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**INTERNATIONAL RIGHTS GUIDE**

**FRANKFURT BOOK FAIR 2017**

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**FICTION**

**Farrar, Straus and Giroux**

**FSG Originals**

**MCD/FSG**

**Sarah Crichton Books**

Baldwin, Rosecrans

**THE LAST KID LEFT**

**A Novel**

Fiction, June 2017 (finished copies available)

**MCD/FSG**

**THE LAST KID LEFT** begins when a car smashes into a sculpture of a giant cowgirl. The police find two bodies in the trunk. Nineteen-year-old Nick Toussaint Jr. is arrested for murder, and after details of the crime rip across the Internet, his sixteen-year-old girlfriend, Emily Portis—a sheltered teen who’s been off the grid until now, her first romance coinciding with her first cell phone—is nearly consumed by a public hungry for every lurid detail, accurate or not.

Emily and Nick are not the only ones whose lives come unmoored. A retired police officer latches on to the case. Nick’s alcoholic mother is thrust into an unfamiliar role. A young journalist who left her hometown behind is pulled into the fray. And Emily’s father, the town sheriff, is finally forced to confront a monstrous secret.

**THE LAST KID LEFT** is a bold, searching novel about how our relationships operate in a hyper-connected world, an expertly portrayed account of tragedy turned mercilessly into entertainment. And it’s the suspenseful unwinding of a crime that’s more complex than it initially seems. But mostly it’s the story of two teenagers, dismantled by circumstances and rotten luck, who are desperate to believe that love is enough to save them.

**Rosecrans Baldwin** is the author of *You Lost Me There* and *Paris, I Love You but You're Bringing Me Down*. He lives in Los Angeles.

Praise for LAST KID LEFT:

"When teen Nick is arrested for murder and the case goes viral, both his family and his girlfriend are thrust into the spotlight."

—*Entertainment Weekly* (Best Books of the Month)

"Bracing . . . *The Last Kid Left* is *The Scarlet Letter* by way of one of Michael Connelly’s *Bosch* novels, one part study of herd mentality and one part procedural."

—*The Los Angeles Times*

"Rosecrans Baldwin drives a modern murder mystery in *The Last Kid Left*.”

—*Vanity Fair*

"Virtuoso bursts of language and characterization and insight... Who killed the hell out of this nice small-town New England doctor and his wife? And why? That's more than enough to keep the plot of a thinner novel going all on its own — but Baldwin isn't done. He's barely getting started."

—NPR

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Berlin, Lucia

**EVENING IN PARADISE**

**More Stories**

Fiction, September 2018 (manuscript available November 2017)

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**

Noniction, September 2018 (manuscript available November 2017, partial available)

**WELCOME HOME** is a memoir--or more accurately, personal sketches--containing sketches of the places where Lucia Berlin lived, along with letters and photographs. One such sketch, *Memories of Mexico*, appeared in *The New Yorker* to a wonderful reception in 2016.

**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.

Praise for *New York Times* best seller *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*

British rights: Picador UK | Translation rights: FSG

Translation rights sold: **Catalan**/L’Altra Editorial, **Dutch**/Lebowski Publishers, **Italian**/Bollati Boringhieri, **Portuguese (in Portugal)**/Santillana/Objectiva Portugal, **Spanish**/Alfaguara/Santillana

Rights sold, A MANUAL FOR CLEANING WOMEN: **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, **French**/Editions Bernard Grasset, **German**/Arche, **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, **Serbian**/Strikla Agency, **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.

Advance praise for THE SAVAGE:

“Think Margaret Atwood's *The Handmaid's Tale* set to the tune of Hank Williams Jr.'s *Country Boy Can Survive*. Inventive, clever and so topical of today's American divisiveness, *The Savage* is set to become one of the year's most discussed books. As compulsive and chilling as Cormac McCarthy's *The Road*.”

 —Ace Atkins, author of *The Fallen*

“A post-apocalyptic revenge tale with Southern Gothic overtones, Frank Bill's *The Savage* starts at a fevered pitch and quickly becomes downright typhoidal. With unrelenting action and a cast of characters that makes *The Walking Dead* look tame, this isn't just primal and gripping storytelling, it's 21st-century mythmaking. Good luck putting this one down.”

—Christopher Charles, author of *The Exiled*

“Written in unflinching prose, *The Savage* is Frank Bill’s brutal exploration of a kill-or-be-killed world in the perhaps not so distant future. Rife with the shocking violence we’ve come to expect from Bill, *The Savage* is a gritty portrait of stripped-down America, thrashing as it teeters on the razor thin line between survival and depravity.”

