THINGS** explores power in its many guises, the thrill of performance, the pleasures of the body, and the intoxicating, inescapable lure of danger.

**Katrina Carrasco** received her MFA in Fiction from Portland State University. Her work has appeared in *Witness Magazine, Post Road, Quaint Magazine*, and other journals. She is the recipient of the Tom and Phyllis Burnam Graduate Fiction Scholarship, the Historical Novel Society International Short Story Award, and the Tom Doulis Graduate Fiction Writing Award.

“A brazen, brawny, sexy standout of a historical thrill ride, *The Best Bad Things* is full of unforgettable characters and insatiable appetites. I was riveted. Painstakingly researched and pulsing with adrenaline, Carrasco’s debut will leave you thirsty for more.” —**Lyndsay Faye**, author of *The Gods of Gotham*  
  
“HOLY SH\*T! I nearly chipped a tooth on the opening paragraph of this book and choked to death. Katrina Carrasco is a powerful writer, her prose as sharp as a Hattori Hanzo sword from *Kill Bill*, with one badass female protagonist, Alma, a detective who is kicking ass and taking names in a world of power-hungry men and women smuggling opium, trying to stay one step ahead of them while balancing her physical attraction to the ringleader. But be warned, you may need a trip to the dentist after reading this amazing debut!” —**Frank Bill**, author of *Crimes in Southern Indiana*, *Donnybrook*, and *The Savage*

**All rights: FSG**

Darnielle, John

**UNIVERSAL HARVESTER**

**A Novel**

Fiction, February 2017 (finished copies available)

**A *New York Times* Bestseller**

Jeremy works the counter of a Video Hut in late 1990s Iowa. It’s a job; it’s quiet and regular; he gets to watch movies; he likes the owner, Sarah Jane; it gets him out of the house, where he and his dad try to avoid missing Mom, who died six years ago in a car wreck.

But when Stephanie Parsons, a local schoolteacher, comes in to return her copy of *Targets*, starring Boris Karloff—an old movie, one Jeremy himself had ordered for the store—she has an odd complaint: “There’s something on it,” she says, but doesn’t elaborate. Two days later, Lindsey Redinius brings back *She’s All That*, a new release, and complains that there’s something wrong with it: “There’s another movie on this tape.”

So Jeremy takes a look. And indeed, in the middle of the movie the screen blink dark for a moment and *She’s All That* is replaced by a black-and-white scene, shot in a barn, with only the faint sounds of someone breathing. Four minutes later, *She’s All That* is back. But there is something profoundly disturbing about that scene; Jeremy’s compelled to watch it three or four times. The scenes recorded onto *Targets* are similar, undoubtedly created by the same hand. Creepy. And the barn looks a lot like a barn just outside of town. All of a sudden, what had once been the placid, regular old Iowa fields and farmhouses now feels haunted and threatening, imbued with loss and instability and profound foreboding. For Jeremy, and all those around him, life will never be the same.

**John Darnielle** is a writer, composer, guitarist, and vocalist for the band the Mountain Goats; he is widely considered one of the best lyricists of his generation. This is the follow up to his first novel, *Wolf in White Van.* He lives in Durham, North Carolina, with his wife and sons.

Praise for UNIVERSAL HARVESTER:

"[A] brilliant second novel . . . What appears to be a chilling horror tale is also a perfectly rendered story about family and loss . . . Darnielle is a master at building suspense, and his writing is propulsive and urgent; it's nearly impossible to stop reading. He's also incredibly gifted at depicting the dark side of the rural Midwest . . . [*Universal Harvester* is] beyond worthwhile; it's a major work by an author who is quickly becoming one of the brightest stars in American fiction." --Michael Schaub, ***Los Angeles Times***

“[*Universal Harvester* comes across] like a gentle, Midwestern riff on David Cronenberg’s *Videodrome* (maybe with a pinch of *Fargo* thrown in for good measure) . . . [But] Darnielle’s aims are finally sweeter, quieter and more sensitive than one would expect from a more traditional tale of dread. He writes with the simple clarity of a young adult novelist, effortlessly sketching modest lives in the green, empty expanses of the heartland.”

**–*The New York Times Book Review***

“*Universal Harvester* is a novel about noticing hidden things, particularly the hurt and desperation that people bear under their exterior of polite reserve . . . [Darnielle is] discerning and skillful at navigating the inner lives of the easily ignored: recluses, outcasts, even cordial middle American retail clerks . . . [An] absorbing book . . . Mr. Darnielle possesses the clairvoyant’s gift for looking beneath the surface.” —Sam Sacks, ***The Wall Street Journal***

**Also forthcoming in May 2020: John Darnielle’s next novel, MONSTER HOUSE!**

British/ANZ rights: Scribe Publications. Canadian rights: HarperCollins Canada.

**Translation rights: FSG**

Translation rights sold: **German**/Eichborn

Rights sold, *Wolf in White Van*: **British**/Granta, **Canadian**/HarperCollins Canada, **Dutch**/Nieuw Amsterdam, **French**/Calmann-Levy, **German**/Eichborn, **Italian**/Rizzoli, **Portuguese (in Brazil)**/Editora Record, **Spanish**/Contra Ediciones

Duchovny, David

**MISS SUBWAYS**

**A Novel**

Fiction, May 2018 (galleys available)

Emer is just a girl living in New York City, who takes the subway, buys ice cream from the bodega on the corner, has writerly aspirations, and lives with her boyfriend, Con. But is this life she lives the only path she’s on? Taking inspiration from the myth of Emer and Cuchulain, loosely based on W. B. Yeats’s play *The Only Jealousy of Emer*, and featuring an all-star cast of mythical figures from all over the world, David Duchovny’s darkly funny fantasy novel **MISS SUBWAYS** is one woman’s trippy, mystical journey down parallel tracks of time and love. On the way, Emer will battle natural and supernatural forces to find her true voice, power, and destiny. A fairy tale of love lost and regained, **MISS SUBWAYS** is also a love letter to the city that enchants us all: New York.

**David Duchovny** is a television, stage, and screen actor, as well as a screenwriter and director. He lives in New York and Los Angeles.

Praise for BUCKY F\*CKING DENT:

“Duchovny’s hilarious new novel hits a home run . . . As fast as it is entertaining . . . Duchovny has a place in the lineup, kind of like a light-hitting shortstop who shines in key moments.”

—Micah Pollack, ***The Washington Post***

“Hilarious and deeply touching . . . Not a baseball book any more than *Field of Dreams* is a baseball book, this moving, beautiful novel resonates with laughter and tears throughout.”

—Don Oldenburg, ***USA Today***

“Even people who hate the Red Sox will love this book. David Duchovny knows his baseball, but more important, he loves his fathers and sons. A touching delight.” **—Gary Shteyngart**

**All rights: FSG**

Rights sold: **Ukrainian**/KM Books Group

Rights sold, *Bucky F\*cking Dent*: **Czech**/Euromedia, **Dutch**/De Standaard, **German**/Heyne Verlag, **Japanese**/Shogakukan, **Portuguese** **(in Brazil)**/Editora Record, **Romanian**/Editura Polirom, **Russian**/Phantom Press, **Slovak**/Ikar, **Ukrainian**/Ridna Mova

Rights sold, *Holy Cow*: **British**/Headline, **Bulgarian/**Bard, **Catalan/**Empuries, **Czech/**Euromedia, **Dutch**/Standaard, **Finnish**/Like, **French/**Grasset, **German**/Heyne Verlag, **Hungarian/**Kiskapu Kiado**, Italian**/Bompiani, **Japanese**/Shogakukan, **Norwegian**/Tigerforlaget (Aschehoug), **Portuguese (in Brazil)**/Editora Record, **Portuguese (in Portugal)**/ Saida de Emergencia, **Romanian/**Polirom, **Slovak/**Ikar, **Spanish/**Stella Maris, **Turkish**/April Publishing

Faw, Katherine

**ULTRALUMINOUS**

**A Novel**

Fiction, December 2017 (finished copies available)

**MCD/FSG**

**ULTRALUMINOUS**, the daring new novel from Katherine Faw, author of *Young God*, is a scintillating story of money, sex, and power told in Faw’s viciously sharp prose. A high-end, girlfriend-experience prostitute has just returned to her native New York City after more than a decade abroad—in Dubai, with a man she recalls only as the Sheikh—but it’s unclear why exactly she’s come back. Did things go bad for her? Does she have scores to settle?

Regardless, she has quickly made herself at home. She’s set up a rotation of clients—all of them in finance—each of whom has different delusions of how he is important to her. And she’s also met a man whom she doesn’t charge—a damaged former Army Ranger, back from Afghanistan.

Her days are strangely orderly: A repetition of dinners, personal grooming, museum exhibitions, sex, Duane Reades (she likes the sushi), cosmology, sex, gallery shows, nightclubs, heroin, sex, and art films (which she finds soothing). She finds the pattern affirming, but does she really believe it’s sustainable? Or do the barely discernible rifts in her routine suggest that something else is percolating under the surface? Could she have fallen for one of her bankers? Or do those supposed rifts suggest a pattern within the pattern, a larger scheme she’s not showing us, a truth that won’t be revealed until we can see everything?

**Katherine Faw** was born in northwest North Carolina. She lives in Brooklyn, New York with her two pit bulls.

Praise for ULTRALUMINOUS:

*"Ultraluminous* is a sort of *American Psycho* from the prostitute’s point of view, a damning, often hilarious account of toxic masculinity and Wall Street money culture." —Alexandra Schwartz, ***The New Yorker*** *"*A confirmation of the grimmest feelings of the age—a nasty, nihilistic, gorgeous little novel . . . *Ultraluminous*is the dirtiest, most timely literary bomb. It’s a fantasy novel for furious, anti-capitalist misandrists, and I read no other book that I loved half as much last year." —Philippa Snow, ***GARAGE***  
 *"*As this brief, propulsive novel rushes toward its inevitable climax, it manages to be both an excoriating takedown of capitalism and a semi-sincere ode to the drugstore/fancy food grotesquery that is Duane Reade sushi." —Maris Kreizman, ***Vulture***  
  
"Startling, poignant, raw . . . The success of Faw's seismic story lies in a protagonist who, however improbably her life, is dynamic, true, and ultimately her own savior. Daring and original." —Katharine Uhrich, ***Booklist***   
  
"Faw’s second novel (after *Young God*) pulses with an irresistible voice and the sense of impending catastrophe . . . Faw’s writing is raw . . . an exceptionally clear and memorable prose style." —***Publishers Weekly***

**All rights: FSG**

Rights sold, *Young God*: **British**/Granta Books

Froderberg, Susan

**MYSTERIUM**

**A Novel**

Fiction, August 2018 (galleys available)

**MYSTERIUM**, known as Mount Sarasvati, looms over the Indian Himalayas as the range’s tallest peak in the dazzling fictional world Susan Froderberg has created.

Sarasvati “Sara” Troy is determined to reach the peak for which she was christened, and to climb it in honor of her mother, who perished in a mountaineering accident when Sara was just a child. She asks her father, a celebrated mountaineer and philosophy professor, to organize and lead the expedition. The six climbers he recruits are an uneasy mix. They include his longtime friend Dr. Andrew Reddy, a recent widower, and Reddy’s son, who often challenges his father; Wilder Carson, the acclaimed climber who is tormented by the death of his brother; Wilder’s wife, Vida, a former lover of Dr. Reddy; and the distinguished scholar of climbing Virgil Adams and his wife, Hillary. Porters and Sherpas are recruited in India to assist and be part of the team.

The party’s journey is harrowing, taking them from the mountain’s gorge, into its sanctuary, and finally onto the summit, a path that evokes the hell, purgatory, and heaven of Dante’s Inferno. As the air thins and this unforgettable journey unfolds, Sara emerges as a Beatrice-like figure, buoying her companions up the mountain through the sheer strength and beauty of her being. Both monumental quest and dreamlike odyssey, **MYSTERIUM** is infused with the language of climbing and profound existential insight.

**Susan Froderberg** is the author of *Old Border Road*, hailed by the *Los Angeles Times* as a “remarkable debut novel.” Her fiction has appeared in *Alaska Quarterly Review, The Antioch Review, Conjunctions*, and other publications. She worked for several years as a critical-care nurse in Seattle, Washington, before moving east to study medical ethics and philosophy at Columbia University, where she received her PhD in philosophy. Froderberg and her husband split their time between Seattle and New York City.

Advance praise for MYSTERIUM:

"First there is the superbly drawn cast of complex and compelling characters, none more beguiling than Sarasvati "Sara" Troy, the young woman who, with a vision of climbing the mountain that is her namesake, puts the plot in motion. Then there is the masterfully executed suspense and drama of the climb.  Finally there is the lovely and lyric writing about the mountain herself--as monolith and metaphor.  These three pleasures combine to make *Mysterium*impossible to put down." —**Pam Houston,** author of *Contents May Have Shifted*

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"An adventure at the top of the world; a narrative of reflection, insight and survival."

—**Paulette Jiles**, author of *News of the World*

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Gornick, Lisa

**THE PEACOCK FEAST**

**A Novel**

Fiction, March 2019 (manuscript available May 2018)

**Sarah Crichton Books**

A novel telling the dramatic, multigenerational story of the O'Connor family. When Prudence receives an unexpected visit from Grace, the granddaughter of Prudence's long estranged and now deceased brother, the two begin to unravel the stories of their connected lives.

In 1916, to prevent the people of Oyster Bay, L.I. from reclaiming the beachfront, artist and decorator Louis C. Tiffany dynamited the breakwater in front of his mansion Laurelton Hall. The explosion woke Prudence O’Connor, the young daughter of one of the estate’s battalion of gardeners, and sent her family hastily, mysteriously, to New York City. Ninety-seven years after the explosion, Prudence is widowed and living in an apartment on West End Avenue when she receives an unexpected visit from Grace, her grandniece. Grace arrives with a box of mementoes from her grandfather’s house—objects that for Prudence unravel long-repressed memories, leading her back to the night of the explosion and to a reimagining of the tenor and significance of her life.  
  
**THE PEACOCK FEAST** spans the twentieth century and the country, ricocheting from New York to San Francisco, from the decadent mansions of the Tiffany family to the seamstress hall at Wannamaker’s, and from the consultation room of Anna Freud (who became a partner of Tiffany’s daughter Dorothy) to Prudence’s apartment on West End Ave. Gornick, a master at mapping the emotional terrain of her characters, sketches Prudence and Grace with psychological acuity and empathy. Through the relationship that develops between the two women, Gornick reveals the story of a troubled family plagued by judgments of class and anxieties of gender, and along the way depicts relationships at their most tender, vulnerable, and difficult. *The Peacock Feast* is a magnificent family drama, a character study, and a heart wrenching portrait of the ways our decisions reverberate out into time and down through generations.

**Lisa Gornick** is the author of *Louisa Meets Bear, Tinderbox,*and *A Private Sorcery*. Her stories and essays have appeared widely, including in *AGNI*, *Prairie Schooner*, and *Slate*, and have received many honors, including Distinguished Story in the *Best American Short Stories*anthology. She holds a B.A. from Princeton and a Ph.D. in clinical psychology from Yale, and is a graduate of the writing program at New York University as well as the psychoanalytic training program at Columbia. She lives in New York City with her husband and two sons.

Praise for LOUISA MEETS BEAR:

“Extraordinary writing; I fell in love on the first page.” —*Barbara Hoffert,* ***Library Journal***  
  
“Gornick's brilliantly constructed third novel (after *Tinderbox*) offers a seamless series of events, spanning from 1961 to 2009, that explore the full spectrum of life in all its bizarre coincidences, tragedies, and passions. Presented as an array of interconnected stories that focus on different characters (à la *A Visit from the Goon Squad*), with shifting uses of first, second, and third person, Gornick's book . . . captures all the heartbreak and joy of what it is to be human.” —***Publishers Weekly*** *(starred review)*  
  
“Delicately nuanced and emotionally perceptive . . . Gornick's exploration of loneliness and loss, private connections and personal upheavals resonates with comforting familiarity and profound brilliance. Utterly human and keenly humane, her heroes and heroines are our friends and enemies, our very selves for better and worse.” —***Booklist*** *(starred review)*

**All rights: FSG**

Griffith, Nicola

**SO LUCKY**

**A Novel**

Fiction, May 2018 (galleys available)

**FSG Originals**

**SO LUCKY** is the sharp, surprising new novel by Nicola Griffith—the profoundly personal and emphatically political story of a confident woman forced to confront an unnerving new reality when in a single week her wife leaves her and she is diagnosed with multiple sclerosis.

Mara Tagarelli is, professionally, the head of a multi-million-dollar AIDS foundation; personally, a committed martial artist. But her life has turned inside out like a sock. She can't rely on family, her body is letting her down, and friends and colleagues treat her like a victim. She needs to break that narrative: build her own community, learn new strengths, and fight. But what do you do when you find out that the story you’ve been told, the story you’ve told yourself, is not true? How can you fight if you can’t trust your body? Who can you rely on if those around you don’t have your best interests at heart, and the systems designed to help do more harm than good? Mara makes a decision, and acts, but her actions unleash monsters aimed squarely at the heart of her new community.

This is fiction from the front lines, incandescent and urgent, a narrative juggernaut that rips through sentiment to expose the savagery of America’s treatment of the disabled and chronically ill. But **SO LUCKY** also blazes with hope and a ferocious love of self, of the life that becomes possible when we stop believing lies.

**Nicola Griffith** is the multiple award-winning author of six novels, most recently *Hild*, and a memoir, *And Now We Are Going to Have a Party*. A native of Yorkshire, England—now a dual U.S./U.K. citizen—she is a onetime self-defense instructor with a PhD who turned to writing full-time upon being diagnosed with multiple sclerosis. She lives with her wife, the writer Kelley Eskridge, in Seattle.

Praise for Nicola Griffith:

“*So Lucky*is somehow both a tense psychological thriller and a subtle character portrait, packed full of pleasure (so closely observed) and pain (so deep, so real). Nicola Griffith is an essential writer, and with this book she's given us something personal, political, and totally unputdownable.” —**Robin Sloan**

“In *So Lucky*, Nicola Griffith replicates the actual experience of becoming disabled. This genre-violating story begins straightforwardly then slides into a hallucinatory exploration of the body, reality, and identity. It is disorienting, destabilizing, and game-changing. I have never read anything like it.” —**Riva Lehrer**, artist and curator

“Griffith is a writer of considerable gifts. Her sentences shimmer, her powers of observation and description are razor sharp.” —King Kaufman, ***The New York Times***

“I found . . . gratitude twisting into every moment of admiration for Griffith’s craft: gratitude for agency, complexity, nuance, representation, mixed up with awe at her pacing, prose style and characterization.” —Amal El-Mohtar, **NPR**

“Dazzling . . . Griffith’s lyrical prose emphasizes the savagery of the political landscape.” —Rachel Abramowitz, ***The Paris Review***

**All rights: FSG**

Rights sold, *Hild*: **British**/Little, Brown UK, **Polish**/Zysk

Harrison, Colin

**YOU BELONG TO ME**

**A Novel**

Fiction, June 2017 (finished copies available)

**Sarah Crichton Books**

Paul Reeves is a successful immigration lawyer, but his passion is collecting old maps of New York, tangible records of the city’s rich history in an increasingly digital world. One afternoon he attends an auction with his neighbor Jennifer Mehraz, the beautiful young wife of an Iranian financier-lawyer, but halfway through the auction a handsome man in soldier fatigues appears in the aisle and whisks Jennifer away. A long-lost lover from Jennifer’s rural Pennsylvania past, the man sets off a series of alarming events as those close to Jennifer try to figure out who he is and how the two are connected, including her high-powered and possessive husband, whose ultimate goal is to make this embarrassing intrusion into his marriage disappear.

At the same time, one of the world’s rarest and most inaccessible maps suddenly goes on sale, but before Paul can finalize a deal, another buyer snatches it out from under Paul’s nose, sending him on a quest to find out who the mysterious buyer is and how to get the map for himself.

Eight years after his last critically acclaimed thriller, *The Finder*, Colin Harrison returns with his best work yet. Filled with compelling characters and a loving but biting satire of New York City, **YOU BELONG TO ME** is an exceptional novel, and Colin Harrison is at the top of his game.

**Colin Harrison** is the author of the novels *Break and Enter, Bodies Electric, Manhattan Nocturne, Afterburn, The Havana Room, The Finder*, and *Risk*. He lives in Brooklyn, New York.

​Praise for YOU BELONG TO ME:

“A classic noir triangle [that] widens quickly to introduce a roundelay of characters with volatile tempers and conflicting agendas . . . The common denominator among them seems to be a voracious hunger: for money, power, revenge . . . deliciously twisty . . . startlingly violent . . . The hard, hot beat of noir goes on.”

—Megan Abbott, ***The New York Times Book Review***

"Brilliant . . . a fast-paced, unexpected hunt—one that includes hitmen, black-market business dealings, and one very valuable map—underscored by Harrison’s profound interrogation of the dynamics between generations, lovers, chasers, and history. The novel is deliciously satisfying, and you come away from it savoring New York of the past and present and all the twisted, nefarious, driven, and even good people—those who think they know where they’re walking—on its many storied streets." —***Vogue***

"*You Belong to Me* is an intriguing, moody tale of love, lust and avarice—and great summer reading." —***BookPage***

“A tightly wound tale of obsession and betrayal.” —***Publishers Weekly***

British rights: Bloomsbury

Canadian rights: Simon & Schuster Canada

**Translation rights: FSG**

Translation rights sold: **Bulgarian**/Quantum, **Danish**/People’s Press, **French**/Belfond, **German**/Droemer

Rights sold, *The Finder*: **British**/Bloomsbury, **Croatian**/Algoritam, **Danish**/ArtPeople’s Press, **Dutch**/De Boekerij, **French**/Belfond, **German**/Droemer, **Hebrew**/Arieh Nir, **Italian**/Neri Pozza, **Polish**/C&T, **Romanian**/RAO, **Russian**/Inostranka, **Spanish**/Belaqva

Hunter, Lindsay

**EAT ONLY WHEN YOU’RE HUNGRY**

**A Novel**

Fiction, August 2017 (finished copies available)

In Lindsay Hunter’s achingly funny, fiercely honest second novel, **EAT ONLY WHEN YOU’RE HUNGRY**, we meet Greg—an overweight fifty-eight-year-old and the father of Greg Junior, GJ, who has been missing for three weeks. GJ’s been an addict his whole adult life, disappearing for days at a time, but for some reason this absence feels different, and Greg has convinced himself that he’s the only one who can find his son. So he rents an RV and drives from his home in West Virginia to the outskirts of Orlando, Florida, the last place GJ was seen. As we travel down the streets of the bizarroland that is Florida, the urgency to find GJ slowly recedes into the background, and the truths about Greg’s mistakes—as a father, a husband, a man—are uncovered.

In **EAT ONLY WHEN YOU’RE HUNGRY**, Hunter elicits complex sympathy for her characters, asking the reader to take a closer look at the way we think about addiction—why we demonize the junkie but turn a blind eye to drinking a little too much or eating too much—and the fallout of failing ourselves.

**Lindsay Hunter** is the author of the story collections *Don’t Kiss Me* and *Daddy’s* and the novel *Ugly Girls*. Originally from Florida, she now lives in Chicago with her husband, sons, and dogs.

Praise for EAT ONLY WHEN YOU’RE HUNGRY:

"It is with *Eat Only When You’re Hungry* that Hunter arrives at her first masterpiece; a novel of staggering vision and tremendous heart. On full display here are Hunter’s nonpareil technique, her skillful excavation of her characters’ interior landscapes — a digging done both ruthlessly and yet with abundant mercy — and her inspired inventiveness at the level of language . . . in every way majestic: stunningly detailed, formidably written, and profoundly affecting. . . . Line by line, page by page, scene by scene, Lindsay Hunter captures more keenly than any of her peers the benumbing monotony and unnerving strangeness of the world in which we find ourselves, lose ourselves, and — if we’re lucky — find ourselves again." —Vincent Scarpa, ***Los Angeles Review of Books***

[A] commanding narrative . . . A savage tale of parenthood and squandered hope from an author whose unsparing eye never ceases to subvert the mundane." **—*Kirkus***

"Hunter's absurd Floridian landscapes and darkly tender moments are keen and hilarious, exposing the complexities of addiction and an overweight man with a weak heart but unfailing love." **—*Booklist***

"The frailties of the human body and the human heart are laid bare in Lindsay Hunter’s utterly superb novel *Eat Only When You’re Hungry*. There is real delicacy, tenderness, and intelligence with which Hunter tackles this portrait of a broken family of people who don’t realize just how broken they are until they are forced to confront the fractures between them and within themselves. With this novel, Hunter establishes herself as an unforgettable voice in American letters. Her work here, as ever, is unparalleled." **—Roxane Gay**, author of *Bad Feminist* and *Hunger*

**All rights: FSG**

Rights sold, *Ugly Girls*: **French**/Editions Gallimard, **Malaysian**/Buku Fixi

Jackson, Jeff

**DESTROY ALL MONSTERS**

**A Novel**

Fiction, October 2018 (manuscript available)

**FSG Originals**

Jeff Jackson’s **DESTROY ALL MONSTERS** is the last rock & roll novel. Tracking the fortunes of the members of a fictional band as they navigate an increasingly apocalyptic music world seized by an epidemic of motiveless violence, it follows the fictional punk scene in a town called Arcadia. Kids are hooking up, sneaking into shows, starting their own bands, and burning out, but with an overarching sense of encroaching apocalypse, as though the contemporary glut of availability of virtually every piece of music ever is acting like a digital blight on the romantic imagination, somehow killing the itch to either listen to or play music. At the same time (or as a result), there is a spreading epidemic of violence at rock shows, as audience members seemingly lose their minds and shoot dead the bands on stage.

Written in stripped-down, ominous prose, **DESTROY ALL MONSTERS** focuses closely on the character's immediate experiences: part self-aggrandizing Richard Hell, part graphic novel sans pictures, and goth as hell throughout.

**Jeff Jackson** is the author of *Mira Corpora* (Two Dollar Radio, 2013), one of Flavorwire’s 10 Best Debut Novels of 2013, and called "a gutter punk Catcher in the Rye" by Shelf Awareness. He holds an MFA from NYU and is the recipient of fellowships from the MacDowell Colony and Virginia Center for the Creative Arts. Five of his plays have been produced by the Obie Award–winning Collapsable Giraffe company.

Advance praise for DESTROY ALL MONSTERS:

"Jeff Jackson is one of contemporary American fiction's most sterling and gifted new masters. With *Destroy All Monsters*, he has raised the high bar his work already set with *Mira Corpora* and *Novi Sad* even more aerially. It's a novel that impresses on many levels, with its beautifully hypnagogic, catastrophic story and writing that is a wonder to behold.” —**Dennis Cooper**

“Jeff Jackson’s new novel surges with new-century anxiety and paranoia as it documents a fraught new state of vulnerability in which maybe everything is coming to an end. In other words, it’s a clear-eyed, stone cold vision of what’s to come.” —**Ben Marcus**​

Praise for MIRA CORPORA:

"To read Jeff Jackson’s *Mira Corpora* is to enter into a trance state. A hypnotic, brutal, and lyric exploration of youth, trauma and the construction of memory, this novel is like nothing I’ve ever read before and is, unquestionably, one of my favorite books published this year." —Laura van den Berg, ***Salon***

"Style is pre-eminent in Jeff Jackson's eerie and enigmatic debut. The prose works like the expressionless masks worn by killers in horror films." **—*Wall Street Journal***

"Episodic yet suspenseful, smeared with gutter detritus yet glittering with right-on apercus, the novel delivers both jolts to the spine and food for thought." **—*Bookforum***

**All rights: FSG**

Jacobs, Liska

**CATALINA**

**A Novel**

Fiction, November 2017 (finished copies available)

**MCD/FSG**

**An *Entertainment Weekly* Book to Read in November**

**One of *Elle's* 6 Best Books to Read Right Now**

Elsa Fisher is headed for rock bottom. At least, that’s her plan. She has just been fired from MoMA on the heels of an affair with her married boss, and she retreats to Los Angeles to blow her severance package on whatever it takes to numb the pain. Her abandoned crew of college friends (childhood friend Charlotte and her wayward husband, Jared; and Elsa’s ex-husband, Robby) receive her with open arms, and, thinking she’s on vacation, a plan to celebrate their reunion on a booze-soaked sailing trip to Catalina Island.

But Elsa doesn’t want to celebrate. She is lost, lonely, and full of rage, and only wants to sink as low as the drugs and alcohol will take her. On Catalina, her determined unraveling and recklessness expose painful memories and dark desires, putting everyone in the group at risk.

With the creeping menace of Patricia Highsmith and the bender-chic of Bret Easton Ellis, Liska Jacobs brings you inside the mind of an angry, reckless young woman hell-bent on destruction—every page taut with the knowledge that Elsa’s path does not lead to a happy place. **CATALINA** is a compulsive, deliciously dark exploration of beauty, love, and friendship, and the sometimes toxic desires that drive us.

**Liska Jacobs** is a graduate of the University of California, Riverside MFA program in Palm Desert and the event manager at The Last Bookstore in Los Angeles. Her essays and short fiction have appeared in *The Rumpus, Los Angeles Review of Books, Literary Hub, The Millions, Hairpin, The Nervous Breakdown* and elsewhere.

Praise for CATALINA:

"Jacobs' riveting debut novel [is] part California story, part feminist social commentary . . . In *Catalina*, Jacobs tracks, with a sense of inevitability, the fallout of a woman with the audacity to make her own mistakes."

—Agatha French, ***The Los Angeles Times***  
"If noir lit with a feminist twist appeals, treat yourself to Liska Jacobs's magnetic debut novel, *Catalina*." —***Elle***  
“A woman’s dark inner cyclone is set against the intoxicating sunshine of Southern California in Jacobs’ stylish debut . . . Jacobs shines Elsa’s world to a high gloss. As readers come to learn all that Elsa, a smart and charming antihero, isn’t telling her friends and why, her crew takes on a new light, too. Propulsive, feminist psychological fiction from an author to watch.”—***Booklist***  
"Bold . . . A memorable character study." —***Publishers Weekly***  
  
“The narrative tone of Jacobs' debut echoes the numbed nihilism of Bret Easton Ellis' early work, and her protagonist is just as lovely a person as his infamous characters. For those who appreciate the joys of a vicarious bender and the satisfaction of watching creepy people decompensate.”  —***Kirkus***

**All rights: FSG**

Rights sold: **Croatian**/Leo Commerce, **Slovenian**/DESK

Lin, Chia-Chia

**THE UNPASSING**

**A Novel**

Fiction, March 2019 (manuscript available)

A lyrical and quietly forceful debut novel about a Taiwanese immigrant family living in Alaska in the 1980s, and the struggles they face as they attempt to find a semblance of home.

In Chia-Chia Lin’s debut novel **THE UNPASSING**, we meet a young Taiwanese immigrant family of five struggling to make ends meet in rural Alaska. The father, hard-working but beaten down, works as a plumber and repairman, while their mother, a loving, strong-willed, and unpredictably emotional matriarch, holds the house together. When 11-year-old Gavin contracts meningitis at school, he falls into a deep, nearly-fatal sickness. He wakes up a week later to learn that his little sister Ruby was infected, too. She did not survive.

Routine takes over for the grieving family: the siblings care for each other as they befriend a neighboring family and explore the woods; distance grows between the parents as they deal with their loss separately. But things spiral when Gavin’s father, increasingly guilt-ridden after Ruby’s death, is sued for not properly installing a septic tank, which poisons and kills a little girl. In the ensuing chaos, what really happened to Ruby finally emerges.

With flowing prose that evokes the terrifying beauty of the Alaskan wilderness, Chia-Chia Lin explores the fallout after losing a child and the way in which a family is forced to grieve in a place that doesn’t yet feel like home. Emotionally raw and subtly suspenseful, **THE UNPASSING** is a deeply-felt family saga that dismisses the American Dream for a harsher, but ultimately more profound, reality.

**Chia-Chia Lin** is a graduate of Harvard College and the Iowa Writer’s Workshop. Her stories have appeared in *Glimmer Train*, *The Missouri Review*, and elsewhere. She grew up in Pittsburgh and currently lives in San Francisco. *The Unpassing* is her first novel.

**All rights: FSG**

Lombardo, A.G.

**GRAFFITI PALACE**

**A Novel**

Fiction, March 2018 (finished copies available)

**MCD/FSG**

It’s August 1965 and Los Angeles is scorching. Americo Monk, a street-haunting aficionado of graffiti, is frantically trying to return home to the makeshift harbor community (assembled from old shipping containers) where he lives with his girlfriend, Karmann. But this is during the Watts Riots, and although his status as a chronicler of all things underground garners him free passage through the territories fiercely controlled by gangs, his trek is nevertheless diverted.

Embarking on an exhilarating, dangerous, and at times paranormal journey, Monk crosses paths with a dizzying array of representatives from Los Angeles subcultures, including Chinese gangsters, graffiti bombers, witches, the Nation of Islam leader Elijah Muhammad, and others. **GRAFFITI PALACE** is the story of a city transmogrified by the upsurge of its citizens, and Monk is our tour guide, cataloging and preserving the communities that, though surreptitious and unseen, nevertheless formed the backbone of 1960s Los Angeles.

With an astounding generosity of imagery and imagination, **GRAFFITI PALACE** heralds the birth of a major voice in fiction. A. G. Lombardo sees the writings on our walls, and with **GRAFFITI PALACE** he has provided an allegorical paean to a city in revolt.

This is **A.G. Lombardo**'s first novel. He is a teacher in a public school in Los Angeles.

Praise for GRAFFITI PALACE:

"[A] bravura improvisation on *The Odyssey* . . . Lombardo tosses off *Odyssey*markers and channels Thomas Pynchon and Colson Whitehead . . . Lombardo has created an exuberantly cartoonish, incisive, and suspenseful tale of an erupting city and an earnest “street scholar” intent on making us “see the writing on the walls.” —Donna Seaman, ***Booklist***  
"In his debut novel, Lombardo, who flashes impressive stylistic chops throughout, seems to be aiming for his own jazz-inflected version of a Joycean “night town” ramble infused with history, urban legend, dark comedy, and mythological tropes." **—*Kirkus***  
“Reading *Graffiti Palace*, I half wondered if the Watts Riots had been staged all those years ago just so A.G. Lombardo could write a novel about it. This is a book that’s as crazy and unpredictable as an urban uprising; it’s a phantasmagoric journey, written in precise and haunting prose, through a wounded and defiant city called Los Angeles.” **—Héctor Tobar**, author of *The Barbarian Nurseries* and *Deep Down Dark*  
“What an audacious debut: a novel that reframes *The Odyssey* as a journey across Los Angeles during the Watts Riots. Beautiful, hard-edged, challenging, and unexpected, *Graffiti Palace* recalls the linguistic exuberance of Thomas Pynchon while evoking the surreal landscape of a city under siege. At the same time, it never loses sight of the essential human drama—the desire, despite (or because of) everything that’s happening, to find a passage home.” **—David Ulin**, author of *Sidewalking: Coming to Terms with Los Angeles*and editor of *Writing Los Angeles: A Literary Anthology*

British rights: Serpent’s Tail

**Translation rights: FSG**

Translation rights sold: **French**/Editions du Seuil, **German**/Kunstmann, **Greek**/Metaichmio, **Italian**/Il Saggiatore

Martin, Andrew

**EARLY WORK**

**A Novel**

Fiction, July 2018 (manuscript available)

**MCD/FSG**

For young writers of a certain temperament—if they haven’t had such notions beaten out of them by MFA programs and the Internet—the delusion persists that great writing must be sought in what W. B. Yeats once called the “foul rag and bone shop of the heart.” That’s where Peter Cunningham has been looking for inspiration for his novel—that is, when he isn’t teaching at the local women’s prison, walking his dog, getting high, and wondering whether it’s time to tie the knot with his college girlfriend, a medical student whose night shifts have become a standing rebuke to his own lack of direction. When Peter meets Leslie, a sexual adventurer taking a break from her fiancé, he gets a glimpse of what he wishes and imagines himself to be: a writer of talent and nerve. Her rag-and-bone shop may be as squalid as his own, but at least she knows her way around the shelves. Over the course of a Virginia summer, their charged, increasingly intimate friendship opens the door to difficult questions about love and literary ambition.

With a keen irony reminiscent of Sam Lipsyte or Lorrie Moore, and a romantic streak as wide as Roberto Bolaño’s, Andrew Martin’s **EARLY WORK** marks the debut of a writer as funny and attentive as any novelist of his generation.

**Andrew Martin**’s writing has appeared in *The New Yorker, The New York Review of Books*, and *The Paris Review*. *Early Work* is his first novel.

Advance praise for EARLY WORK:

"The people in Andrew Martin’s *Early Work* have it all—youth, intelligence, ready wit, readier irony, terminally knowing tastes in books and music, affordable rents, abundant abusable substances, prolific sexual lives, even endearing dogs—and it’s perversely exhilarating to watch them, despite their fits of goodheartedness, turn a bucolic bohemia into a hipster hellscape. This is one smart, funny, scary novel." —**David Gates,** author of *Jernigan*and *The Wonders of the Invisible World*"Beautifully executed and very funny, *Early Work* is a sharp-eyed, sharp-voiced debut that I didn’t want to put down." —**Julia Pierpont**, author of *Among the Ten Thousand Things*and *The Little Book of Feminist Saints*

​"What a debut! *Early Work* is one of the wittiest, wisest (sometimes silliest, in the best sense) and bravest novels about wrestling with the early stages of life and love, of creative and destructive urges, I’ve read in a while. The angst of the young and reasonably comfortable isn’t always pretty, but Andrew Martin possesses the prose magic to make it hilarious, illuminating, moving." —**Sam Lipsyte** ​

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"From a simple boy-meets-girl premise and from the most basic dramatic ingredients—ardor, art, alcohol, anxiety—Andrew Martin has concocted an exceptionally funny and disturbing first novel.  I found myself thinking of *Goodbye, Columbus* and*The Mysteries of Pittsburgh*—from its title and its opening sentence on, *Early Work* achieves the feel of a classic debut."  —**Chris Bachelder**, author of *The Throwback Special*

**All rights: FSG**

Maughan, Tim

**INFINITE DETAIL**

**A Novel**

Fiction, March 2019 (manuscript available May 2018)

**MCD/FSG**

BEFORE: In the center of Bristol is The Croft, a two-mile-long digital no-man’s land—part permanent art installation, part political protest—that has cut itself off from the constant surveillance and Big Data dependence that’s made Bristol one of the world’s leading smart cities. The Croft claims to be a small refuge from hyper-connected, corporate-sponsored, globally-hegemonic aspirations that have overrun the rest of the world. Ten years in, it’s become a center of creative counterculture—this is, after all, the city that brought us Massive Attack, Tricky, and Banksy—but it is also fraying a bit at the edges, radicalizing from the inside, pushing uncomfortably at its borders—and it’s uncertain how it will fare when its Chief Architect, Rushdi Mannan, takes off to meet his boyfriend (for the first time IRL) in New York City, now the apotheosis of the new techno-utopian global metropolis.  
  
AFTER: An act of anonymous cyber-terrorism has done the seemingly impossible: permanently switched off the Internet. It’s not just our email and Facebook we’ll miss. Global trade, travel, and communication have collapsed. Communities that were separated before the collapse are now permanently apart. The Global Village has splintered into local fiefdoms—often violently. And the comforts, conveniences, and pleasures that characterized modern life are scarce. Life has become a hustle to stay alive. In The Croft, there’s a girl, Mary, who has visions of people presumed dead. She is sought out by grieving families seeking connections to their lost ones. But does Mary really have a gift or is she just hustling to stay alive? Like Grids, who runs the black market of The Croft like his personal turf. Or like Tyrone, who hoards his beloved music (culled from cassette tapes, the only medium that survived the crash) and tattered sneakers like treasure?  
  
We live in a world one small step shy of **INFINITE DETAIL**: utterly dependent on technology, constantly brokering our own autonomy and privacy for delightful comfort and convenience, looking away from in justice and inequality, denying complaint and unrest to enjoy augments to our reality. And we live always on the brink of the hitherto-unimaginable (Brexit, 45, armed teachers) coming true. With **INFINITE DETAIL**—precisely and convincingly imagined and beautifully, hauntingly crafted—Tim Maughan takes us there: The End of the Internet, The End of the World as We Know It.

**Tim Maughan** is an award winning journalist whose work regularly appears on the BBC and *VICE*, as well as currently being *New Scientist*’s New York correspondent for their Culture Lab arts section. His short fiction has been published in *Arc, Terraform, Tor*, and other places, and has been nominated and shortlisted for various awards, as well as being reprinted in a number of Best Of anthologies. He is also working on several short movie projects for various film festivals as well as one for Channel 4 in the UK.

**All rights: FSG**

Rights sold: **Polish**/MAG Jacek Rodek

Meijer, Maryse

**RAG**

**Stories**

Fiction, April 2019 (manuscript available June 2018)

**FSG Originals**

A man, forgotten by the world, takes care of his deaf brother while euthanizing dogs for a living. A stepbrother so desperately wants to become his step-sibling that he rapes his girlfriend. In Maryse Meijer’s decidedly dark and searingly honest collection **RAG**, the desperate human desire for connection slips into a realm that approximates horror.   
  