—Steph Post, author of Lightwood and *A Tree Born Cooked*

“Frank Bill’s prose is unmistakable in its ability to come offthe page and grab you by the throat. *The Savage* is at once shattering and satisfying, a story forged from equal parts gravel and grace.”

—David Joy, author of *The Weight Of This World*

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Rights sold, DONNYBROOK: **British**/Heinemann, **French**/Editions Gallimard, **German**/Suhrkamp Verlag, **Norwegian**/Aschehoug & Co.

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.

Jeremy doesn’t want to be curious. In truth, it freaks him out, deeply. This has gone far enough, maybe too far already. But Stephanie is pushing, and once Sarah Jane takes a look and becomes obsessed, there’s no more ignoring the disturbing scenes on the videos. And 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. 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*

“A captivating exploration of the vagaries of memory and inertia in middle America . . . [*Universal Harvester*] serves as a stellar encore after the success of [Darnielle's] debut novel, *Wolf in White Van* . . . Beneath the eerie gauze of this book, I felt an undercurrent of humanity and hope.”

—Manuel Roig-Franzia, *The Washington Post*

British/ANZ rights: Scribe Publications

Canadian rights: HarperCollins Canada

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

Carrasco, Katrina

**CIPHER**

**A Novel**

Fiction, November 2018 (manuscript available November 2017)

**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, **CIPHER** 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.

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Duchovny, David

**MISS SUBWAYS**

**A Novel**

Fiction, May 2018 (manuscript 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

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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

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Faw, Katherine

**ULTRALUMINOUS**

**A Novel**

Fiction, December 2017 (galleys 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 confirming, 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 Katherine Faw:

"This is a furious blaze of a book that will rough you up and reorder your sense of the world and what's possible in it...Read it."

- Laura van den Berg

"Badass."

-*Vanity Fair*

"Seductive...Reading *Young God* is like having a bottle rocket go off in your hands."

-*Elle*

"Boundary-pushing fiction at its best."

-*Pittsburgh Post-Gazette*

"Likely to leave even the sturdiest stunned."

-Eimear McBride, *The Guardian*

All rights: FSG

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

Froderberg, Susan

**MYSTERIUM**

**A Novel**

Fiction, August 2018 (manuscript available November 2017)

**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.

Praise for *Old Border Road*:

"Told in a vernacular that mixes biblical grandiosity and down-home grit....A Southwest Gothic debut that fans of Cormac McCarthy should adore." -*Kirkus* (starred review)

"Froderberg's novel is deliciously poetic, surprisingly timeless--though set in the present day--and undeniably western."

-*Booklist*

"Froderberg's shimmering debut set against the dusty, barren backdrop of the American southwest explores the joys and consequences of young love." -*Publishers Weekly*

“In *Old Border Road*, Susan Froderberg’s remarkable feat of literary ventriloquism gives us two inventive and haunting voices to remember. One is that of Katherine, the young ranch bride striving for the language to fit her predicament; the other is the author’s own, a fresh dialect of talent on the fiction scene.”

—Ivan Doig, National Book Award–winning author of *Work Song*

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Griffith, Nicola

**SO LUCKY**

**A Novel**

Fiction, May 2018 (manuscript available November 2017)

**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.

Praise for Nicola Griffith:

“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*

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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*

"Chilling and difficult and funny, horrifying and smart. Noir depends on bad decisions, and the novel has plenty of them." —Sam Sifton, *The New York Times*

"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

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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*

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

Jackson, Jeff

**DESTROY ALL MONSTERS**

**A Novel**

Fiction, September 2018 (manuscript available November 2017)

**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:

“At some point, I began to think of it as an ancient folk tale. It’s fine work, with a kind of scattered narrative set within a tight frame. Fast-moving throughout – fragile characters who suggest a bleak inner world made in their own collective image." -- Don DeLillo

"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*

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Jacobs, Liska

**CATALINA**

**A Novel**

Fiction, November 2017 (finished copies available)

**MCD/FSG**

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.

Advance praise for CATALINA:

“*Catalina* is an extraordinarily engaging study in the tension of opposing forces: youth and world-weariness, beauty and unreliability, good intentions and roads to hell. The backbone of the novel is its relentless unwillingness to apologize for its main character—not for her faults, not for her complexities. Hot damn and about time. Liska Jacobs writes with teeth; this book’s got bite.”