Meijer’s explosive debut collection, *Heartbreaker,*reinvented sexualized and romantic taboos, holding nothing back. In **RAG**, Meijer’s fearless follow-up, she shifts her focus to the dark heart of intimacies of all kinds, and the ways in which isolated people’s yearning for community can breed violence, danger, and madness. With unparalleled precision, Meijer spins stories that leave you troubled and slightly shaken by her uncanny ability to elicit empathy for society’s most marginalized people.

**Maryse Meijer** is the author of the story collection *Heartbreaker* (FSG, 2016), which was one of Electric Literature’s 25 Best Short Story Collections of 2016. Her work has appeared in *Meridian*, *Portland Review*, *Washington Square Review*, *Indiana Review*, and *actual paper*. She lives in Chicago.

Praise for *Heartbreaker*:

“Taut and ruthless, Meijer's tales somehow manage to be both believable in their strangeness and recognizable in their pointed cruelties . . . A dark and surprising new voice in short fiction.” —**Kirkus Reviews** (starred review)

“Meijer’s unerring knack for finding the pure shape of a story . . . marks her as something quite rare. Her stories captivate in the way that urban legends do, splicing the sensational into the fearfully mundane. Even as they subvert the expectations of various relationships, the stories don’t feel new. They feel lived in, re-discovered, like old stories being told for the first time in a long time.” —Michael Deagler, ***The Rumpus***

"Meijer’s stories are intense and threatening, with language that invigorates the senses . . . Meijer makes the dangers of girlhood come alive, crafting characters who flirt with violence." —Maddie Crum, ***The Huffington Post***  
  
“The thirteen stories in Maryse Meijer’s *Heartbreaker* are defiant to their type and bold within their bounds. They thrust themselves onto your lap and stay on your mind for days . . . Reading her work is like taking a seat in that abandoned place and listening to the eerie shifting sounds. Soon enough, the whole thing will come down around you.” —Amelia Grey, ***Electric Literature***

**All rights: FSG**

Pineda, Jon

**LET’S NO ONE GET HURT**

**A Novel**

Fiction, March 2018 (finished copies available)

Fifteen-year-old Pearl is squatting in an abandoned boathouse with her father, a disgraced college professor, and two other grown men, deep in the swamps of the American South. All four live on the fringe, scavenging what they can—catfish, lumber, scraps for their ailing dog. Despite the isolation, Pearl feels at home with her makeshift family: the three men care for Pearl and teach her what they know of the world.

Mason Boyd, aka “Main Boy,” is from a nearby affluent neighborhood where he and his raucous friends ride around in tricked-out golf carts, shoot their fathers’ shotguns, and aspire to make Internet pranking videos. While Pearl is out scavenging in the woods, she meets Main Boy, who eventually reveals that his father has purchased the property on which Pearl and the others are squatting. With all the power in Main Boy’s hands, a very unbalanced relationship forms between the two kids, culminating in a devastating scene of violence and humiliation.

With the cinematic and terrifying beauty of the American South humming behind each line, Jon Pineda’s **LET’S NO ONE GET HURT** is a coming-of-age story set equally between real-world issues of race and socioeconomics, and a magical, Huck Finn-esque universe of community and exploration.

**Jon Pineda** is a poet, memoirist, and novelist living in Virginia. His work has appeared in *Poetry Northwest, Literary Review, Asian Pacific American Journal*, and elsewhere. His memoir, *Sleep in Me*, was a 2010 Barnes & Noble Discover Great New Writers selection, and his novel *Apology* was the winner of the 2013 Milkweed National Fiction Prize. The author of three poetry collections, he teaches in the MFA program at Queens University of Charlotte and is a member of the creative writing faculty of University of Mary Washington.

Praise for LET’S NO ONE GET HURT:

"*Let’s No One Get Hurt* is the evocative story of a free-spirited girl trying to find herself amid memories of her long-gone mother. The story is beautifully and even poetically told in Pearl’s first-person voice . . . The fully developed characters are as memorable as the lovely, sometimes melancholy story they people. A classic coming-of-age novel that lingers with the reader long after the last page." —***Booklist*** (**starred review**)  
  
*"*A fascinating story of a teenage girl squatting with her father and dealing with the aftershocks of familial trauma in the rural South . . . [*Let's No One Get Hurt*'s] terrific sense of place, haunting character dynamics, and assured narrative voice make it memorable." —***Kirkus***  
  
"An evocative novel about the cruelty of children and the costs of poverty in the contemporary South . . . This stark tale of slow-burning anguish will draw in readers with its lyrical prose and haunting images." —***Publishers Weekly***  
  
“Jon Pineda writes achingly beautifully, with such crystalline precision and intensity that I would follow him into any story he chooses to tell. Pearl is a character who is so real, so vulnerable and so earnest that she walked off the page and straight into my heart.” —**Lauren Groff,** author of *Fates and Furies*  
“An inventive and powerful coming of age story about the search for community and all the ways our ties to one another come undone. Jon Pineda has a poet’s eye for the details of this vivid, haunting landscape, and he brings it blazingly to life.” —**Jenny Offill**, author of *Dept. of Speculation*

**All rights: FSG**

Rights sold, *Sleep In Me*: **Chinese (Simplified)**/Hunan People’s Publishing House

Rich, Nathaniel

**KING ZENO**

**A Novel**

Fiction, January 2018 (finished copies available)

**MCD/FSG**

New Orleans, a century ago: a city determined to reshape its destiny and, with it, the nation’s. Downtown, a new American music is born. In Storyville, prostitution is outlawed and the police retake the streets with maximum violence. In the Ninth Ward, laborers break ground on a gigantic canal that will split the city, a work of staggering human ingenuity intended to restore New Orleans’s faded mercantile glory. The war is ending and a prosperous new age dawns. But everything is thrown into chaos by a series of murders committed by an ax-wielding maniac with a peculiar taste in music.

The ax murders scramble the fates of three people from different corners of town. Detective William Bastrop is an army veteran haunted by an act of wartime cowardice, recklessly bent on redemption. Isadore Zeno is a jazz cornetist with a dangerous side hustle. Beatrice Vizzini is the widow of a crime boss who yearns to take the family business straight. Each nurtures private dreams of worldly glory and eternal life, their ambitions carrying them into dark territories of obsession, paranoia, and madness.

In New Orleans, a city built on swamp, nothing stays buried long.

Born in New York City, **Nathaniel Rich** now lives in New Orleans. He is the author of *Odds Against Tomorrow* and *The Mayor's Tongue*. His short fiction has appeared in *Vice, McSweeney's*, and the *American Scholar*; his essays in the *New York Review of Books, Harper's Magazine, Rolling Stone*, and *The New York Times Magazine*, among other publications.

Praise for KING ZENO:

"The novel, like a city, somehow coheres, as Rich never loses control of the riotous raw material . . . Rich is a gifted portraitist of his three main characters . . . This is a novel with a high body count, but it has far too much energy ever to feel morbid." —Chris Bachelder, ***The New York Times Book Review***  
  
"A groaning board of tasty literary treats . . . *King Zeno*offers a gritty, panoramic portrait of the Big Easy . . . Full of sharply rendered characters, gallows humor and finely observed descriptions." —John Michaud, ***The Washington Post***  
  
"Sprawling, yet speedy . . . A rich, contemporary canonization of the Crescent City at the turn of the century.” —***Vanity Fair***  
"*King Zeno* is a great detective novel, a fitting tribute to the Crescent City." —Jeffery Gleaves, ***The Paris Review* (**Staff Pick)  
  
"Action packed . . . Rich has a feel for New Orleans life." —Dan Cryer, ***San Francisco Chronicle***  
  
"Wildly imaginative . . . Stealing the show, though, is the Big Easy, with its distinctive mix of music, race, and history, at a moment when the Spanish Flu and a series of ax murders terrified residents. With an artful blend of humor suspense, and noir, Rich folds facts into a work of fiction that evokes the historical novels of E. L. Doctorow.” —***The National Book Review*** (Hot Book of the Week)  
  
"[*King Zeno*] excels at immersing the reader in the narrative." –***Publishers Weekly***

**All rights: FSG**

Rights sold: **French**/Editions de Sous-Sol

Rights sold, *Odds Against Tomorrow*: **Danish**/Forlaget Ordenes By, **Dutch**/Ambo/Anthos, **French**/Editions du Sous-Sol, **German**/Klett-Cotta Verlag

Smith, Dominic

**THE ELECTRIC HOTEL**

**A Novel**

Fiction, Spring 2019 (manuscript available June 2018)

**Sarah Crichton Books**

**THE ELECTRIC HOTEL** is another layered, gorgeous tour de force which explores the nascent days of cinema in Paris and Fort Lee, New Jersey, the battlefields of Belgium during World War I, and the washed-up denizens of the faded Knickerbocker Hotel in 1960s Hollywood.

The novel centers around the intertwined fates of the meticulous, mournful *cinematographe* Claude Ballard, and his muse, the ravishing Parisian star of the stage and silent screen, Sabine Montrose, with significant roles for Chip, a fearless young Australian daredevil, and Hal Bender, the impresario of a Brooklyn electrified parlor.

**Dominic Smith** is the author of four previous novels, including New York Times bestselling *The Last Painting of Sara De Vos*. His awards include a Dobie Paisano Fellowship, the Sherwood Anderson Fiction Prize, the Gulf Coast Fiction Prize, and a new works grant from the Literature Board of the Australia Council for the Arts. His debut novel, *The Mercury Visions of Louis Daguerre*, was a Barnes & Noble Discover New Writers Book. His second novel, *The Beautiful Miscellaneous*, was a Booklist Editors’ Choice and optioned for film by Southpaw Entertainment. His following novel, *Bright and Distant Shores*, was named by Kirkus as one of the “Best Books of 2011” and chosen by the ALA for its annual reading list.

Praise for*New York Times* bestsellerTHE LAST PAINTING OF SARA DE VOS:

“An elegant page-turner that carries its erudition effortlessly on an energetic plot . . . His narratives may be complex, but that quality only enhances their suspense . . . Apart from the story’s firm historical grounding, the narrative has a supple omniscience that glides, Möbius-like, among the centuries without a snag . . . Smith’s 1637 is as convincing a realization as his 1957 or 2000, Amsterdam in its Golden Age no less vivid than millennial Manhattan . . . *The Last Painting of Sara de Vos* may begin as a mystery about a crime, but by the end the reader sees far beneath that surface: All along it was a mystery of the heart.”

—Kathryn Harrison, ***The New York Times Book Review***

"Riveting . . . His descriptions are beautifully precise . . . The genius of Smith’s book is not just the caper plot but also the interweaving of three alternating timelines and locations to tell a wider, suspenseful story of one painting’s rippling impact on three people over multiple centuries and locations . . . Smith’s book absorbs you from the start." –***The Washington Post***

“Rapturous . . . Smith’s writing is incandescent from the first sentence . . .  In this extraordinary narrative, lives, like paintings, can be great works of art, dependent on the minutest of decisions and happenstance. So, too, can novels, and in this sublime work about longing, creativity, love and loss, Smith explores what is authentic and what is hidden, on both the canvas and in the human heart.” –***San Francisco Chronicle***

British: FSG

ANZ: Allen & Unwin

**Translation rights: FSG**

Rights sold, *The Last Painting of Sara De Vos*: **British**/Atlantic, **ANZ**/Allen & Unwin, **Chinese (Complex)**/Donmay Publishing Co., Ltd., **Chinese (Simp.)**/Gingko Beijing Book Co., **Dutch**/Queridos Uitgeverij,**French**/ Editions Belfond, **German**/ Ullstein, **Hebrew**/Armchair Books, **Italian**/ Giunti Editore, **Japanese**/Tokyo Sogensha Ltd., **Korean**/Cheongmirae, **Polish**/Rebis, **Romanian**/RAO, **Russian**/Colibri, **Spanish**/ Ediciones Maeva

VanderMeer, Jeff

**BORNE: A Novel**

Fiction, April 2017 (finished copies available, now in paperback with an illustrated bestiary)

**MCD/FSG**

In a ruined, nameless future city, scavenger Rachel finds a creature, “Borne,” entangled in the fur of a despotic bear that prowled the corridors of a biotech firm until he was experimented on, learned to fly, and broke free.

Borne reminds Rachel of the island nation of her birth, now long lost to rising seas. She resents the attachment she feels: in this world any weakness can kill you. Yet she convinces her lover Wick—a special kind of dealer—not to render down Borne as raw genetic material for the drugs he sells.

But nothing is quite the way it seems: not the past, the present, or the future. If Wick is hiding secrets, so is Rachel—and Borne most of all. What Rachel finds hidden deep within the Company will change everything and everyone. There, lost and forgotten things have lingered and grown. What they have grown into is mighty.

VanderMeer, Jeff

**THE STRANGE BIRD: A Borne Story**

Fiction, February 2018 (finished copies available)

**MCD/FSG**

The Strange Bird is a new kind of creature, built in a laboratory—she is part bird, part human, part many other things. But now the lab in which she was created is under siege and the scientists have turned on their animal creations. Flying through tunnels, dodging bullets, and changing her colors and patterning to avoid capture, the Strange Bird manages to escape. But she cannot just soar in peace above the earth. The sky itself is full of wildlife that rejects her as one of their own, and also full of technology—satellites and drones and other detritus of the human civilization below that has all but destroyed itself.

With *The Strange Bird,*Jeff VanderMeer has done more than add another layer, a new chapter, to his celebrated novel *Borne*. He has created a whole new perspective on the world inhabited by Rachel and Wick, the Magician, Mord, and Borne—a view from above, of course, but also a view from deep inside the mind of a new kind of creature who will fight and suffer and live for the tenuous future of this world.

**Jeff VanderMeer** is a two-time winner, 12-time finalist for the World Fantasy Award. His work has also been a finalist for the Hugo Award, the Philip K. Dick Award, the Locus Award, Nebula Award, the International Horror Guild Award, the British Fantasy Award, the Bram Stoker Award, and the Theodore Sturgeon Memorial Award. His fiction has been translated into 25 languages.

**Translation rights, *Borne*: FSG**

British rights: Fourth Estate

Canadian rights: HarperCollins Canada

Translation rights sold: **Chinese (Simplified)**/Beijing Huaxia Winshare Books Co., **Croatian**/Leo Commerce, **Czech**/Argo, **Dutch**/De Bezige Bij, **French**/Au Diable Vauvert, **German**/Kunstmann, **Greek**/Kastaniotis, **Hungarian**/Agave Konyvek, **Italian**/Einaudi, **Polish**/MAG Jacek Rodek, **Portuguese (in Brazil)**/Editora Intrinseca, **Russian**/EXMO, **Spanish/**Hidra, **Turkish**/Alfa Kitap

**Translation rights, *The Strange Bird:* FSG**

British rights: Fourth Estate

Translation rights sold: **Hungarian**/Agave Konyvek, **Portuguese (in Brazil)**/Editora Intrinseca, **Spanish**/Colmena Ediciones

**Also forthcoming:**

**HUMMINGBIRD SALAMANDER**

**A collection of BORNE short stories**

Praise for Jeff VanderMeer:

"VanderMeer is that rare novelist who turns to nonhumans not to make them approximate us as much as possible but to make such approximation impossible. All of this is magnified a hundredfold in *Borne* . . . This coming-of-age story signals that eco-fiction has come of age as well: wilder, more reckless and more breathtaking than previously thought, a wager and a promise that what emerges from the twenty-first century will be as good as any from the twentieth, or the nineteenth."

—Wai Chee Dimock, ***The New York Times Book Review***

“The conceptual elements in VanderMeer’s fiction are so striking that the firmness with which he cinches them to his characters’ lives is often overlooked . . . *Borne* is VanderMeer’s trans-species rumination on the theme of parenting . . . [*Borne*] insists that to live in an age of gods and sorcerers is to know that you, a mere person, might be crushed by indifferent forces at a moment’s notice, then quickly forgotten. And that the best thing about human nature might just be its unwillingness to surrender to the worst side of itself.”

—Laura Miller, ***The New Yorker***  
  
"Supremely literary, distinctly unusual . . . VanderMeer’s deep talent for worldbuilding takes him into realms more reminiscent of Cormac McCarthy's *The Road* than of the Shire. Superb.” —**Kirkus Reviews** (starred review)  
  
“I'm loving The Southern Reach trilogy by Jeff VanderMeer. Creepy and fascinating.” --**Stephen King**  
  
“VanderMeer's dreamy narrative, shot through with echoes of Lovecraft, Orwell, and Kafka, is compulsively readable.” --Tina Jordan, ***Entertainment Weekly***

***ANNIHILATION, Book 1 of Jeff VanderMeer’s Southern Reach Trilogy, is now a major motion directed and produced by Alex Garland and starring Natalie Portman, Gina Rodriguez, and Oscar Isaac.***

***HUMMINGBIRD SALAMANDER has been optioned by Netflix in a major deal.***

**Translation rights, *Southern Reach Trilogy*: FSG**

British Rights: Fourth Estate

Canadian Rights: HarperCollins Canada

Translation rights sold: **Bulgarian**/ExLibris, **Chinese (Complex)**/ Global Group Holdings, Ltd., **Chinese (Simplified)**/Beijing Huaxia WInshare, **Czech**/Argo, **Danish**/Rosinante, **Dutch**/Bezige Bij, **Estonian**/VERRAK, **Finnish**/Like, **French**/Au Diable Vauvert, **Georgian**/Publishing House Palitra L, **German**/Kunstmann, **Greek**/Kastaniotis, **Hebrew/**Moby Dick, **Hungarian**/Agave Konyvek, **Indonesian**/PT Gramedia, **Italian**/Einaudi, **Japanese**/Hayakawa, **Korean/**Minumin, **Polish**/Otwarte, **Portuguese (in Brazil)**/Intrinseca, **Portuguese (in Portugal)**/Saida de Emergencia, **Romanian**/EdituraTrei, **Russian**/EXMO, **Spanish**/Seix Barral, **Swedish**/Fria Ligan, **Thai**/Earnest Publishing, **Turkish**/Alfa Kitap, **Ukranian**/Krajina Mriy

van den Berg, Laura

**THE THIRD HOTEL**

**A Novel**

Fiction, August 2018 (galleys available)

In Laura van den Berg’s surreal, mystifying, and deeply felt second novel, Clare, recently widowed, arrives in Havana, Cuba, to attend the 36th annual Festival of New Latin American Cinema, which her horror-loving film-professor husband, Richard, had purchased tickets for. The day after the screening of the movie Richard wanted most to see, Clare finds him standing outside the Museum of the Revolution. He’s wearing a white linen suit she’s never seen before, and he’s supposed to be dead.

Meticulously constructed and brimming with layered, poetic imagery, **THE THIRD HOTEL** follows Clare through her time in Havana as the distinction between reality and fantasy becomes increasingly blurred. In van den Berg’s Havana, animals escape from zoos and trains fly off the tracks while Clare follows her once-dead husband and charts her less-than-perfect marriage. As her search for clarity becomes increasingly opaque, the reader is forced to consider not only what is real and what is not, but what truths are lingering behind Clare’s own involvement in her husband’s disappearance and reemergence.

Filled with subtle but striking meditations on grief, marriage, art, misogyny, and the loneliness of travel, **THE THIRD HOTEL** is a singular, propulsive, brilliantly shape-shifting novel from an inventive author at the height of her narrative powers.

**Laura van den Berg** was raised in Florida. Her first collection of stories, *What the World Will Look Like When All the Water Leaves Us*, was a Barnes & Noble Discover Great New Writers selection and a finalist for the Frank O’Connor International Short Story Award. Her second collection of stories, *The Isle of Youth* (FSG Originals, 2013), received the Rosenthal Award for Fiction from the American Academy of Arts and Letters. Her first novel, *Find Me* (FSG, 2015), was long-listed for the 2016 International Dylan Thomas Prize. She lives in the Boston area.

**Also coming June 2019: AFTERMATH: a collection of stories from Laura van den Berg!**

Advance praise for THE THIRD HOTEL:

“In this gorgeous, frighteningly smart novel, a woman deranged by grief becomes an imposter in her own life. As inventive and inexorable as a dream, *The Third Hotel* is a devastating excavation of the unconscionable demands we place on those we love, and a profound portrait of the uncanny composite creature that is a marriage. Laura van den Berg is one of our best writers, an absolute marvel.” —**Garth Greenwell,** author of *What Belongs to You*  
  
“I love Laura van den Berg for her eeriness and her elegance, the way the fabric of her stories is woven on a slightly warped loom so that you read her work always a bit perturbed. *The Third Hotel*is artfully fractured, slim and singular; it's a book that sings, but always with a strange pressure more felt than heard beneath the song.” —**Lauren Groff,** author of *Fates and Furies*

**All rights: FSG**

Rights sold: **German**/Penguin

Rights sold, *Find Me*: **British**/Ebury, **Turkish**/Encore Kitap  
Rights sold, *The Isle Of Youth*: **British**/Daunt Books

**NONFICTION**

**Farrar, Straus and Giroux**

**FSG Originals**

**Hill and Wang**

**North Point Press**

**MCD/FSG**

**Sarah Crichton Books**

**Scientific American**

Blunk, Jonathan

**JAMES WRIGHT**

**A Life in Poetry**

Nonfiction, October 2017 (finished copies available)

In the extraordinary generation of American poets who came of age in the middle of the twentieth century, James Wright (1927–1980) was frequently placed at the top of the list. With a fierce, single-minded devotion to his work, Wright escaped the steel town of his Depression-era childhood in the Ohio valley to become a revered professor of English literature and a Pulitzer Prize winner. But his hometown remained at the heart of his work, and he courted a rough, enduring muse from his vivid memories of the Midwest. A full-throated lyricism and classical poise became his tools, honesty and unwavering compassion his trademark.

Using meticulous research, hundreds of interviews, and Wright’s public readings, Jonathan Blunk’s authorized biography explores the poet’s life and work with exceptional candor, making full use of Wright’s extensive unpublished work—letters, poems, translations, and personal journals. Focusing on the tensions that forced Wright’s poetic breakthroughs and the relationships that plunged him to emotional depths, Blunk provides a spirited portrait, and a fascinating depiction of this turbulent period in American letters.

A gifted translator and mesmerizing reader, Wright appears throughout in all his complex and eloquent urgency. Discerning yet expansive, **JAMES WRIGHT** will change the way the poet’s work is understood and inspire a new appreciation for his enduring achievement.

**Jonathan Blunk** is a poet, critic, essayist, and radio producer. His work has appeared in *The Nation, Poets & Writers, The Georgia Review*, and elsewhere. He was a co-editor of *A Wild Perfection*, the selected letters of James Wright.

Praise for JAMES WRIGHT:

"[A] seamless fine-fabric of a biography that, while limning its subject with great compassion, arouses a powerful appetite for Wright's writing." —***Booklist***, **starred review**

“Even though they never met, in Blunk, poet and co-editor of Wright’s *Selected Letters*, James Wright has found his Boswell . . . Blunk meticulously explores Wright’s years of teaching, his painful bouts of depression, his recurring alcoholism, and how his poems were crafted . . . Quoting generously from Wright’s poems throughout, Blunk carefully chronicles the ongoing development of his style . . . A much-needed, engaging, and discerning biography that should help Wright find a new generation of readers.” —***Kirkus Reviews***

“Admirable . . . Blunk gives discerning attention to Wright’s work, following individual poems from draft form to critical reception, as he traces Wright’s larger artistic trajectory . . . Unarguably the definitive work on Wright.” **—*Publishers Weekly***

**All rights: FSG**

Brown, Barrett

**MY GLORIOUS DEFEATS**

Nonfiction, February 2019, manuscript available

**MCD/FSG**

After four years in federal prison—incarcerated on charges of obstruction of justice, accessory after the fact, and threatening a federal officer—Barrett Brown is a free man once again.  
  
Bringing together his unique blend of journalism, activism, and personal hubris in **MY GLORIOUS DEFEATS**, Brown regales us with tales of his connection to the hacktivist group Anonymous, of his hacking, of the drugs he took and the stories he wrote, of the (digital, metaphorical) fires he lit and the rabble he roused, of his time in prison. He describes the circumstances that led to his arrest for his part in attempting to catalog, interpret, and disseminate tens of thousands of emails and top-secret documents exposed in an embarrassing lapse in security by intelligence contractor Stratfor in 2011. And he guides with hilarious and unapologetic contempt through the charges, trial, and sentencing he faced.  
  
But his story doesn’t end with a heavy-handed miscarriage of justice. From prison, Barrett wrote a National Magazine Award–winning column about his life behind bars and his apparent compulsion to keep speaking truth to power, even if they never got his jokes. Now, finally released, he tells us how he’s helping address the corrosion of the rule of law and the diminished role of the media under the rule of a demagogue. He has a viable, active plan to harness the collective power of modern tools for accessing and disseminating information to promote the public good, and he’s enacting it.  
  
Bold and combative, part Hunter S. Thompson, part Antonio Gramsci (not really), **MY GLORIOUS DEFEATS** is part memoir, part manifesto—a roaring indictment of the increasingly powerful land increasingly dangerous cyber-industrial complex.

**Barrett Brown** is an award winning journalist who has written for *Vanity Fair*, *The Huffington Post*, *The Daily Beast*, *The Guardian*, *Vice*, *New York*magazine, *The A.V. Club*, and *The Intercept*. In 2016 he won the National Magazine Award in the category of columns and opinion. He was released from federal prison in November 2016 after serving four years. He now lives in Dallas with his Playstation 4, vapor nicotine inhaler, and other ultramodern luxury goods.

**All rights: FSG**

Bryant, Edwin F.

**BHAKTI YOGA**

**Tales and Teachings from the Bhagavata Purana**

Nonfiction, July 2017 (finished copies available)

**North Point Press**

**BHAKTI YOGA** is one of the eight “limbs” of yoga. In the simplest terms, it’s the practice of devotion, which is the essential heart of yoga and of Hinduism in general. In recent times, the term has come to be used in a rather simplistic way to refer to the increasingly popular practice of kirtan, or chanting in a group or at large gatherings. But bhakti yoga is far more complex and ancient than today’s growing kirtan audiences are aware, and embraces many strands and practices. Edwin F. Bryant focuses on one famous and important school of bhakti and explores it in depth to show what bhakti is and how it is expressed. And he supplies his own renderings of central texts from that tradition in the form of “tales and teachings” from an important work called the Bhagavata Purana, or “The Beautiful Legend of God.” This clarifying work establishes a baseline for understanding, and will be welcomed by all serious students of the spiritual heritage of India.

**Edwin F. Bryant** studied at Manchester University and University of London and received his PhD from Columbia University. He has taught in the religion departments at Harvard University and Columbia University, and since 2001 has been an assistant professor of religion at Rutgers University. Bryant has written numerous scholarly articles and reviews and written, edited, or translated six books, including a translation of the 4,000 verses of the tenth book of the Bhagavata Purana called *Krishna: the Beautiful Legend of God*, and published by Penguin Classics.

Praise for BHAKTI YOGA:

"Bryant is an accomplished, helpful, and humble guide to this intriguing tradition, which is still largely unexplored in the West." **—*Publishers Weekly***

“Teachers and students, scholars and practitioners of religion like, will be sure to keep this volume on hand in their research and for the sake of practice**.**”**—Francis X. Clooney**, S.J., Director of the Center for the Study of World Religions, Harvard University

**All rights: FSG**

Chamovitz, Daniel

**WHAT A PLANT KNOWS**

**A Field Guide to the Senses: Revised Edition**

Nonfiction, November 2017 (finished copies available)

**Scientific American**

Thoroughly updated from root to leaf, this revised edition of the groundbreaking **WHAT A PLANT KNOWS** includes new revelations for lovers of all that is vegetal and verdant. The renowned biologist Daniel Chamovitz builds on the original edition to present an intriguing look at how plants themselves experience the world—from the colors they see to the schedules they keep, and now, what they do in fact hear and how they are able to taste. A rare inside look at what life is really like for the grass we walk on, the flowers we sniff, and the trees we climb, **WHAT A PLANT KNOWS** offers a greater understanding of our place in nature.

**Daniel Chamovitz**, PhD, is the director of the Manna Center for Plant Biosciences at Tel Aviv University. He has served as a visiting scientist at Yale University and at the Fred Hutchinson Cancer Research Center, and has lectured at universities around the world. His work has been covered by The New Yorker, The New York Review of Books, CBS, BBC, NPR, and other major media outlets. Chamovitz lives with his wife and three children in Hod HaSharon, Israel.

Praise for the first edition of WHAT A PLANT KNOWS:

“The reader . . . will find enough absorbing science to concede that plants continue to inspire and amaze us. It’s time, as Joni Mitchell sang at Woodstock, ‘to get ourselves back to the garden’ and take a closer look at plants.” **—*The Wall Street Journal***

“This elegantly written account of plant biology will change the way you see your garden...Chamovitz lets us see plants in a new light, one which reveals their true wonder.” **—*The Guardian***

“Thick with eccentric plant experiments and astonishing plant science.” **—*Sunday Times* (UK)**

“Plants may be brainless, eyeless and devoid of senses as we know them, but they have a rudimentary 'awareness', says biologist Daniel Chamovitz. In this beautiful reframing of the botanical, he reveals the extent and kind of that awareness through a bumper crop of research.” **—*Nature***

“Of the dozens of books I read in 2012, several stand out. But there's one I keep coming back to, thumbing through it, letting people know about it. It's Daniel Chamovitz's *What A Plant Knows: A Field Guide to the Senses.*” **—*Chicago Tribune***

“For everyone who has wondered at *Mimosa*, the suddenly snapping Venus flytrap or the way a sunflower's head unerringly turns to follow the sun, Daniel Chamovitz has written the perfect book.” —***American Scientist***  
  
“Verdict: Plant-astic.” —***Herald Sun*** *(Australia)*

British rights: Oneworld

ANZ: Scribe

**Translation rights: FSG**

Translation rights sold: **Chinese (Complex)**/Rye Field Publishing, **Chinese (Simplified)**/Beijing Mediatime Books Co., **Croatian**/Planetopija, **Czech**/Academia, **Estonian**/Aripaev, **French**/Buchet-Chastel, **German**/Hanser, **Hebrew**/Matar, **Hungarian**/Park Konyviado, **Italian**/Cortina, **Japanese**/Kawade Shobo, **Korean**/Darun, **Polish**/Wydawnictwo W.A.B., **Portuguese (in Brazil)**/Zahar, **Russian**/Centrepolygraph, **Serbian**/Center for the Promotion of Science, **Slovenian**/ ARA Zalozba, **Spanish**/Ariel, **Turkish**/Metis Kitap

Chew-Bose, Durga

**TOO MUCH AND NOT THE MOOD**

**Essays**

Nonfiction, April 2017 (finished copies available)

**FSG Originals**

On April 11, 1931, Virginia Woolf ended her entry in *A Writer’s Diary* with the words “too much and not the mood.” She was describing how tired she was of correcting her own writing, of the “cramming in and the cutting out” to please other readers, wondering if she had anything at all that was truly worth saying.

The character of that sentiment, the attitude of it, inspired Durga Chew-Bose to write and collect her own work. The result is a lyrical and piercingly insightful collection of essays, letters (to her grandmother, to the basketball star Michael Jordon, to Death), and her own brand of essay-meets-prose poetry about identity and culture. Inspired by Maggie Nelson’s *Bluets*, Lydia Davis’s short prose, and Vivian Gornick’s exploration of interior life, Chew-Bose captures the inner restlessness that keeps her always on the brink of creative expression.

**TOO MUCH AND NOT THE MOOD** is a beautiful and surprising exploration of what it means to be a first-generation, creative young woman working today.

**Durga Chew-Bose** is a Montreal-born writer who has contributed long-form essays to Random House’s *Hazlitt* publication and BuzzFeed Ideas. She has also contributed to *The Guardian, The Globe and Mail, n+1, Grantland, The New Inquiry*, Lena Dunham’s *Lenny Letter*, and *Filmmaker*, among other publications.

Praise for TOO MUCH AND NOT THE MOOD:

"A warmly considered meld of criticism and memoir, a self-portrait of the writer as intrepid mental wanderer. [Chew-Bose's] enthusiasms for art, literature, movies, friendship, and family life are as broad as they are deeply felt. This is a book to slip into your pocket for company during a day of solitary walking."

—Alexandra Schwartz, ***The New Yorker***

"When the world seems to be on fire, intuitive essays that focus on miniature aspects of the ordinary-everyday can serve as a balm. Chew-Bose turns all her associative musings into a melancholy self-portrait of the highest order . . . Her sentences show tremendous promise, coming as close as language can to how it feels to be alive as a young woman, at a time in your life when every detail matters." —Anita Felicelli, ***San Francisco Chronicle***

"[*Too Much and Not the Mood*] is a skilled and evocative contribution to a genre that has long frustrated definition by critics and practitioners alike . . . Chew-Bose’s collection bristles with slow and tender inquisitiveness, carefully wrought anecdotes and character studies, devotion to detail, and nuanced structure in which form engages with content." —Emily LaBarge, ***Los Angeles Review of Books***

"If you admire Maggie Nelson’s ability to combine the personal and the academic into a thrilling new art form, Durga Chew-Bose will be your next favorite writer. Her remarkable debut essay collection touches on art and literature and pop culture, but also feels intensely intimate, filled with stunning insights both large in scale, and small." —Maris Kreizman, ***Vulture***

"Chew-Bose is one of our most gifted, insightful essayists and critics, and her first collection of essays is bound to contain a wealth of her singularly lyrical and profound prose, as she meditates on topics like identity and art, as well as culture and belonging. [*Too Much and Not the Mood* is] a must-read" —Kristin Iversen, ***Nylon***

“I admire the fine and detailed quality of Durga Chew-Bose's prose, and her modesty of ego, which lingers in the mind. These essays are a refreshing contrast to those loud and showy voices, which are so common. One wants to lean closer to hear her.” **—Sheila Heti**

Canadian rights: HarperCollins Canada

**British rights: FSG**

**Translation rights: FSG**

Coulter, Kristi

**NOTHING GOOD CAN COME FROM THIS**

**Essays**

Nonfiction, August 2018 (galleys available)

**MCD/FSG**

When Kristi Coulter quit drinking, she started noticing things. Like when you give up a debilitating habit, it leaves a space, one that can’t easily be filled by mocktails or ice cream or sex or crafting. And when you cancel Rosé Season for yourself, you’re left with just summer, and that’s when you notice that the women around you are tanked—that alcohol is the oil in the motors that keeps them purring when they could be making other kinds of noises.

In her sharp, incisive debut essay collection, Coulter reveals a portrait of a life in transition by a keen-eyed observer no longer numbed into complacency. By turns hilarious and heartrending, **NOTHING GOOD CAN COME FROM THIS** introduces a fierce new voice to fans of Sloane Crosley, David Sedaris, and Cheryl Strayed—perfect for anyone who has ever stood in the middle of a so-called perfect life and looked for an escape hatch.

**Kristi Coulter** holds an MFA in creative writing from the University of Michigan. She is a former Ragdale Foundation resident and the recipient of a grant from the National Foundation for Advancement in the Arts. Her work has appeared in *The Awl, Marie Claire, Vox, Quartz*, and elsewhere. She lives in Seattle, Washington.

Advance praise for NOTHING GOOD CAN COME FROM THIS:

“What’s the opposite of disappointment? Oh right, pure joy. That’s what I felt reading *Nothing Good Can Come from This*.” —**Claire Dederer**, author of *Love and Trouble*“Perfectly observant down to the smallest details, this account of drinking, sobriety, and starting (and then restarting) a manageable life is one of those books that is deeply serious, witty, and wonderfully compelling. The miracle of Kristi Coulter’s narrative is that it looks back at the reader and asks, ‘And how do *you*live?’ *Nothing Good Can Come from This* seems to speak for a whole generation, and it does so with great charm and brilliance.” **—Charles Baxter**, author of *The Feast of Love*“Kristi Coulter says all the things you’re not supposed to say and points out all the things you’ve kind of noticed but never quite articulated. *Nothing Good Can Come from This* is equal parts hilarious and poignant, beautiful and wise. These are clear-eyed, fresh, and vital essays about addiction, sex, money, love, and the messy, terrifying work of being a person in this world.” **—Diana Spechler**, author of *Skinny* and *Who by Fire*

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Fetter-Vorm, Jonathan

**MOONBOUND: A Graphic History of Apollo 11**

Nonfiction, May 2019 (manuscript available December 2018)

A full-color exploration of our journey to the Moon, from Galileo's scientific revolution, WWII, the start of the Space Race, and all the way to July 1969, celebrating the scientific achievements of the people who made it happen, and a reflection on collaboration and innovation.

“That’s one small step for [a] man, one giant leap for mankind.” It’s perhaps one of the most recognizable phrases in recent history, despite the fact it was uttered nearly 50 years ago. There have been other books about the man who said it during a live broadcast on national television, from the surface of the moon. There have been other books about the space race and astronomy and our obsession with the heavens. But there has never been anything like **MOONBOUND**, a visually arresting and dazzling display of one of our greatest accomplishments – and the complex odyssey it took to get us there.

Presented with Jonathan Fetter-Vorm’s gorgeous and whimsical art, written in his philosophical and precise breakdown of complicated history, the book takes readers on a journey from Babylon to Galileo’s scientific revolution, through WWII and the start of the Space Race, all the way to that historic July 20, 1969. In the age of Elon Musk’s Space X and Jeff Bezos’ Blue Origin, this iconic event has never felt more relevant. To be published on the 50th anniversary of the mission in 2019, **MOONBOUND** will celebrate the scientific achievements and colorful characters that helped put Armstrong and Aldrin on the moon.

**Jonathan Fetter-Vorm** is an author and illustrator. His book *Trinity: A Graphic History of the Atomic Bomb*was selected by the American Library Association as a Best Graphic Novel for Teens in 2013. He lives in Brooklyn, New York.

Praise for TRINITY: A GRAPHIC HISTORY OF THE FIRST ATOMIC BOMB:

“*Trinity* illuminates a turning-point in human history, and does so with admirable pace, grace, and skill.” —**Cory Doctorow*,*** *author of Boing Boing*  
“Succeeds as both a graphic primer and a philosophical meditation.” —***Kirkus (starred review)***  
  
“Fetter-Vorm's work . . . is altogether exemplary. And the writing's as good as the art, making this a strong primer on the A-bomb's development.” —***Booklist***  
  
“The story behind the weapon that ended World War II and changed the nature of international conflicts forever, *Trinity*covers both the scientific, technical side of building the bomb and the very human side of realizing what its existence would mean for mankind.” —***Mashable***  
  
“The story of the Manhattan Project has rarely been told with this much clarity and alertness to moral nuance.”

—**Joseph Kanon***, author of Los Alamos*  
  
“A hugely important story told with virtuosity and heart, Jonathan Fetter-Vorm's *Trinity*is a standard-bearer for great comics.” —**Nick Bertozzi***, Harvey Award–winning author of The Salon and the Rubber Necker series*

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Fitzharris, Lindsey

**THE BUTCHERING ART**

**Joseph Lister's Quest to Transform the Brutal World of Victorian Medicine**

Nonfiction, October 2017 (finished copies available)

**Scientific American**

**A NPR Best Book of 2017**

**A Publishers Weekly Picks Books of the Week**

**PEN America Literary Science Award Winner**

**Shortlisted for 2018 Wellcome Book Prize**

In **THE BUTCHERING ART**, the historian Lindsey Fitzharris reveals the shocking world of nineteenth-century surgery and shows in gripping detail how it was transformed by germ theory and antiseptics. She conjures up early operating theaters—no place for the squeamish—and surgeons, working before anesthesia, who were lauded for their speed and brute strength. These pioneers knew that the aftermath of surgery was often more dangerous than patients’ afflictions, and they were baffled by the persistent infections that kept mortality rates stubbornly high. At a time when surgery couldn’t have been more hazardous, an unlikely figure stepped forward: a young, melancholy Quaker surgeon, Joseph Lister, who would solve the riddle and change the course of history.

Fitzharris dramatically reconstructs Lister’s career path to his audacious claim that germs were the source of all infection and could be countered by a sterilizing agent applied to wounds. She introduces us to Lister’s contemporaries—some of them brilliant, some outright criminal—and leads us through the grimy medical schools and squalid hospitals where they learned their art, the harrowing dead houses where they studied, and the cemeteries they ransacked for cadavers.

Eerie and illuminating, **THE BUTCHERING ART** celebrates the triumph of a visionary surgeon whose quest to unite science and medicine delivered us into the modern world.

**Dr. Lindsey Fitzharris** is the creator of the popular websites The Chirurgeon’s Apprentice and Grave Matters, and the YouTube series Under the Knife. She writes for *The Guardian*, *The Lancet*, and other publications. She received a doctorate in the history of science, medicine, and technology from the University of Oxford and a postdoctoral research fellowship from the Wellcome Trust. Visit her website at www.drlindseyfitzharris.com, follow her on Twitter at DrLindseyFitz, and find her on Instagram at drlindseyfitzharris.