—Jill Alexander Essbaum, *New York Times*-bestselling author of *Hausfrau*

“Catalina’s feminist fatale narrator, Elsa, has both the heartbroken cynicism of Daisy Buchanan and the inscrutable seductiveness of Carmen in *The Big Sleep*. Liska Jacobs writes crystal-clear, hypnotically sensual prose, and *Catalina* is California noir at its darkest and sharpest.”

—Kate Christensen, author of *The Great Man* and *In the Drink*

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Lombardo, A.G.

**GRAFFITI PALACE**

**A Novel**

Fiction, March 2018 (manuscript 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 school teacher in a public school in Los Angeles.

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 November 2017)

**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.

All rights: FSG

Maughan, Tim

**INFINITE DETAIL**

**A Novel**

Fiction, October 2018 (manuscript available November 2017)

**MCD/FSG**

(BEFORE); The Croft is a two-mile-long digital no-man’s land, right in the centre of Bristol, one of the UK’s leading smart cities. Part permanent art installation, part political protest, it claims to be a refuge from the physical and digital surveillance associated with everyday life both in major cities and online. The Chief Architect of this under-the-radar-Idyll is Rushdi Mannan, who we meet as he travels to New York City to meet his online lover for the first time. There he encounters a city meticulously controlled by Big Data, the Government (you pop a can of soda and they know about it) and Google. You will recognize this world.

A decade later (AFTER), something happens to flip the switch, and regular global trading channels are devastated. It’s not just our emails we will miss. Anika, once an artist, now a would-be assassin, returns from a civil war in Wales to her hometown, where The Croft is overrun and struggling for survival. Anika is on a mission and seeks out a young gypsy woman, Mary, who has visions of people presumed missing and dead. But does Mary really have a gift, or is she hustling like everyone else in the motley crew from The Croft to stay alive? Like Grids, who runs it as his personal fiefdom, dominating the black market. Or like Tyrone, who doesn’t have enough money to feed himself properly but hoards his beloved music (culled from cassette tapes, the only medium that survived) and tattered sneakers like treasure?

This richly-imagined narrative is set against a background of civil unrest, protest, social media, surveillance, augmented reality, and military coups, and is a timely and uncanny portrait of a modern world utterly dependent on technology, in which the impossible is finally answered: what happens if the Internet disappears?

**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.

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Pineda, Jon

**LET’S NO ONE GET HURT**

**A Novel**

Fiction, March 2018 (manuscript 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 *Sleep in Me*:

“[Pineda’s] muted, lyrical messages, to be savored at length, remind us of the value of listening deeply, to ourselves and others.” —Gina Webb, *The Atlanta Journal-Constitution*

Praise for *Apology*:

"Jon Pineda has written a novel that is, by any standard, an impressive success. *Apology* is a page-turner of ideas, and it shows us how our actions spin out in crazy directions, marbles that roll under our lives' furniture and come out in the most surprising times." —Darin Strauss, author of *Half a Life*, winner of the National Book Critics Circle Award

All rights: FSG

Rights sold, SLEEP IN ME: **Chinese (Simplified)**/Hunan People’s Publishing House

Rich, Nathaniel

**KING ZENO**

**A Novel**

Fiction, January 2018 (manuscript 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 *Odds Against Tomorrow*

and *The Mayor’s Tongue*:

“Any sentence from Rich is worth reading, any thought worth pondering in this ambitious novel of ideas.”

—*The New York Times Book Review* (Editors' Choice)

“An irresistible literary thriller...Rich mines the terror of our times.” —*Rolling Stone*

“The opposite of disaster, a knockout of a book by a young writer to keep your eye on from now on...As terrifically described as any of the best science fiction we have.” —Alan Cheuse, NPR's All Things Considered

“Scarily prescient and wholly original.” —Elissa Schappell, *Vanity Fair*

“Rich's descriptions of the vagaries of both nature and human nature are stark, fresh, and convincing, full of surprise and recognition as both good comedy and good terror must be.”

—Cathleen Schine, *The New York Review of Books*

“Nathaniel Rich has turned disaster porn into high art.” —Annalee Newitz, *Slate*

“A brilliantly told novel, by turns terrifying, touching, and wildly funny.” —Stephen King

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

Sarvas, Mark

**MEMENTO PARK**

**A Novel**

Fiction, March 2018 (manuscript available)

After receiving an unexpected call from the Australian consulate, Matt Santos becomes aware of a painting that he believes was looted from his family in Hungary during the Second World War. To recover the painting, he must repair his strained relationship with his harshly judgmental father, uncover his family history, and restore his connection to his own Judaism. Along the way to illuminating the mysteries of his past, Matt is torn between his doting girlfriend, Tracy, and his alluring attorney, Rachel, with whom he travels to Budapest to unearth the truth about the painting and, in turn, his family.