Praise for THE BUTCHERING ART:

"Excellent . . . [Fitzharris] infuses her thoughtful and finely crafted examination of this [antiseptic] revolution with the same sense of wonder and compassion Lister himself brought to his patients, colleagues, and students . . . a remarkable life and time." **—*Publishers Weekly* (starred review)**"Fitzharris knows how to engage readers in fascinating and shocking details about medical history . . . In deftly capturing an 'epochal moment when medicine and science merged,' the author also offers an important reminder that, while many regard science as the key to progress, it can only help in so far as people are willing to open their minds to embrace change." **—*Kirkus Reviews* (starred review)**“Atmospheric . . . The story it tells is one of abiding fascination.” —Jennifer Senior**, *The New York Times***

**LINDSEY FITZHARRIS’S NEW BOOK ON PLASTIC SURGERY TO COME IN SEPTEMBER 2020!**

British rights: Penguin Press

**Translation rights: FSG**

Translation rights sold: **Chinese (Complex)**/Locus Publishing Company, **Chinese (Simplified)**/Ginkgo Beijing Book Co., Ltd., **Czech**/Paseka, **Danish**/Lindhardt & Ringhof, **Dutch**/Het Spectrum, **German**/Suhrkamp Verlag, **Italian**/Bompiani, **Polish**/Znak, **Portuguese (in Brazil)**/Editora Intrinseca, **Russian**/EXMO Publishers, **Spanish**/Editorial Debate

Gidla, Sujatha

**ANTS AMONG ELEPHANTS**

**An Untouchable Family and the Making of Modern India**

Nonfiction, July 2017 (finished copies available)

**One of Publishers Weekly’s Best Books of the Year**

**One of the Wall Street Journal’s Best Books of the Year**

Like one in six people in India, Sujatha Gidla was born an untouchable. While most untouchables are illiterate, her family was educated by Canadian missionaries in the 1930s, making it possible for Gidla to attend elite schools and move to America at the age of twenty-six. It was only then that she saw how extraordinary—and yet how typical—her family history truly was.

Her mother, Manjula, and uncles Satyam and Carey were born in the last days of British colonial rule. They grew up in a world marked by poverty and injustice, but also full of possibility. In the slums where they lived, everyone had a political side, and rallies, agitations, and arrests were commonplace. The Independence movement promised freedom, yet for untouchables and other poor and working people, little changed. Satyam, the eldest, switched allegiance to the Communist Party. Gidla recounts his incredible life—how he became a famous poet, student, labor organizer, and founder of a left-wing guerrilla movement— and also charts her mother’s battles with caste and women’s oppression. Page by page, Gidla takes us into a complicated, close-knit family as they desperately strive for a decent life and a more just society.

A moving portrait of love, hardship, and struggle, **ANTS AMONG ELEPHANTS** is also that rare thing: a personal history of modern India told from the bottom up.

**Sujatha Gidla** was born an untouchable in Andhra Pradesh, India. She studied physics at the Regional Engineering College, Warangal. Her writing has appeared in *The Oxford India Anthology of Telugu Dalit Writing*. She lives in New York and works as a conductor on the subway.

Praise for ANTS AMONG ELEPHANTS:

“Unsentimental, deeply poignant . . . *Ants Among Elephants* gives readers an unsettling and visceral understanding of how discrimination, segregation and stereotypes have endured . . . [Sujatha Gidla] writes with quiet, fierce conviction, zooming in to give us sharply drawn, Dickensian portraits of relatives, friends and acquaintances, and zooming out to give us snapshots of entire villages, towns and cities . . . In these pages, she has told those family stories and, in doing so, the story of how ancient prejudices persist in contemporary India, and how those prejudices are being challenged by the disenfranchised.” —Michiko Kakutani, ***The New York Times Book Review***

"A remarkable family history . . . *Ants Among Elephants* may well be eye-opening not just for non-Indians—who will recoil in righteous horror from the intimate details of caste discrimination—but also for many Indians, for whom the lives of Untouchables take place out of sight . . . In this book of nonfiction one reads of real people fighting real cruelty with real courage and grace." —Tunku Varadarajan, ***The Wall Street Journal***

"[A] brilliant debut . . . Gidla is a smart and deeply sympathetic narrator who tells the lesser known history of India’s modern communist movement. The book never flags, whether covering Satyam’s political awakening as a young and poor bohemian or Manjula’s rocky marriage to a mercurial and violent man. Gidla writes about the heavy topics of poverty, caste and gender inequality, and political corruption with grace and wit. Gidla’s work is an essential contribution to contemporary Indian literature." —***Publishers Weekly* (starred review)**

British rights: Daunt Books

**Translation rights: FSG**

Translation rights sold: **Chinese (Simplified)**/Chu Chen Books, **India** **(English Language & Indian Languages)**/HarperCollins India

Godfrey-Smith, Peter

**OTHER MINDS**

**The Octopus, the Sea, and the Deep Origins of Consciousness**

Nonfiction, December 2016 (finished copies available)

Peter Godfrey-Smith is a leading philosopher of science. He is also an accomplished scuba diver whose underwater videos of warring octopuses have attracted wide notice. In this book, he brings his parallel careers together to tell a bold new story of how nature became aware of itself. Mammals and birds are widely seen as the smartest creatures on earth. But one other branch of the tree of life has also sprouted higher intelligence: the cephalopods, consisting of the squid, the cuttlefish, and above all the octopus. New research shows that these marvelous creatures display remarkable gifts, with each of their tentacles even capable of thinking for itself. What does it mean that higher intelligence on earth has evolved not once, but twice? And that the mind of the octopus is nonetheless so different from our own?

Combining science and philosophy with firsthand accounts of his cephalopod encounters, Godfrey-Smith shows how primitive organisms bobbing in the ocean began sending signals to each other and how these early forms of communication gave rise to the advanced nervous systems that permit cephalopods to change colors and human beings to speak. By tracing the problem of consciousness back to its roots and comparing the human brain to its most alien and perhaps most remarkable animal relative, Godfrey-Smith's **OTHER MINDS** sheds new light on one of our most abiding mysteries.

**Peter Godfrey-Smith** is a Distinguished Professor of Philosophy at the Graduate Center, City University of New York, and Professor of History and Philosophy of Science at the University of Sydney. He is the author of four books, including *Theory and Reality: An Introduction to the Philosophy of Science and Darwinian Populations and Natural Selection*, which won the 2010 Lakatos Award for an outstanding work on the philosophy of science. His underwater videos have been featured in National Geographic and the New Scientist discussed on National Public Radio.

Praise for OTHER MINDS:

“If this is philosophy, it works, because Godfrey-Smith is a rare philosopher who searches the world for clues. Knowledgeable and curious, he examines, he admires. His explorations are good-natured. He is never dogmatic, yet startlingly incisive.” —Carl Safina, ***The New York Times Book Review***

“Smoothly written and captivating . . . *Other Minds* is both an account of the known facts of the cephalopods and a philosophical treatise of sorts . . . Mr. Godfrey-Smith mixes the scientific with the personal, giving lively descriptions of his dives to ‘Octopolis,’ a site off the east coast of Australia at which octopuses gather . . . He also reproduces some excellent photographs of the octopuses and other cephalopods he has observed in his submerged city.”

—Colin McGinn, ***The Wall Street Journal***

“[Other Minds’] study subject is so amazing, it’s hard not to be drawn along, just as Godfrey-Smith was when he extended a hand to an octopus and it reached out to return his touch, echoing his interest.”

—Irene Wanner, ***Seattle Times***

"By tracing the problem of consciousness back to its roots and comparing the human brain to that of the octopus, Godfrey-Smith sheds new light on one of life's most enduring mysteries." **—*Publishers Weekly***

British rights: William Collins (Harper UK)

**Translation rights: FSG**

Translation rights sold: **Chinese (Complex)**/Mangrove Publications, **Chinese (Simplified)**/Ginko Beijing Book Co., Ltd., **French**/Flammarion, **German**/Matthes & Seitz, **Italian**/Adelphi, **Japanese**/Misuzu, **Korean**/Leekimpress, **Polish**/Copernicus Center Press, **Portuguese (in Portugal)**/Temas E Debates, **Portuguese (in Brazil)**/Todavia Livros, **Romanian**/Publica, **Spanish**/Taurus/Santillana, **Turkish**/Siyah Kitap

Gornick, Vivian

**FIERCE ATTACHMENTS**

**A memoir**

Nonfiction, April 1987, reissued in 2005 with an introduction by Jonathan Lethem (finished copies available)

**Shortlisted for 2017 Grand Prix Litteraire Americaine in France**

In this deeply etched and haunting memoir, Vivian Gornick tells the story of her lifelong battle with her mother for independence. There have been numerous books about mother and daughter, but none has dealt with this closest of filial relations as directly or as ruthlessly. Gornick's groundbreaking book confronts what Edna O'Brien has called "the prinicpal crux of female despair": the unacknowledged Oedipal nature of the mother-daughter bond.

Born and raised in the Bronx, the daughter of "urban peasants," Gornick grows up in a household dominated by her intelligent but uneducated mother's romantic depression over the early death of her husband. Next door lives Nettie, an attractive widow whose calculating sensuality appeals greatly to Vivian. These women with their opposing models of femininity continue, well into adulthood, to affect Gornick's struggle to find herself in love and in work.

As Gornick walks with her aged mother through the streets of New York, arguing and remembering the past, each wins the reader's admiration: the caustic and clear-thinking daughter, for her courage and tenacity in really talking to her mother about the most basic issues of their lives, and the still powerful and intuitively-wise old woman, who again and again proves herself her daughter's mother.

Unsparing, deeply courageous, **FIERCE ATTACHMENTS** is one of the most remarkable documents of family feeling that has been written, a classic that helped start the memoir boom and remains one of the most moving examples of the genre.

Gornick, Vivian

**THE ODD WOMAN AND THE CITY**

**A memoir**

Nonfiction, May 2015 (finished copies available)

A memoir of self-discovery and the dilemma of connection in our time, **THE ODD WOMAN AND THE CITY** explores the rhythms, chance encounters, and ever-changing friendships of urban life that forge the sensibility of a fiercely independent woman who has lived out her conflicts, not her fantasies, in a city (New York) that has done the same. Running steadily through the book is Vivian Gornick's exchange of more than twenty years with Leonard, a gay man who is sophisticated about his own unhappiness, whose friendship has "shed more light on the mysterious nature of ordinary human relations than has any other intimacy" she has known. The exchange between Gornick and Leonard acts as a Greek chorus to the main action of the narrator's continual engagement on the street with grocers, derelicts, and doormen; people on the bus, cross-dressers on the corner, and acquaintances by the handful. In Leonard she sees herself reflected plain; out on the street she makes sense of what she sees.

Written as a narrative collage that includes meditative pieces on the making of a modern feminist, the role of the flaneur in urban literature, and the evolution of friendship over the past two centuries, **THE ODD WOMAN AND THE CITY** beautifully bookends Gornick's acclaimed *Fierce Attachments*, in which we first encountered her rich relationship with the ultimate metropolis.

**Also forthcoming in June 2019: an untitled memoir by Vivian Gornick, manuscript available June 2018!**

**Vivian Gornick** is the bestselling author of the acclaimed memoirs *Fierce Attachments* and *The Odd Woman and the City;* a biography of Emma Goldman; and three essay collections: *The Men in My Life*, *Approaching Eye Level*, and *The End of the Novel of Love*, which was a finalist for the National Book Critics Circle Award.

Praise for Vivian Gornick:

"One of the most vital and indispensable essayists of our cultural moment." —**Phillip Lopate**   
  
"Vivian Gornick's prose is so penetrating that reading it can be almost painful." —Susie Linfield, ***Los Angeles Times***   
  
"Reading [Gornick] is a thrilling, invigorating, challenging experience." —Barbara Fisher, ***The* *Boston Sunday Globe***

"Gornick is a distinctive and startling artist--the true subject of this brilliant book." —**The Nation**

"Inspiring . . . Gornick carves, in careful, electrifying words, each scar and glory of her unconventional life."

**—Guardian Book Supplement**

“[F]unny and elegiac and truth-dealing. . . . It's a slim book with big echoes. . . . What puts *The Odd Woman and the City* across, however, is how deeply Ms. Gornick gets into the fat of feeling. She is as good a writer about friendship as we have.” —Dwight Garner, ***The New York Times***  
  
“[Vivian Gornick is] a kind of ambassador for those most contested, conflicted of American genres, the personal essay and the memoir.” —Emily Stokes, ***The New York Times Book Review***  
“The best books, like the best friends and their best emails, like the most intimate and comforting conversations, make us feel understood. They make us feel like home is home. *The Odd Woman and the City* can be read as a guidebook for how to exist.” —Katherine Taylor, ***Los Angeles Times Review of Books***  
  
“Gornick's most ambitious attempt yet at the nonromance plot . . . richly felt.” —Laura Marsh, ***The New Republic***  
“A series of sharply observed vignettes.” —***The New Yorker***  
  
“In an age of often pointless confessional writing, Gornick remains a master of purposeful personal narrative.” —Isabella Biedenharn, ***Entertainment Weekly***  
  
“Reading [Gornick] is a thrilling, invigorating, challenging experience.” —Barbara Fisher, ***The Boston Sunday Globe***

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Rights sold, *Fierce Attachments*: **Catalan**/L’Altra Editorial, **Danish**/Forlaget Bobo, **Dutch**/Nijgh & van Ditmar, **French**/Payot/Rivages, A Vue d’Oeil, **German**/Knaus, **Italian/**Bompiani, **Norwegian**/Forlaget Oktober, **Spanish**/Editorial Sexto Piso

Rights sold, *The Odd Woman and the City*: **ANZ**/Black Inc., **Catalan**/L’Altra Editorial, **French**/Payot/Rivages, **German**/Knaus, **Norwegian**/Forlaget Oktober, **Spanish**/Editorial Sexto Piso

Gottlieb, Robert

**NEAR-DEATH EXPERIENCES**

**And Others**

Nonfiction, June 2018 (finished copies available)

This new collection from the legendary editor Robert Gottlieb features twenty or so pieces he’s written mostly for *The New York Review of Books*, ranging from reconsiderations of American writers such as Dorothy Parker, Thornton Wilder, Thomas Wolfe (“genius”), and James Jones, to Leonard Bernstein, Lorenz Hart, Lady Diana Cooper (“the most beautiful girl in the world”), the actor-assassin John Wilkes Booth, the scandalous movie star Mary Astor, and not-yet president Donald Trump.

The writings compiled here are as various as they are provocative: an extended probe into the world of post-death experiences; a sharp look at the biopics of transcendent figures such as Shakespeare, Molière, and Austen; a soap opera-ish movie account of an alleged affair between Chanel and Stravinsky; and a copious sampling of the dance reviews he’s been writing for *The New York Observer* for close to twenty years. A worthy successor to his expansive 2011 collection, *Lives and Letters*, and his admired 2016 memoir, *Avid Reader*, **NEAR-DEATH EXPERIENCES** displays the same insight and intellectual curiosity that have made Gottlieb, in the words of *The New York Times*’s Dwight Garner, “the most acclaimed editor of the second half of the twentieth century.”

**Robert Gottlieb** has been the editor in chief of Simon and Schuster; the president, publisher, and editor in chief of Alfred A. Knopf; and the editor of *The New Yorker*. As a writer, he contributes frequently to *The New York Review of Books* and is the author of *Great Expectations: The Sons and Daughters of Charles Dickens, George Balanchine: The Ballet Maker, Sarah: The Life of Sarah Bernhardt*, and, most recently, *Avid Reader: A Life*. In 2015, Gottlieb was presented the Award for Distinguished Service to the Arts by the American Academy of Arts and Letters.

Praise for *Avid Reader*:

“Mr. Gottlieb emerges as a kind of Zelig of American publishing. The most acclaimed editor of the second half of the 20th century, he seemed to have a hand in everything that mattered . . . An indispensable work of American publishing history, thick with instruction and soul and gossip of the higher sort.” —Dwight Garner, ***The New York Times***

“Gottlieb’s brilliance as an editor comes across in his seemingly unerring sense of what can and cannot be done.” —Christopher Benfey, ***The New York Review of Books***

“[A] splendid memoir . . . *Avid Reader* will be avidly read by anyone interested in the publishing world of the past 60 years. After all, not since Max Perkins worked with Hemingway and Fitzgerald has there been a more admired editor than Robert Gottlieb.” —Michael Dirda, ***The Washington Post***

“Delightful . . . The best editors’ memoirs revive the magic without devolving into nostalgia . . . *Avid Reader* succeeds on both counts.” —Sarah Weinman, ***The New Republic***

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Rights sold, *Avid Reader*: **Chinese (Complex)**/Donmay Publishing Co., Ltd., **Chinese (Simplified)**/China CITIC Press, **Spanish**/Navona

Griswold, Eliza

**AMITY AND PROSPERITY**

**The Cost of Fracking in Two American Towns**

Nonfiction, June 2018 (manuscript available)

In **AMITY AND PROSPERITY**, the prizewinning poet and journalist Eliza Griswold exposes the tattered edges of the social fabric in rural America. In a work rich with narrative suspense, she explores the volatile personalities and politics of a small Allegheny town that has an abundance of natural gas but no municipal water supply. The result is a definitive guide to the fracking debate, and to the larger social and environmental hazards that are upending rural America.

Stacey Haney, a lifelong resident of Amity, PA, is struggling to support her children when the fracking boom comes to town. Like most of her neighbors, she sees the energy companies’ payments as a windfall. Soon trucks are rumbling down her unpaved road and a fenced-off fracking site rises on adjacent land. But her annoyance gives way to concern and then to fear as domestic animals and pets begin dying and mysterious illnesses strike her family—despite the companies’ insistence that nothing is wrong.

Griswold masterfully chronicles Haney’s transformation into an unlikely whistle-blower as she launches her own investigation into corporate wrongdoing. As she takes her case to court, Haney inadvertently reveals the complex rifts in her community and begins to reshape its attitudes toward outsiders, corporations, and the federal government. **AMITY AND PROSPERITY** uses her gripping and moving tale to show the true costs of our energy infrastructure and illuminate the predicament of rural America in the twenty-first century.

**Eliza Griswold**, a Guggenheim fellow, is the author of a collection of poems, *Wideawake Field* (FSG, 2007), and a nonfiction book, *The Tenth Parallel: Dispatches from the Fault Line Between Christianity and Islam* (FSG, 2010), a *New York Times* bestseller that was awarded the J. Anthony Lukas Prize. She is the translator of *I Am the Beggar of the World: Landays from Contemporary Afghanistan* (FSG, 2015).

Praise for *The Tenth Parallel*:

“A triumph of the human imagination and capacity for intercultural exploration.” **—Lamin Sanneh**, author of *Whose Religion Is Christianity?*

“Ingeniously conceived and beautifully wrought.” **—Lawrence Wright**, author of *The Looming Tower*

“In this revolutionary work, Griswold has dedicated the last seven years of her life to traveling in the world's least known places to explore the encounter between Christianity and Islam in Africa and Asia. She has brought back the unforgettable stories of Christians and Muslims along the tenth parallel whose faith is shaping the world's future. Griswold's courageous pilgrimage changes the way we think about Christianity and Islam by exploding any simplistic "clash" narrative. She returns us to the most basic truth of human existence: that the world and its people are interconnected.”

**—Archbishop Desmond Tutu**

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Rights sold, *The Tenth Parallel*: **British**/Penguin Press, **German**/Le Monde Diplomatique, **Japanese**/Hakusui-sha, **Korean**/Sigongsa Co., Ltd., **Polish**/Muza, **Portuguese (in Brazil)**/Companhia Das Letras

Hardwick, Elizabeth and Lowell, Robert

**THE DOLPHIN LETTERS**

Nonfiction, April 2019 (manuscript available June 2018)

**THE DOLPHIN LETTERS** offers an unprecedented portrait of Robert Lowell and Elizabeth Hardwick during the last seven years of Lowell’s life (1970 to 1977), a time of personal crisis and creative innovation for both writers. Centered on the letters they exchanged with each other and with other members of their circle—writers, intellectuals, friends, and publishers, including Elizabeth Bishop, Caroline Blackwood, Mary McCarthy, and Adrienne Rich—the book has the narrative sweep of a novel, telling the story of the dramatic breakup of their twenty-one-year marriage and their extraordinary, but late, reconciliation.

Lowell’s controversial sonnet-sequence, *The Dolphin* (for which he used Hardwick’s letters as a source), and his last book, *Day by Day*, were written during this period, as were Hardwick’s influential books *Seduction and Betrayal: Essays on Women in Literature* and *Sleepless Nights: A Novel*. Lowell and Hardwick are acutely intelligent observers of marriages, children, and friends, and of the feelings that their personal crises gave rise to.