As his journey progresses, Matt’s revelations are accompanied by equally consuming and imaginative meditations on the painting and the painter at the center of his personal drama, *Budapest Street Scene* by Ervin Kálmán. By the time **MEMENTO PARK** reaches its conclusion, Matt’s narrative is as much about family history and father-son dynamics as it is about the nature of art itself, and the infinite ways we come to understand ourselves through it.

Of all the questions asked by Mark Sarvas’s **MEMENTO PARK**—about family and identity, about art and history—a central, unanswerable predicament lingers: How do we move forward when the past looms unreasonably large?

**Mark Sarvas** began his literary career as the host of the popular and controversial literary blog The Elegant Variation, a *Guardian* Top 10 Literary Blog. He is the author of the novel *Harry, Revised* (Bloomsbury, 2008.) His short fiction has appeared in *The Drawbridge, Troika Magazine, The Wisconsin Review, Apostrophe,* and *Thought Magazine.* He lives in Santa Monica.

Praise for *Harry, Revised*:

“Despite [his] shortcomings, Harry's ability to lose himself in his own outrageous thoughts and his slow turn toward confidence come across with heart. Yes, Harry's a major league dolt, but, to Sarvas' credit, we end up pulling for him.” ―*Los Angeles Times*

“[Sarvas] makes a winning debut with this smart and funny novel…[he] weaves a moving story of redemption, a wryly funny take on self-improvement, and a reassuringly optimistic view of human nature.”

―*Booklist*

“[A] noteworthy debut... [Sarvas] promise[s] much for the future.”

―*Denver Post*

“Sarvas' compact, elegantly paced and pleasingly understated novel recalls a more literate and patient era, when first-time novelists were not expected to swing for the fences.”

―*Chicago Tribune*

"Brilliantly funny and heart-wrenching...Harry Rent is of the same ilk as Walter Mitty and Rabbit Angstrom: deeply flawed, likable, and hilariously, touchingly memorable. Highly recommended.”

―*Library Journal*

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Rights sold, *Harry, Revised*: **ANZ**/Text, **British**/Canongate, **Catalan**/Edicions Campana, **Dutch**/De Boekerij **French**/Laffont/NiL, **German**/Kiepenheuer & Witsch, **Greek**/Psichogios, **Hebrew**/Kinneret, **Italian**/Adelphi, **Korean**/Chungrim, **Norwegian**/Font, **Portuguese (in Brazil)**/Editora Nova Fronteira, **Portuguese (in Portugal)**/Civilização Editora, **Spanish**/Libros del Silencio

Smith, Dominic

**THE LAST PAINTING OF SARA DE VOS**

**A Novel**

Fiction, April 2016 (finished copies available)

**Sarah Crichton Books**

**A *New York Times* bestseller**

This is what we long for: the profound pleasure of being swept into vivid new worlds, worlds peopled by characters so intriguing and real that we can't shake them, even long after the reading's done. In his earlier, award-winning novels, Dominic Smith demonstrated a gift for coaxing the past to life. Now, in **THE LAST PAINTING OF SARA DE VOS**, he deftly bridges the historical and the contemporary, tracking a collision course between a rare landscape by a female Dutch painter of the golden age, an inheritor of the work in 1950s Manhattan, and a celebrated art historian who painted a forgery of it in her youth.

In 1631, Sara de Vos is admitted as a master painter to the Guild of St. Luke's in Holland, the first woman to be so recognized. Three hundred years later, only one work attributed to de Vos is known to remain--a haunting winter scene, At the Edge of a Wood, which hangs over the bed of a wealthy descendant of the original owner. An Australian grad student, Ellie Shipley, struggling to stay afloat in New York, agrees to paint a forgery of the landscape, a decision that will haunt her. Because now, half a century later, she's curating an exhibit of female Dutch painters, and both versions threaten to arrive. As the three threads intersect, **THE LAST PAINTING OF SARA DE VOS** mesmerizes while it grapples with the demands of the artistic life, showing how the deceits of the past can forge the present.