**THE DOLPHIN LETTERS**, masterfully edited by Saskia Hamilton, is a debate about the limits of art—what occasions a work of art, what moral and artistic license artists have to make use of their lives as material, what formal innovations such debates give rise to. The crisis of Lowell’s *The Dolphin* was profoundly affecting to everyone surrounding him, and Bishop’s warning to Lowell—“art just isn’t worth that much”—haunts.

**Elizabeth Hardwick** (1915-2007) was a literary critic, a novelist, and one of the founders of *The New York Review of Books*. She is the author of *Sleepless Nights* and two other novels, a biography of Herman Melville, and four collections of essays, including *Seduction and Betrayal: Essays on Women in Literature.*

**Robert Lowell** (1917–1977) was the renowned and controversial author of many books of poetry, including *Day by Day* (FSG, 1977), *For the Union Dead* (FSG, 1964), and *Life Studies* (FSG, 1959).

**Saskia Hamilton** is the author of three books of poetry, including *Corridor*, named one of the best poetry books of 2014 by *The New Yorker* and *The New York Times Book Review*. She is the editor of The Letters of Robert Lowell and coeditor of *Words in Air: The Complete Correspondence Between Elizabeth Bishop and Robert Lowell*. She teaches at Barnard College.

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Holt, Jim

**WHEN EINSTEIN WALKED WITH GODEL**

**Excursions to the Edge of Thought**

Nonfiction, May 2018 (manuscript available)

From Jim Holt, the *New York Times* bestselling author of *Why Does the World Exist?*, comes an entertaining and accessible guide to the most profound scientific and mathematical ideas of recent centuries in **WHEN EINSTEIN WALKED WITH GODEL**.

Does time exist? What is infinity? Why do mirrors reverse left and right but not up and down? In this scintillating collection, Holt explores the human mind, the cosmos, and the thinkers who’ve tried to encompass the latter with the former. With his trademark clarity and humor, Holt probes the mysteries of quantum mechanics, the quest for the foundations of mathematics, and the nature of logic and truth. Along the way, he offers intimate biographical sketches of celebrated and neglected thinkers, from the physicist Emmy Noether to the computing pioneer Alan Turing and the discoverer of fractals, Benoit Mandelbrot. Holt offers a painless and playful introduction to many of our most beautiful but least understood ideas, from Einsteinian relativity to string theory, and also invites us to consider why the greatest logician of the twentieth century believed the U.S. Constitution contained a terrible contradiction—and whether the universe truly has a future.

**Jim Holt** writes about math, science, and philosophy for *The New York Times, The New Yorker, The Wall Street Journal,* and *The New York Review of Books*. His book *Why Does the World Exist?: An Existential Detective Story* was an international bestseller. He is currently at work on a new book for FSG; **LIVING (THEORY AND PRACTICE)**, due in 2019.

Praise for *Why Does the World Exist?*:

“I’ve [read] *Why Does the World Exist?* by Jim Holt to get my existential buzz.” —**Bruce Springsteen**

“If Jim Holt's deft and consuming *Why Does the World Exist?: An Existential Detective Story* has anything to tell us, it's that such a comment is less about literary riffing than deep philosophy.” —David Ulin,***Los Angeles Times***

“There could have been nothing. It might have been easier. Instead there is something. The universe exists, and we are here to ask about it. Why? In *Why Does the World Exist?*, Jim Holt, an elegant and witty writer comfortably at home in the problem’s weird interzone between philosophy and scientific cosmology, sets out in search of such answers. ...There is no way to do justice to any of these theories in a brief review, but Holt traces the reasoning behind each one with care and clarity―such clarity that each idea seems resoundingly sensible even as it turns one’s brain to a soup of incredulity.... I can imagine few more enjoyable ways of thinking than to read this book.”

—Sarah Bakewell, ***New York Times Book Review***

“Winding its way to no reassuringly tidy conclusion, this narrative ultimately humanizes the huge metaphysical questions Holt confronts, endowing them with real-life significance. A potent synthesis of philosophy and autobiography.”

—***Booklist* (starred review)**

British rights: Chris Calhoun Agency

**German, Chinese, Korean, Japanese, Indonesian, Malay, Thai, and Vietnamese rights: FSG**

All other foreign languages: Chris Calhoun Agency

Rights sold: **German**/Rowohlt Verlag

Rights sold, *Living (Theory And Practice)*: **German**/Rowohlt Verlag, **Korean**/Book 21

Jameson, A.D.,

**I FIND YOUR LACK OF FAITH DISTURBING**

***Star Wars* and the Triumph of Geek Culture**

Nonfiction, May 2018 (galleys available)

A. D. Jameson celebrates the triumph of geekdom in **I FIND YOUR LACK OF FAITH DISTURBING**, an insightful and irreverent journey through the science fiction, fantasy, and superhero pop-culture cinematic icons whose legions of fans have put them at the top of the box office over and over.

*Star Wars*, Marvel superheroes, *The Lord of the Rings*—properties that were once supposedly the domain of socially maladroit youth have become mainstream entertainment, enjoyed by enormous audiences and by more than a few film critics too. But there are those commentators who have decried the way in which serious adult cinema has seemingly vanished, with Hollywood dominated by mindless kiddie fare such as tent-pole-event movies, franchises, and endless remakes and reboots.

As a lifelong geek, A. D. Jameson blasts through the clichés that have always surrounded pop-culture phenomena: that fans are mindless followers who will embrace all things *Spider-Man*, regardless of quality; or that the popularity and financial success of nerd cinema represents the death of ambitious film-making. Instead, he makes a case for why genre films are worthy of serious critical attention—and shares his thoughts on where their true flaws lie.

Shining a new light on beloved classics, and exploding misconceptions as to their historical and intellectual value, **I FIND YOUR LACK OF FAITH DISTURBING** explores how the geek inherited the earth.

**A. D. Jameson** is the author of five books, including *Cinemaps*, a collaboration with the artist Andrew DeGraff. A former blogger for HTML Giant, his fiction has appeared in *Conjunctions, Denver Quarterly, Unstuck*, and elsewhere. He is a PhD candidate in the Program for Writers at the University of Illinois in Chicago.

Praise for I FIND YOUR LACK OF FAITH DISTURBING:

"Funny, incisive, and timely ... Jameson does for geeks what geek culture does for its superheroes: he takes them seriously, respects their power, and refuses to hide his deep affection." **—Lawrence Kasdan**, co-screenwriter of *The Empire Strikes Back*, *Return of the Jedi*, *The Force Awakens*, and *Solo: A Star Wars Story*

**All rights: FSG**

Kaag, John

**HIKING WITH NIETZSCHE**

Nonfiction, September 2018 (galleys available)

**HIKING WITH NIETZSCHE: BECOMING WHO YOU ARE**is a tale of two philosophical journeys—one made by John Kaag as an introspective young man of nineteen, the other seventeen years later, in radically different circumstances: he is now a husband and father, and his wife and small child are in tow. Kaag sets off for the Swiss peaks above Sils Maria where Nietzsche wrote his landmark work *Thus Spoke Zarathustra*. Both of Kaag’s journeys are made in search of the wisdom at the core of Nietzsche’s philosophy, yet they deliver him to radically different interpretations and, more crucially, revelations about the human condition.

Just as Kaag’s acclaimed debut, *American Philosophy: A Love Story*, wove together his philosophical discoveries with his search for meaning, **HIKING WITH NIETZSCHE** is a  fascinating exploration not only of Nietzsche’s ideals but of how his experience of living relates to us as individuals in the twenty-first century. Bold, intimate, and rich with insight, **HIKING WITH NIETZSCHE** is about defeating complacency, balancing sanity and madness, and coming to grips with the unobtainable. As Kaag hikes, alone or with his family, but always with Nietzsche, he recognizes that even slipping can be instructive. It is in the process of climbing, and through the inevitable missteps, that one has the chance, in Nietzsche’s words, to “become who you are."

**John Kaag** is a professor of philosophy at the University of Massachusetts, Lowell. He is the author of *American Philosophy: A Love Story*, which was an NPR Best Book of 2016 and a *New York Times* Editors’ Choice. His writing has appeared in *The New York Times, Harper’s Magazine, The Christian Science Monitor*, and many other publications. He lives outside Boston with his wife and daughter.

Praise for John Kaag:

“John Kaag is the closest thing we have to William James: a breathtakingly good prose stylist; philosophically and psychologically courageous, inventive, and inspiring; ruthlessly honest; unsparing about the difficulties of love, intimacy, and experience; and, above all, human, in the most valuable and moral sense of the word.” —**Clancy Martin**

“Kaag’s accounts are accurate, engaging and scrupulous. They show profound learning. They’re also genuinely entertaining, recapturing lost details of thinkers’ personal lives without sensationalism . . . *American Philosophy* succeeds, not as a textbook or survey, but a spirited lover’s quarrel with the individualism and solipsism in our national thought.” —Mark Greif, ***The New York Times Book Review***  
  
"With its lucid, winning blend of autobiography, biography, and serious philosophical reflection, *American Philosophy* provides a magnificently accessible introduction to fundamental ideas about freedom and what makes life significant." —Heller McAlpin, **NPR**

British rights: Granta

**Translation rights: FSG**

Rights sold: **German**/btb Verlag, **Turkish**/Lades

Kweli, Talib

**VIBRATE HIGHER**

**A Memoir**

Nonfiction, January 2019 (manuscript available)

Before Talib Kweli became one of the world’s most accomplished hip hop artists, he was a Brooklyn kid who liked to cut class, spit rhymes, and wander the streets of Greenwich Village with a motley crew of artists, rappers, and DJs who also found hip hop more inspiring than their textbooks (much to the chagrin of the educator parents who had given their son an Afrocentric name to help give him a more traditional sense of pride and purpose). They were the first generation to grow up with hip hop as an established music and culture, a full world of heroes, (recent) history, politics, a worldview.

Eventually, these friendships turned into collaborations, and Kweli gained notoriety as a rapper in his own right. From collaborating with some of hip hop’s greatest—including Mos Def, Common, Kanye West, Pharrell Williams, and Kendrick Lamar—as well as selling books out of the oldest African-American bookstore in Brooklyn and ultimately to leaving his record label to take control of his own recording career, Kweli tells the delightfully winding, always compelling story of the people and events that shaped his own life as well as the world we all live in.

**VIBRATE HIGHER**  illuminates Talib Kweli’s upbringing and artistic success, but so too does it give life to hip hop as a political force—one that galvanized the Movement for Black Lives, and serves a continual channel for resistance against the rising tide of white nationalism.

**Talib Kweli** stands as one of the world’s most talented and most accomplished Hip Hop artists. Whether working with Mos Def as one-half of Black Star, partnering with producer Hi-Tek for Reflection Eternal, releasing landmark solo material or collaborating with Kanye West, Pharrell Williams, Just Blaze, J Dilla, or Madlib, Kweli commands attention by delivering top-tier lyricism, crafting captivating stories and showing the ability to rhyme over virtually any type of instrumental. In 2011, Kweli founded Javotti Media, which is self-defined as “a platform for independent thinkers and doers.” Kweli has set out to make Javotti Media into a media powerhouse that releases music, films and books.

Praise for Talib Kweli:

“If skills sold, truth be told/Lyrically, I’d probably be Talib Kweli.” —**Jay Z**

**All rights: FSG**

Macknik, Stephen L., and Martinez-Conde, Susana

**CHAMPIONS OF ILLUSION**

**The Best Illusions of the 21st Century**

Nonfiction, October 2017 (finished copies available)

**Scientific American**

In**CHAMPIONS OF ILLUSION*,*** Stephen L. Macknik and Susana Martinez-Conde highlight the most mind-bending, mystifying images, printed in sumptuous full color, and explain the neuroscience behind them.  
  
Macknik and Martinez-Conde are researchers who produce the Best Illusion of the Year Contest, which has drawn entries from vision scientists, artists, magicians, and mathematicians bent on creating today’s most beguiling illusions. Now they present the best of the best, with lavishly produced pages of bizarre effects and unbelievable mind tricks, and they explain what is actually going on in your brain when you are deceived by visuals on the page. Whether it’s false motion, tricks of perspective, or shifting colors, this book is packed with adventures in visual perception and concise explanations of just why we *think* we see the things we see. An electrifying mix of science, graphics, and perhaps a little magic, **CHAMPIONS OF ILLUSION** is an experience you will not soon forget.

**Stephen L. Macknik** and **Susana Martinez-Conde** are award-winning scientists and the laboratory directors at SUNY Downstate Medical Center. They are the authors of *Sleights of Mind: What the Neuroscience of Magic Reveals About Our Everyday Deceptions*, write the Illusions column for *Scientific American: Mind*, and produce the Best Illusion of the Year Contest. They live in Brooklyn.

Praise for CHAMPIONS OF ILLUSION:

"Delightful, addictive, shareable—and an invaluable window on the functioning of the human brain."

**—Steven Pinker**, Professor of Psychology at Harvard University and bestselling author of *How the Mind Works*

"Susana Martinez-Conde and Stephen Macknik are explorers of the cognitive wonderland. This collection of brain games and perceptual artifice showcases the gaps in our maps of reality."

**—Apollo Robbins**, performer and world’s leading expert on deception and pickpockets

"Few books can blow your mind on every page. This is one of those books. If you’ve ever thought you’re seeing the world as it really is, get ready to think again." **—David Eagleman**, neuroscientist at Stanford University and bestselling author of *Incognito* and *Sum*

"As a magician, I’ve always been fascinated by illusions. This beautiful book not only collects many new and innovative illusions, it also has straightforward explanations for why they work that even a non-neurologist like me can understand." **—Mac King**, champion of comedy magic and headliner at Harrah’s Las Vegas

"A fabulous book. Every illusion is a mind-bending experience and every explanation is riveting. I could not put this book down." **—Michael Gazzaniga**, director of the SAGE Center for the Study of the Mind at the University of California, Santa Barbara, and author of *Tales from Both Sides of the Brain*

**All rights: FSG**

Rights sold: **Russian**/Exmo Publishers

McPhee, John

**DRAFT NO. 4**

**On the Writing Process**

Nonfiction, September 2017 (finished copies available)

**DRAFT NO. 4** is an elucidation of the writer’s craft by a master practitioner. In a series of playful but expertly wrought essays, John McPhee shares insights he’s gathered over his career and refined during his long-running course at Princeton University, where he has launched some of the most esteemed writers of several generations. McPhee offers a definitive guide to the crucial decisions regarding structure, diction, and tone that shape nonfiction pieces, and presents extracts from some of his best-loved work, subjecting them to wry scrutiny. The result is a vivid depiction of the writing process, from reporting to drafting to revising—and revising, and revising.

More than a compendium of advice, **DRAFT NO. 4** is enriched by personal detail and charming reflections on the life of a writer. McPhee describes his enduring relationships with *The New Yorker* and Farrar, Straus and Giroux, and recalls his early years at *Time* magazine. Enlivened by his keen sense of writing as a way of being in the world, **DRAFT NO. 4** is the long-awaited master class given by America’s most renowned writing instructor.

McPhee, John

**THE PATCH**

**Essays**

Nonfiction, November 2018 (manuscript available)

**THE PATCH** is the seventh collection of essays by the nonfiction master, all published by Farrar, Straus and Giroux. It is divided into two parts. Part 1, “The Sporting Scene,” consists of pieces on fishing, football, golf, and lacrosse—from fly casting for chain pickerel in fall in New Hampshire to walking the linksland of St. Andrews at an Open Championship. Part 2, called “An Album Quilt,” is a montage of fragments of varying length from pieces done across the years that have never appeared in book form—occasional pieces, memorial pieces, reflections, reminiscences, and short items in various magazines including *The New Yorker*. They range from a visit to the Hershey chocolate factory to encounters with Oscar Hammerstein, Joan Baez, and Mount Denali. Emphatically, the author’s purpose was not merely to preserve things but to choose passages that might entertain contemporary readers. Starting with 250,000 words, he gradually threw out seventy-five per cent of them, and randomly assembled the remaining fragments as “An Album Quilt.” Among other things, it is a covert memoir.

**John McPhee** is the 2017 recipient of the **National Book Critics Circle’s Ivan Sandrof Lifetime Achievement Award**. He was born in Princeton, New Jersey, and was educated at Princeton University and Cambridge University. His writing career began at *Time* magazine and led to his long association with *The New Yorker*, where he has been a staff writer since 1965. Also in 1965, he published his first book, *A Sense of Where You Are*, with Farrar, Straus and Giroux, and in the years since, he has written nearly 30 books, including *Oranges* (1967), *Coming into the Country* (1977), *The Founding Fish* (2002), *Uncommon Carriers* (2007), and *Silk Parachute* (2011). *Encounters with the Archdruid* (1972) and *The Curve of Binding Energy* (1974) were nominated for National Book Award in the category of science. McPhee received the Award in Literature from the Academy of Arts and Letters in 1977. In 1999, he was awarded the Pulitzer Prize for *Annals of the Former World*. He lives in Princeton, New Jersey.

**Translation rights: FSG**

British rights, *The Patch*: Text Publishing

Rights sold, *Draft No. 4:* **British/**Text, **Chinese (Complex)**/Rye Feld, **Chinese (Simplified)**/Shanghai Insight Media Co., Ltd., **Italian**/Adelphi Edizioni, **Korean**/Geulhangari Publishers

**\*John McPhee is the 2017 recipient of National Book Critics Cricle’s Ivan Sandrof Lifetime Achievement Award**\*

Praise for **John McPhee’s** DRAFT NO. 4:

"Reading [these essays] consecutively in one volume constitutes a master class in writing, as the author clearly demonstrates why he has taught so successfully part-time for decades at Princeton University . . . Almost every sentence sparkles, with wordplay evident throughout. Readers already familiar with the author's masterpieces . . . will feel especially fulfilled by McPhee's discussions of the specifics from his many books . . . A superb book about doing his job by a master of his craft." **—*Kirkus Reviews* (starred review)**

"McPhee has set the standard for the genre of creative nonfiction . . . With humor and aplomb, he recalls anecdotes about how he approached a story: from interviewing and reporting to drafting and revising, to working with editors and publishers . . . [*Draft No. 4* is] a well-wrought road map to navigating the twists and turns, thrills and pitfalls, and joys and sorrows of the writer's journey." —Donna Marie Smith, ***Library Journal***

"In college, I took a twelve-week writing course with McPhee at Princeton. I received a ‘P’—for ‘Pass.’ This was a mercy. McPhee has been teaching the course, so far as I know, since the Silurian Period. More than half of his former students have gone on to work at various magazines and newspapers, to write books. Actually, only a small percentage of McPhee’s students studied with him at Princeton; he has been for dozens and dozens of nonfiction writers what Robert Lowell used to be for poets and poet wannabes of a certain age: the model."

**—David Remnick**

“A book that any writer, aspiring or accomplished, could profitably read, study and argue with . . . For over half a century, John McPhee—now 86—has been writing profiles of scientists, eccentrics and specialists of every stripe. All are exceptional at what they do. So, too, is their discerning chronicler.” —Michael Dirda, ***The Washington Post***

**Other McPhee titles for which rights are available:**

**Pulitzer Prize winner** *Annals of the Former World* (2000)

*Silk Parachute* (2011)

*Uncommon Carriers* (2007)

*The Founding Fish* (2003)

*Sense of Where You Are: Bill Bradley at Princeton* (1999)

I*rons in the Fire* (1998)

*The Ransom of Russian Art* (1998)

*The Second John McPhee Reader* (1996)

*Assembling California* (1994)

*Giving Good Weight* (1994)

*La Place de la Concorde Suisse* (1994)

*The Curve of Binding Energy: A Journey into the Awesome and Alarming World of Theodore B. Taylor* (1994)

*The Crofter and the Laird* (1992)

*The Deltoid Pumpkin Seed*(1992)

*The Headmaster: Frank L. Boyden of Deerfield* (1992)

*Coming into the Country* (1991)

*Looking for a Ship* (1991)

*The Control of Nature* (1990)

*Rising from the Plains* (1987)

*Heirs of General Practice* (1986)

*Table of Contents* (1986)

*In Suspect Terrain* ( 1984)

*Basin and Range* (1982)

*The John McPhee Reader* (1982)

*The Survival of the Bark Canoe* (1982)

*A Roomful of Hovings and Other Profiles* (1979)

*Levels of the Game* (1979)

*Pieces of the Frame* (1979)

*The Pine Barrens* (1978)

*Encounters with the Archdruid: Narratives About a Conservationist and Three of His Natural Enemies* (1977)

*Oranges* (1975)

Nichtern, Ethan

**THE DHARMA OF THE PRINCESS BRIDE**

**What the Coolest Fairy Tale of Our Time Can Teach Us About Buddhism and Relationships**

Nonfiction, September 2017 (finished copies available)

**North Point Press**

After the success of *The Road Home*, **THE DHARMA OF THE PRINCESS BRIDE** builds on Nichtern's reputation as the Buddhist teacher for the younger generation. He is known for his down to earth approach to spirituality, and this new book blends the best of his talents: a very serious approach to friendship and love, with a splash of popular culture. The approach is organic: it comes out of a genuine love for the film which he first saw nearly thirty years ago, and has watched at least once a year since. This is not a gimmick. It is a beautiful and personal work that also has great crossover appeal to a bigger mainstream market, much in the way of *The Tao of Pooh*, for example. Nichtern distills famous scenes and quotes from the movie while telling simple, elegant stories from his own life.

We published in September 2017, just after the thirtieth anniversary of the film. Not only does Nichtern has a devoted following, he is finding new readers for Buddhism.

**Ethan Nichtern** is a senior Buddhist teacher in the Shambhala Buddhist tradition. He is also the founder and former director of The Interdependence Project, an organization dedicated to Buddhist-inspired meditation and psychology, transformational activism, mindful arts, and meaningful media. He teaches and lectures around the world.

Praise for THE DHARMA OF THE PRINCESS BRIDE:

“A generous and instructive book on working through relationships, with much to recommend for readers, whether they are fans of *The Princess Bride* or not.” **—*Kirkus Reviews***

“A book filled with important insights, humility, and wonderful humor.” **—Christopher Guest**

“Examples from both [*The Princess Bride*] and [Ethan Nichtern’s] personal life add warmth to this study of relationships and Buddhist philosophy. Fans of the movie will want to see it again armed with Nichtern’s insights.”

—Candace Smith, ***Booklist***

“Fans of popular films who are also drawn to Buddhist principles will find much to enjoy here as Nichtern’s deconstruction of the plot skillfully and clearly teases out well-defined lessons—his ruminations on friendship through the relationship of Fezzik and Inigo Montoya are a highlight . . . For those who seek meaning, love, and values, even in unorthodox places, this unusual work will come as a pleasant surprise.” **—*Publishers Weekly***

“How can I not read this book!” **—Mandy Patinkin**, a.k.a. Inigo Montoya

“Ethan is the future of Buddhism.” **—Sharon Salzberg**

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Rights sold, *The Road Home*: **British**/Rider, **Dutch**/Ten Have, **German**/Arbor Verlag

Phillips, Brian

**IMPOSSIBLE OWLS**

**Essays**

Nonfiction, October 2018 (manuscript available)

**FSG Originals**

Brian Phillips has long had a cult following from his soccer blog, Run of Play, that he began in 2007. Phillips went on to greater fame at the online magazine, Grantland, where his reported essays became some of the most widely-read and followed on the site. His piece on the Iditarod Sled Dog race (featured in **IMPOSSIBLE OWLS**) was a Grantland/ESPN crossover hit, and his 14,000 word essay on sumo wrestling and Yukio MIshima, also featured in the book, earned *Grantland* a National Magazine Award for Feature Writing nomination in 2015.

Phillips is, in some ways, a wanderer, an explorer of sorts. His pieces often spring forth from an event (The Iditarod, Sumo wrestling) or cultural touchstone (Route 66, *The X-Files*) and broaden into wide ranging and adventurous pieces about overcoming the spiritual hangover of the twentieth century.

There are few writers who better illustrate the efflorescence of quality writing on the web in the past 10 years—and the verve, wit and originality required to stand out from the crowd online—than Brian Phillips.

While different stylistically, one can position **IMPOSSIBLE OWLS** alongside John Jeremiah Sullivan’s *Pulphead*. While *Pulphead* can been seen as the last great collection of New Journalism from the print era, **IMPOSSIBLE OWLS** is the first of our digital age.

**Brian Phillips** has been a longtime senior writer for *Grantland* and MTV News. He lives in Los Angeles.

Praise for IMPOSSIBLE OWLS:

“There is a section in *Impossible Owls* where Brian Phillips writes about tigers, and he notes that what's most astonishing about the animal is not its size or power or beauty, but its capacity to disappear. This is an excellent description of a tiger, but also an excellent description of how Phillips writes. These are big, powerful, beautiful essays—but no matter how personal the content, he just seems to disappear into the paragraphs.” **—Chuck Klosterman,**author of *But What if We’re Wrong?* and *Eating the Dinosaur*

Praise for *The Sea of Crises*:

“A masterpiece of genre-bending longform content. Not only does it demonstrate incredible storytelling craft . . . but its gorgeous and delicate presentation washes over you in a way that connects you to the author’s mood and experience.” **—FiveThirtyEight**

British rights: Weidenfeld & Nicholson

**Translation rights: FSG**

Roffman, Karin

**THE SONGS WE KNOW BEST**

**John Ashbery's Early Life**

Nonfiction, June 2017 (finished copies available)

***New York Times Book Review* Editors' Choice**

**THE SONGS WE KNOW BEST**, the first comprehensive biography of the early life of John Ashbery--the winner of nearly every major American literary award--reveals the unusual ways Ashbery drew on the details of his youth to populate the poems that made him one of the most original and unpredictable forces of the last century in arts and letters.

Drawing on unpublished correspondence, juvenilia, and childhood diaries as well as more than one hundred hours of conversation with the poet himself, Karin Roffman offers an insightful portrayal of Ashbery in the twenty-eight years that led up to his stunning debut, *Some Trees*, chosen by Auden for the 1955 Yale Younger Poets Prize. Roffman shows how Ashbery's poetry arose from his early lessons both on the family farm and in 1950s New York City--a bohemian existence that teemed with artistic fervor and radical innovations inspired by Dada and surrealism as well as lifelong friendships with painters and writers such as Frank O'Hara, Jane Freilicher, Nell Blaine, Kenneth Koch, James Schuyler, and Willem de Kooning.

Ashbery has a reputation for being enigmatic and playfully elusive, but Roffman's biography reveals his deft mining of his early life for the flint and tinder from which his provocative later poems grew, producing a body of work that he calls "the experience of experience," an intertwining of life and art in extraordinarily intimate ways.

**Karin Roffman** has taught literature at Yale, West Point, and Bard and currently lives in New Haven, Connecticut.

Praise for THE SONGS WE KNOW BEST:

"Roffman opens a welcoming doorway into this poet’s life and work with her engaging, in-depth biography of Ashbery’s early life...She is able to provide a remarkable quantity of detail—not merely the external facts, but also the internal thoughts and struggles of the artist as a young man...With its sharp, informed and unsentimental insight into both the man and his work, *The Songs We Know Best* is an invaluable biography of a masterful artist." —Robert Weibezahl, ***BookPage***

"*The Songs We Know Best* offers clues that help to 'stretch poetry rather than level it', to borrow again from Ashbery. It is fascinating for the stories it uncovers and the material it presents." **—*New York* *Times Literary Supplement***

"Rigorously intimate...This tender, youth-focused biography will be most enjoyed by Ashbery’s fans and readers interested in a remarkable gay artist’s midcentury coming-of-age story." **—*Booklist***

"This incisive, groundbreaking portrait of the enigmatic and influential poet will be indispensable to all future biographical work." **—*Kirkus* (starred review)**

"With immaculate detail and eloquence...Roffman excels in her recreation of Ashbery’s early years because she does not waver from firsthand sources and never attempts to interpret his life or poetry through pure speculation...An educational, comforting, inspiring book that will satisfy Ashbery’s curious fans."**—*Publisher's Weekly***

**All rights: FSG**

Santamaria, Abigail

**I AM MEG**

**The Life of Madeleine L’Engle**

Nonfiction, Fall 2022, proposal available

**I AM MEG: The Life of Madeleine L'Engle** will untangle the surprising and complex life and work of the author of A WRINKLE IN TIME, which has just been made into a major film by Disney directed by Ava DuVernay, starring Storm Reid, Oprah Winfrey, Reese Witherspoon and Mindy Kaling.

The millions of fans of A WRINKLE IN TIME know Madeleine L’Engle as a cultural touchstone and a revolutionary thinker; the novel itself still stands as one of the most beloved and also most controversial and banned books of all time. The central message that love is stronger than hate (“Love. That was what she had that IT did not have.”) resonates as strongly today as it did in 1962, when the novel was published and won the Newbery Award. But the woman behind this clear message and phenomenal success was as human as the rest of us.

In **I AM MEG**, Abigail Santamaria will untangle the complex life and work of this crucial figure in twentieth-century American literature using never-before-seen letters, diaries, and other materials. With exclusive access the family archives and the cooperation of the L’Engle estate, Santamaria will explore a life of absent parents, sexual ambiguity, adultery, alcoholism, and, controversially, enlightened Christianity, bringing a marbled character fully to life.

**Abigail Santamaria** is the author of *JOY*:*Poet, Seeker, & the Woman Who Captivated C.S. Lewis* (Houghton Mifflin Harcourt, 2015), a biography of the communist poet Joy Davidman. In 2016, Abby co-founded Biography by Design, LLC, with Kate Buford. She works part-time for Hunter College, where she is writing the school’s history for its 150th anniversary in 2020. Abby earned a MFA in nonfiction writing from Columbia University, has contributed to numerous publications, and lives in New York City with her family.

**All rights: FSG**

Scharf, Caleb (illustrated by Ron Miller)

**THE ZOOMABLE UNIVERSE**

**An Epic Tour Through Cosmic Scale, from Almost Everything to Nearly Nothing**

Nonfiction, October 2017 (finished copies available)

**Scientific American**

Inspired by the classic *Powers of Ten*—a film by Charles and Ray Eames, which was based on a book by Kees Boeke—the award-winning astrobiologist Caleb Scharf and the acclaimed artist Ron Miller take us on a breathtaking, cutting-edge journey through all known scales of reality, from the largest possible magnitude to the smallest.  
  
Their unforgettable tour begins at the edge of the observable universe, a scale of 10^27 meters—about 91 billion light-years from a human standing on the surface of the Earth. And they end in the subatomic realm, at 10^-35 meters, where the fabric of space-time itself behaves in a way that confounds all the rules of physics we currently know. In between are galaxies, black holes, solar systems, stars and planets, oceans and continents, plants and animals, microorganisms, atoms, quantum fields, and much more. Stops include the surface of Neptune, the back of an elephant, and the contours of a DNA strand—all beautifully depicted by Miller’s original artwork, elucidated by captivating infographics, and illuminated by Scharf’s inviting prose.  
  
Gorgeously designed to allow readers to track their progress from one scale to the next, **THE ZOOMABLE UNIVERSE** takes a whimsical approach toward explaining our place in the universe. It is a celebration of scientific discovery, a testament to our astounding ability to see beyond our human-scaled vantage point and chart a course from the farthest-flung edge of the cosmos to its mind-boggling depths: a journey that will thrill readers of every age in a package they will treasure for years.

**Caleb Scharf** is the award-winning author of *The Copernicus Complex* and *Gravity’s Engines*, and the director of the Columbia Astrobiology Center. He has written for *The New Yorker* and *Nature*, among other publications. He lives in New York City with his wife and two daughters. Follow him on Twitter at @caleb\_scharf.

**Ron Miller** is a Hugo Award–winning illustrator and author whose work has appeared in *National Geographic*, *Scientific American*, *Smithsonian*, the international bestselling app *Journey to the Exoplanets*, the definitive editions of *20,000 Leagues Under the Sea* and *Journey to the Center of the Earth*, and many other books. He served as the art director for the National Air and Space Museum’s Albert Einstein Planetarium. He lives in Virginia. Visit his website at [www.black-cat-studios.com](http://www.black-cat-studios.com).

Praise forTHE ZOOMABLE UNIVERSE:

“[A] mesmerizing look at cosmology, astrophysics, quantum physics, and more. . . . [Scharf] keeps his discussions light and accessible, offering enough detail to fascinate without overwhelming readers. Slick graphics by Hugo Award–winning artist Miller bring science to life, whether it’s gravitational lensing, a zoo of exoplanets, or a garden of elementary particles. This book of wonders is perfect for casual readers, especially young students seeking a broad view of many subjects and how they all fit together.”**—*Publishers Weekly* [starred review]**

"Beautifully illustrated . . . Scharf and Miller take readers on a spectacular journey, starting in the farthest reaches of the universe and ending in the deepest depths of the atom . . . Miller's stunning illustrations pair perfectly with Scharf's compelling writing, which introduces complex ideas using everyday language and lucid metaphors . . . A superb composite of scientific knowledge that will no doubt inspire readers of all ages to learn more about our enigmatic universe." **—*Kirkus Reviews* (starred review)**

British rights: Atlantic Books

**Translation rights: FSG**

Translation rights sold: **Chinese (Simplified)**/Cheers, **Japanese**/Misuzu Shobo

Rights sold, *The Copernicus Complex*: **British**/Penguin Press, **Chinese (Simplified)**/Cheers Publishing, **Croatian**/Izvori, **Finnish**/URSA, **Greek**/Ropi, **Italian**/Codice, **Polish**/Proszynski, **Russian**/AST, **Spanish**/Ediciones de Intervencion Cultural

Scheinman, Ted

**CAMP AUSTEN**

**My Life as an Accidental Jane Austen Superfan**

Nonfiction, March 2018 (finished copies available)

**FSG Originals**

The son of a devoted Jane Austen scholar, Ted Scheinman spent his childhood summers eating Yorkshire pudding, singing in an Anglican choir, and watching Laurence Olivier as Mr. Darcy. Determined to leave his mother’s world behind, he nonetheless found himself in grad school organizing the first ever UNC-Chapel Hill Jane Austen Summer Camp, a weekend-long event that sits somewhere between an academic conference and superfan extravaganza.

While the long tradition of Austen devotees includes the likes of Henry James and E. M. Forster, it is at the conferences and reenactments where Janeism truly lives. In **CAMP AUSTEN**, Scheinman tells the story of his indoctrination into this enthusiastic world and his struggle to shake his mother’s influence while navigating hasty theatrical adaptations, undaunted scholars in cravats, and unseemly petticoat fittings.

In a haze of morning crumpets and restrictive tights, Scheinman delivers a hilarious and poignant survey of one of the most enduring and passionate literary coteries in history. Combining clandestine journalism with frank memoir, academic savvy with insider knowledge, **CAMP AUSTEN** is perhaps the most comprehensive study of Austen that can also be read in a single sitting. Brimming with stockings, culinary etiquette, and scandalous dance partners, this is summer camp like you’ve never seen it before.

**Ted Scheinman** is a writer and scholar based in southern California, where he works as a senior editor at *Pacific Standard* magazine. He has taught courses on journalism, satire, and poetry at the University of North Carolina and has written for the *New York Times, the Oxford American, Playboy, Slate*, and many others.

Praise for CAMP AUSTEN:

“Ted Scheinman plays a good Mr. Darcy in this funny and insightful look into the work of Jane Austen and the strange world of her most obsessive fans. *Camp Austen* explores how deeply meaningful and personal the oeuvre of an author can be, and how it stitches us together. Scheinman has delivered a heartfelt and entertaining glimpse into Austen's work and literary fandom that will resonate whether you spend your free time wearing Regency-era clothes and rereading *Sense and Sensibility* or not.” **—Jason Diamond**, author of *Searching for John Hughes*

“I’ll admit it: I have never read a word of Austen. But that doesn’t matter! I still really enjoyed this book. Ted Scheinman is a dexterous guide through a world that I previously found inscrutable, deploying his scholarly chops along with a journalist’s eye for the absurd. I may not be an Austen fanboy, but I have felt an embarrassing level of devotion to an author. And I think a lot about the ways fiction percolates throughout the 'real world.' That’s what Ted documents here, with wit, and thoughtfulness, and memorable characters—all of which has lit a flame under my behind to finally get around to reading one of the most influential authors in the English language.” **—Brian Reed**, Host of*S-Town*

“It's so lovely to read a book about the delights, the perils, the peculiarities of fandom, and of the small, joyful enthusiasms therein, that treats its subject both critically and generously. Self-examining without being self-conscious, compact without feeling cramped, funny but never at a distant remove—I am not an academic, and I have never worn a cravat, but *Camp Austen* never made me feel like I needed either of those things in order to participate fully. It’s a delight and an invitation.” **—Mallory Ortberg**, author of *Texts from Jane Eyre*and *The Merry Spinster*

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Shopsin, Tamara

**ARBITRARY STUPID GOAL**

Nonfiction, July 2017 (finished copies available)

**MCD/FSG**

Tamara Shopsin, the acclaimed *New York Times* and *New Yorker* illustrator, takes the reader on a pointillist time-travel trip to the Greenwich Village of her bohemian 1970s childhood, a funky, tight-knit small town in the big city, long before Whole Foods and luxury condos. The center of Tamara’s universe is Shopsin’s, her family’s legendary corner store/restaurant/hangout, run by her inimitable dad, Kenny—a brilliant, loquacious, contrary, huge-hearted man who, aside from dishing up New York’s best egg salad on rye, is Village sheriff, philosopher, and fixer all at once. We follow Kenny as he pursues his destiny through early factory jobs, superintendent gigs, and crossword-puzzle mania. His temper flares as often as his humor, keeping Tamara, her mom, and her siblings constantly off-balance, but giddy to be along for the always bracing ride. And the cast of supporting characters is unforgettable—oddballs and misfits, cops and con men, sax players and waitresses, longshoremen and poets, and crafty Willoughby “Willy” Jones, an old-time swindler and lady-killer from the South who improbably becomes Kenny’s foil and best friend. All comers find a place at Shopsin’s table and feast on Kenny’s tall tales and trenchant advice along with the incomparable chili con carne.

Filled with clever illustrations and witty, nostalgic photographs and graphics and told in a sly, elliptical narrative that is both hilarious and endearing, **ARBITRARY STUPID GOAL** is an off-beat memory-book mosaic that will encourage readers to rediscover the vital spontaneity that we may have unwisely traded for the shelter of predictability.

**Tamara Shopsin** is a well-known cook at the distinctly New York City eatery Shopsin’s, a *New York Times* and *New Yorker* illustrator, and the author of *5 Year Diary* and *What Is This?*, as well as the coauthor of *This Equals That* and *Mumbai New York Scranton*. She lives in New York City with her husband.

Praise for ARBITRARY STUPID GOAL:

“Tamara Shopsin’s new book, *Arbitrary Stupid Goal*, is a little like a meal at Shopsin’s, her family’s restaurant. It’s got a bit of everything, in a way that shouldn’t rightly work but does. . . . [*Arbitary Stupid Goal*] is the consummate insider’s account, a treasure trove of lore, legend, and anecdote, the closest thing to an official history that The Store is likely to get . . . *Arbitrary Stupid Goal* doesn’t wallow, and it doesn’t sulk. It is full of the spry, witty spirit of the old Village, the neighborhood’s magical realness.”—Alexandra Schwartz, ***The New Yorker***

“*Arbitrary Stupid Goal* is a scrapbook of a memoir, littered with Shopsin’s illustrations and her husband and frequent collaborator Jason Fulford’s photography, a labyrinth of memories, bits of family lore, scraps of trivial knowledge, interludes about Shopsin and Fulford’s travels, cameos from The Store’s many notable customers: Jeff Goldblum, John Belushi, Joseph Brodsky. It’s one of those meandering, difficult-to-pin-down books that’s all the more charming for being so stubbornly resistant to genre or traditional expectations of narrative.”—Julia Felsenthal, ***Vogue***

"Tamara Shopsin’s new memoir is hilarious. Just in like the West Village itself, you zigzag along on a fun adventure never knowing who you are going to meet. What a fun read!" **—Amy Sedaris**

“*Arbitrary Stupid Goal* is a completely riveting world — when I looked up from its pages regular life seemed boring and safe and modern like one big iPhone. This book captures not just a lost New York but a whole lost way of life.” **—Miranda July**

**All rights: FSG**

Skaife, Christopher

**THE RAVENMASTER**

**My Life with the Ravens at the Tower of London**

Nonfiction, October 2018 (manuscript available)

The ravens at the Tower of London are of mighty importance: rumor has it that if a raven from the Tower should ever leave, the city will fall.

The title of Ravenmaster, therefore, is a serious title indeed, and after decades of serving the Queen, Yeoman Warder Christopher Skaife took on the added responsibility of caring for the infamous ravens. In The Ravenmaster, he lets us in on his life as he feeds his birds raw meat and biscuits soaked in blood, buys their food at Smithfield Market, and ensures that these unusual, misunderstood, and utterly brilliant corvids are healthy, happy, and ready to captivate the four million tourists who flock to the Tower every year.

A rewarding, intimate, and inspiring partnership has developed between the ravens and their charismatic and charming human, the Ravenmaster, who shares the folklore, history, and superstitions surrounding the ravens and the Tower. Shining a light on the behavior of the birds, their pecking order and social structure, and the tricks they play on us, Skaife shows who the Tower’s true guardians really are—and the result is a compelling and irreverent narrative that will surprise and enchant.

**Christopher Skaife** is Yeoman Warder (Beefeater) and Ravenmaster at the Tower of London. He has served in the British Army for twenty-four years, during which time he became a machine-gun specialist as well as an expert in survival and interrogation resistance. He has been featured on the History Channel, PBS, the BBC, *Buzzfeed, Slate*, and more. He lives at the Tower with his wife and, of course, the ravens.

British rights: HarperCollins UK

Canadian rights: HarperCollins Canada

**Translation rights: FSG**

Translation rights sold: **Dutch**/Het Spectrum, **German**/Piper, **Italian**/Guanda

Stern, Eddie

With an intro by Francisco Clemente  
**THE LITTLE BEGINNER’S BOOK OF YOGA**  
Nonfiction, January 2019 (manuscript available)

A short, spirited, practical introduction to the requirements for genuine and effective yoga practice by a highly respected, internationally renowned teacher.

Yoga is reputed to improve our physical and mental health, to help us become more productive at work, more caring in relationships, a more responsible contributor to society and inhabitant on this planet. If Yoga does accomplish all that—and most practitioners will swear that’s all true—*how exactly does it do all that*? Believe it or not, there are answers. And they are based in how the human body/mind functions, how we are built and wired, and how what we do can direct and change that. Drawing on modern neuroscience, ancient wisdom, and decades of practice and teaching, Eddie Stern explains how what we do affects who we become, and reveals how a steady routine of physical movements, activities, and attitudes are able to transform not just our bodies, but our brain functions, emotions, and how we experience life.

**Eddie Stern** and his wife Jocelyn are the co-founders of Ashtanga Yoga New York, the Brooklyn Yoga Club, and the Brooklyn Ganesha Temple. They studied under Ashtanga Yoga master Sri K. Pattabhi Jois from 1991 until his passing in 2009. Eddie has published several books on Pattabhi Jois and Astanga Yoga, including a translation of Pattabhi Jois’s 1960 treatise, *Yoga Mala*, and is co-author, with Guy Donahaye, of *Guruji: A Portrait of Sri K. Pattabhi Jois Through the Eyes of His Students*, and the co-editor/co-publisher of *Namarupa*magazine.

**All rights: FSG**

Rights sold, *Guruji: A Portrait of Sri K. Pattabhi Jois Through the Eyes of His Students*: **Japanese**/AZ Holdings, **Chinese (Complex)**/Locus Publishing Company

Targoff, Ramie

**RENAISSANCE WOMAN**

**The Life of Vittoria Colonna**

Nonfiction, April 2018 (finished copies available)

Ramie Targoff’s **RENAISSANCE WOMAN** tells of the most remarkable woman of the Italian Renaissance: Vittoria Colonna, Marchesa of Pescara. Vittoria has long been celebrated by scholars of Michelangelo as the artist’s best friend—the two of them exchanged beautiful letters, poems, and works of art that bear witness to their intimacy—but she also had close ties to Charles V, Pope Clement VII and Pope Paul III, Pietro Bembo, Baldassare Castiglione, Pietro Aretino, Queen Marguerite de Navarre, Reginald Pole, and Isabella d’Este, among others. Vittoria was the scion of an immensely powerful family in Rome during that city’s most explosively creative era. Art and literature flourished, but political and religious life were under terrific strain.

Personally involved with nearly every major development of this period—through both her marriage and her own talents—Vittoria was not only a critical political actor and negotiator but also the first woman to publish a book of poems in Italy, an event that launched a revolution for Italian women’s writing. Vittoria was, in short, at the very heart of what we celebrate when we think about sixteenth-century Italy; through her story the Renaissance comes to life anew.

**Ramie Targoff** is a professor of English, the co-chair of Italian studies, and the Jehuda Reinharz Director of the Mandel Center for the Humanities at Brandeis University. She is the author of *Common Prayer: The Language of Public Devotion; John Donne, Body and Soul; and Posthumous Love: Eros and the Afterlife in Renaissance England*. She lives with her husband and son in Cambridge, Massachusetts.

Praise for RENAISSANCE WOMAN:

"Targoff (*Common Prayer*), professor of English and co-chair of Italian studies at Brandeis University, paints Vittoria Colonna (1492–1547) as an embodiment of the Italian Renaissance in this enjoyable narrative, noting Colonna’s intense religiosity and role as the first published female Italian poet . . . Targoff provides several helpful translations of Colonna’s poems, accompanied by clear explications of her struggles with mourning and spirituality, which her letters also documented . . . Targoff’s well-researched, thoughtful biography reveals Colonna as a complex woman who turned grief and a spiritual quest into a renowned literary reputation." **—*Publisher's Weekly***  
  
"Insightful . . . Targoff captures the Renaissance's 'simultaneous magic and strangeness' in a single woman."

**—*Kirkus***

“I was engrossed, inspired, and moved by the story of this groundbreaking, contradictory, and overlooked literary figure. Ramie Targoff brings Vittoria Colonna to life with a novelist’s flair for plot, detail, and character. Her passion for her subject is contagious, and her analysis of Renaissance culture is both scrupulous and empathetic, at once erudite and richly dramatic.” —**Jhumpa Lahiri**, author of *In Other Words*

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Wheeler, Joshua

**ACID WEST**

**Essays**

Nonfiction, April 2018 (finished copies available)

**FSG Originals**

Early on July 16, 1945, Joshua Wheeler’s great grandfather awoke to a flash, and then a long rumble: the world’s first atomic blast filled the horizon north of his ranch in Alamogordo, New Mexico. Out on the range, the cattle had been bleached white by the fallout.

**ACID WEST**, Wheeler’s stunning debut collection of essays, is full of these mutated cows: vestiges of the Old West that have been transformed, suddenly and irrevocably, by innovation. Traversing the New Mexico landscape his family has called home for seven generations, Wheeler excavates and reexamines these oddities, assembling a cabinet of narrative curiosities: a man who steps from the stratosphere and free-falls to the desert; a treasure hunt for buried Atari video games; a village plagued by the legacy of atomic testing; a showdown between Billy the Kid and the author of Ben-Hur; a UFO festival during the paranoid Summer of Snowden.

The radical evolution of American identity, from cowboys to drone warriors to space explorers, is a story rooted in southern New Mexico. **ACID WEST** illuminates this history, clawing at the bounds of genre to reveal a place that is, for better or worse, home. By turns intimate, absurd, and frightening, **ACID WEST** is an enlightening deep-dive into a prophetic desert at the bottom of America.

**Joshua Wheeler** is from Alamogordo, New Mexico. His essays have appeared in many literary journals, including *The Iowa Review, Sonora Review, PANK,* and *The Missouri Review*. He’s written feature stories for BuzzFeed and *Harper’s Magazine* online and is a coeditor of the anthology *We Might as Well Call It the Lyric Essay*. He is a graduate of the University of Southern California, New Mexico State University, and has an MFA in nonfiction writing from the University of Iowa. He teaches creative writing at Louisiana State University.

Advance praise for ACID WEST:

"Wheeler's essays limn this American outback and its unsettled and sometimes-unsettling ways . . . In a dusty rejoinder to Chuck Klosterman's *Fargo Rock City*, Wheeler shows a fine eye for the stranger aspects of this country . . . His account of digging ditches in the caliche soil to repair water lines is a masterpiece of proletarian wistfulness.." —**Kirkus**

“*Acid West* is a freaky, stylish, heart-cracking-open book about the beautiful and bonkers badlands of the Southwest. Josh Wheeler’s essays throb with radioactive resonance and the Technicolor brilliance of a desert sunset. I’m in awe of this book.” **—Claire Vaye Watkins**

“In a captivating, beautifully wrought voice, Joshua Wheeler creates precise, intuitive essays about his Land of Enchantment that reveal its haunted and marginalized history. *Acid West* is a protest love song by a virtuosic storyteller who makes me laugh and marvel at the overlooked wonders and weirdness of New Mexico and its borderlands.” **—Carmen Giménez Smith**

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Wiman, Christian

**HE HELD RADICAL LIGHT**

Nonfiction, September 2018 (manuscript available)

New nonfiction work about death and fame, poetry and Poetry, heaven and oblivion, an accidental theology involving interactions with other poets: Heaney, C. K. Williams, Ammons, Levertov, Mary Oliver.

What is it we want when we can’t stop wanting? And how do we make that hunger productive and vital rather than corrosive and destructive? These are the questions that animate Christian Wiman as he explores the relationships between art and faith, death and fame, heaven and oblivion. Above all, **HE HELD RADICAL LIGHT** is a love letter to poetry, filled with moving, surprising, and sometimes funny encounters with the poets Wiman has known. Seamus Heaney opens a suddenly intimate conversation about faith; Mary Oliver puts half of a dead pigeon in her pocket; A. R. Ammons stands up in front of an audience and refuses to read. **HE HELD RADICAL LIGHT** is as urgent and intense as it is lively and entertaining—a sharp sequel to Wiman’s earlier memoir, *My Bright Abyss.*

**Christian Wiman** is the author of ten books, including a memoir, *My Bright Abyss: Meditation of a Modern Believer* (FSG, 2013); *Every Riven Thing* (FSG, 2010), winner of the Ambassador Book Award in poetry; *Once in the West* (FSG, 2014), a National Book Critics Circle Award finalist in poetry; and *Stolen Air: Selected Poems of Osip Mandelstam*. He teaches religion and literature at the Yale Institute of Sacred Music and Yale Divinity School.

Praise for MY BRIGHT ABYSS:

“[Christian Wiman's] poetry and his scholarship have a purifying urgency that is rare in this world. This puts him at the very source of theology, and enables him to say new things in timeless language, so that the reader's surprise and assent are one and the same.” —**Marilynne Robinson***, Pulitzer Prize–winning author of Gilead*  
  
“Every generation needs someone to write about faith as lucidly as Christian Wiman does in this ‘meditation of a modern believer.'” —***The Wall Street Journal***  
  
“Forged from pain, like most masterpieces, *My Bright Abyss*provides an advanced course in applied mysticism for the twenty-first century.” —**Eliza Griswold***, author of The Tenth Parallel*  
  
“Like the classic mystics, [Wiman] often resorts to a language of paradox to convey things that ordinary language can't … Wiman speaks carefully but powerfully . . . The best that can come from contemplation of mortality, perhaps, is a kind of wisdom that can give others strength--not by answering questions, like those best-sellers which claim to tell you what happens after you see the white light, but by asking questions honestly . . . *My Bright Abyss* is a book that will give light and strength, even to those who find themselves unable to follow its difficult path.” —Adam Kirsch*,* ***The New Yorker***  
  
“This is a daring and urgent book . . . With both honesty and humility, Wiman looks deep into his doubts his suspicion of religious claims and his inadequacy at prayer. He seeks ‘a poetics of belief, a language capacious enough to include a mystery that, ultimately, defeats it, and sufficiently intimate and inclusive to serve not only as individual expression but as communal need..” —Kathleen Norris*,* ***The New York Times Book Review***  
  
“Wiman infuses his writing with lyricism and a playfulness with language.” —***Kirkus***

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Rights sold, *My Bright Abyss:***Bulgarian**/Ednorog Publsihers, **Dutch**/Uitgeverij Brandaan, **German**/Gerth Medien

**GrAPHIC NOVELS from Hill and Wang**

Bauman, Youram and Klein, Grady

**The Cartoon Introduction to Economics**

**Volume 1: Microeconomics**

Nonfiction, January 2010 (finished copies available)

*“Hilarity and economics are not often found together, but this book has a lot of both. It also does a great job of explaining important economic concepts simply, accurately,*

*and entertainingly—quite a feat.”*

—**Eric Maskin**, Nobel Laureate in Economics

Award-winning illustrator Grady Klein has paired up with the world’s first and only stand-up economist, Yoram Bauman, to take the dismal out of the dismal science. From the optimizing individual to game theory to price theory, **The Cartoon Introduction to Economics** provides an overview of the entire discipline of microeconomics, from decision trees to game trees to taxes and thinking at the margin.

An environmental economist at the University of Washington (and a part-time teacher at Seattle’s Lakeside High School), **Yoram Bauman** is a stand-up economist. A freelance cartoonist, illustrator, and animator, **Grady Klein** is also the creator of the *Lost Colony* series of graphic novels.

British rights: FSG

**Translation rights: FSG**

Translation rights sold: **Chinese (Complex)**/Wealth Press, **Chinese (Simplified)**/Cheers Publishing Co., **French**/Eyrolles, **German**/Goldmann, **Indonesian**/PT Gramedia, **Italian**/Il Sole 24 Ore,

**Japanese**/Diamond, Inc., **Korean**/Kachi Publishing Co, **Malaysian/**The Malaysian Institute of Translation  & Books, **Mongolian**/NEPKO Publishing, **Polish**/Explanator Iwona Dehina, **Russian**/Azbooka-Atticus, **Spanish**/Editorial Debate, **Thai**/Pearl Publishing, **Vietnamese**/ Nha Nam Publishing

Bauman, Youram and Klein, Grady

**The Cartoon Introduction to Economics**

**Volume 2: Macroeconomics**

Nonfiction, December 2011 (finished copies available)

Once more bringing together Yoram Bauman, economist and standup comedian, and award-wining illustrator Grady Klein, **The Cartoon Introduction to Economics Volume 2: Macroeconomics**explains the factors that affect the economy of an entire country and, indeed, the planet. It explores the two big goals of macroeconomics: explain how economies grow and why economies collapse. It illustrates the basics of the labor market and unemployment, inflation and debt, what the GDP is and measures, and the influence of government, trade, and technology on the economy. Along the way it treats the economics of global poverty, climate change, and reform of the business cycle. And, while walking the reader through an entire introductory macroeconomics course, its cartoon characters—with cameos from Nobel prize-winning economists from John Maynard Keynes to Paul Krugman—take the sting out of the subject.

**All rights: FSG**

Translation rights sold: **Chinese (Complex)**/Wealth Press, **Chinese (Simplified)**/Cheers Publishing Co., **Czech/**65.Pole, **French**/Eyrolles, **Italian**/Il Sole 24 Ore, **Japanese**/Diamond, Inc., **Malaysian/**The Malaysian Institute of Translation  & Books, **Mongolian**/NEPKO Publishing, **Polish**/Explanator Iwona Dehina, **Russian**/Azbooka-Atticus, **Spanish**/Editorial Debate, **Vietnamese**/Nha Nam Publishing

Michael Patton with Zander and Kevin Cannon

**THE CARTOON INTRODUCTION TO PHILOSOPHY**

Nonfiction, April 2015 (finished copies available)

The latest in the celebrated *Cartoon Introduction* series, **THE CARTOON INTRODUCTION TO PHILOSOPHY** is an authoritative and engaging guide to the fundamental questions about our existence. In this indispensable primer, Kevin Cannon—one of the talented illustrators behind *Evolution* and *The Stuff of Life*—and the philosopher Michael F. Patton introduce the wisecracking Greek Heraclitus, who hops in a canoe with us as we navigate the great debates of Western thought. As we make our way down the winding river of philosophy, we meet the pre-Socratics, who first questioned mythology and wondered about the world around them; encounter the disciplines of logic, perception, and epistemology; face the central problem of free will; and witness historic arguments over the existence of God. Along the way, famous thinkers like René Descartes and Immanuel Kant spell out their work in clear, lighthearted conversations that will put readers at ease.

Patton's prose, combined with Cannon's rich artistry, puts the fun back into the quest for fundamental truths, imparting the love of wisdom to anyone willing to grab a paddle and join the ride. A rich combination of education and entertainment, **THE CARTOON INTRODUCTION TO PHILOSOPHY** is a must-have book for students and professors alike.

**THE CARTOON INTRODUCTION TO PHILOSOPHY** pairs the brilliant illustrations of the award-winning duo Zander Cannon and Kevin Cannon (*The Stuff of Life, Evolution,* among others) with the wisdom and humor of philosopher Michael Patton, Ph.D., to provide everyone with the essential guide to the basic tenets of philosophy. Michael Patton has taught college freshman introduction to philosophy for over 20 years and contributed to *Stephen Colbert and Philosophy* and *South Park and Philosophy*, among other books. Zander Cannon and Kevin Cannon, illustrators of numerous graphic novels and comic books, live in Minneapolis.

Praise for THE CARTOON INTRODUCTION TO PHILOSOPHY:

“A fun, clear and clever introduction to the rich history of philosophy in the Western world.” —***Kirkus Reviews***

“Like many nonfiction graphic novels written by non-comic writers, philosophy professor Patton's wordy text drives the narrative. But Cannon's art transcends what could have been a second-place relationship to keep this textbook-like explanation of the key thinkers of history visually entertaining . . . The concept-based structure, which incorporates ideas from across eras, is welcoming and understandable to the casual reader.”

—***Publishers Weekly***

“In the entertaining, erudite *Cartoon Introduction to Philosophy*, the game Heraclitus travels down the winding river of philosophical thought to lead us through a pocket history of examined living . . . Michael Patton and Kevin Cannon's guide to philosophical thought is a creative addition to the cartoon academy, offering readers well-written, engaging mini-portraits of influential thinkers.” —Dan Kois, ***Slate***

**All rights: FSG**

Translation rights sold: **Chinese (Complex)**/The Walk Publishing, **Chinese (Simplified)/**Beijing United Publishing Co., **Czech**/Euromedia Group, **French/**MAGNARD-VUIBERT, **Greek**/Psichogios, **Japanese**/Diamond Inc., **Korean**/Kungree Press, **Polish**/PAX, **Portuguese**/Gradiva, **Russian**/Azbooka-Atticus, **Spanish**/Debate, **Ukrainian**/Ridna Mova, **Vietnamese**/Nha Nam Publishing

Hamilton, Tim

**RAY BRADBURY’S “FAHRENHEIT 451”: THE AUTHORIZED ADAPTATION**

Fiction, July 2009 (finished copies available)

Fifty-five years ago, Ray Bradbury, one of America's greatest writers, envisioned one of the world's most unforgettable dystopian futures. Thinking is dangerous; trust only the state; turn in your neighbors; and, most important, burn all books.  
  
Artist Tim Hamilton, with Bradbury, has turned this modern masterpiece into a gorgeously imagined graphic novel. The world of Guy Montag, a career fireman for whom kerosene has become perfume, has been translated by Hamilton into unforgettable full-color art that uniquely captures Montag's awakening to the evil of government-controlled thought and the inestimable value of philosophy, theology, and literature.  
  
Fully depicting the brilliance and force of Bradbury's canonic and beloved masterwork**, RAY BRADBURY'S "FAHRENHEIT 451***"*is an exceptional, haunting work of graphic literature.

**Ray Bradbury** was a multiple-award-winning novelist, short-story writer, essayist, playwright, screenwriter, and poet. Ray Bradbury passed away June 5, 2012 at the age of 91.  
  
**Tim Hamilton** has produced art for *The New York Times Book Review*, *Cicada*magazine, King Features, BOOM Studios, *Mad Magazine*, and Serializer.net. He most recently adapted Robert Louis Stevenson's *Treasure Island*into a graphic novel for Puffin Graphics.

Praise for RAY BRADBURY’S “FAHRENHEIT 451”:

“A graphic adaptation of a novel like *Fahrenheit 451* is more than just an illustrated version of the original . . . The book has the look of a classic comic. Hamilton deliberately limited his color choices, so much of the book is in the muted tones of blue, green and gray. But that is punctuated by the fire scenes, which reflect some of the most memorable passages in the novel . . . Apart from the images, Hamilton manages to retain much of the power of Bradbury's original words.” —Lynn Neary*,* ***NPR***  
  
“If you know the novel, you'll still be thrilled by Tim Hamilton's artwork in this new version, which combines a comic-book clarity--the panels are simple and straightforward, without the distraction of a lot of visual razzmatazz--with a deep, humane rendering of the novel's theme.” —Julia Keller*,* ***Chicago Tribune***  
  
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3F, No. 150, Sec. 2

Roosevelt Rd.

Taipai City 100, Taiwan

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David Tsai

Bardon Chinese Media

Room 2-702, Building 2 RongHuaShiJia,

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Kristin Olson

Literarni Agentura

Klimentska 24

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**ESTONIA, LATVIA, LITHUANIA**

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Latvia

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20123, Milan, Italy

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KCC

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Offictel #520

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Mónica Martín & Ines Planells

MB Agencia Literaria

Ronda Sant Pere 62, 1º 2ª

08010 Barcelona, Spain

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FAX: (93) 232 72 21

e-mail: [monica@mbagencialiteraria.es](mailto:monica@mbagencialiteraria.es)

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