**Dominic Smith** is the author of three previously published novels from Atria. 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 most recent 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/ANZ: Atlantic Books/Allen & Unwin

Translation rights: FSG

Translation right sold: **Chinese (Complex)**/Donmay Publishing Co., Ltd., **Chinese (Simp.)**/Gingko Beijing Book Co., **Dutch**/ Uitgeverij Q,**French**/ Editions Belfond, **German**/ Ullstein, **Hebrew**/Armchair Books, **Italian**/ Giunti Editore, **Japanese**/Tokyo Sogensha Ltd., **Korean**/Cheongmirae, Polish/Rebis, **Romanian**/RAO, **Spanish**/ Ediciones Maeva

van den Berg, Laura

**THE THIRD HOTEL**

**A Novel**

Fiction, August 2018 (manuscript 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.

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*

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Rights sold, FIND ME: **British**/Ebury, **Turkish**/Encore Kitap
Rights sold, THE ISLE OF YOUTH: **British**/Daunt Books

VanderMeer, Jeff

**BORNE: A Novel**

Fiction, April 2017 (finished copies available)

**MCD/FSG**

In a ruined, nameless city of the future, Rachel makes her living as a scavenger. She finds a creature she names “Borne” entangled in the fur of Mord, a gigantic despotic bear that once prowled the corridors of a biotech firm, the Company, until he was experimented on, grew large, learned to fly, and broke free. Made insane by his torture by the Company, Mord terrorizes the city even as he provides sustenance for scavengers.

At first, Borne looks like nothing at all—just a green lump that might be a discard from the Company, which, although severely damaged, is rumored to still make creatures and send them to far-distant places that have not yet suffered collapse. To Rachel, Borne reminds her of the island nation of her birth, now long lost to rising seas. She feels an attachment that she resents: attachments are traps, and in this world any weakness can kill you. Yet when she takes Borne to her subterranean sanctuary, Rachel 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 indeed.

**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 over 20 language.

***ANNIHILATION, Book 1 of the Southern Reach Trilogy, is now a major motion picture set for release in February 2018, produced by Alex Garland and starring Natalie Portman, Gina Rodriguez, and Oscar Isaac***

Praise for BORNE:

"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*

British rights: Fourth Estate

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**NONFICTION**

**Farrar, Straus and Giroux**

**FSG Originals**

**Hill and Wang**

**North Point Press**

**MCD/FSG**

**Sarah Crichton Books**

**Scientific American**

Anonymous

**THE INCEST DIARY**

Nonfiction, July 2017 (finished copies available)

**A *Los Angeles Times* Best Seller**

*In the fairy tales about father–daughter incest—“The Girl Without Hands,” “A Thousand Furs,” the original “Cinderella,” and the stories of Saint Dymphna, patron saint of incest survivors—the daughters are all as you would expect them to be, horrified by their father’s sexual advances. They do everything in their power to escape. But I didn’t. A little child can’t escape. And later, when I could, it was too late.*

Throughout her childhood and adolescence, the anonymous author of **THE INCEST DIARY** was raped by her father. Beneath a veneer of normal family life, she grew up in and around this all-encompassing secret. Her sexual relationship with her father lasted, off and on, into her twenties. It formed her world, and it formed her deepest fears and desires. Even after she broke away—even as she grew into an independent and adventurous young woman—she continued to seek out new versions of the violence, submission, and secrecy she had struggled to leave behind.

In this graphic and harrowing memoir, the author revisits her early traumas and their aftermath—not from a clinical distance, but from deep within—to explore the ways in which her father’s abuse shaped her, and still does. As a matter of psychic survival, she became both a sexual object and a detached observer, a dutiful daughter and the protector of a dirty secret. And then, years later, she made herself write it down.

With lyric concision, in vignettes of almost unbearable intensity, this writer tells a story that is shocking but that will ring true to many other survivors of abuse. It has never been faced so directly on the page.

Praise for THE INCEST DIARY:

"Unforgettable . . . one of the most frank and cathartic depictions of child abuse ever written . . . An unflinching and staggeringly artful portrait of a shattered life . . . she has articulated an experience that for many victims remains unspeakable."

–-*Publishers Weekly* (starred review)

"Clear and urgent."

--Dwight Garner, *The New York Times*

"Without a doubt [*The Incest Diary*] stands apart as a stark reminder of the human spirit's indomitability, and literature’s role as ballast"

--Rich Smith, *The Stranger*

"Her writing is exceptionally clear-eyed and beautiful, though the content is appalling . . . The memoir shows the complex ripple effects of incest."

--Zosia Bielski, *The Globe and Mail (Toronto)*

British rights: Bloomsbury

Canadian rights: McClelland & Stewart

Translation rights sold: **Dutch**/Prometheus, **French**/Payot-Rivages, **German**/Klett-Cotta, **Italian**/Guanda, **Spanish**/Malpaso

Balcombe, Jonathan

**WHAT A FISH KNOWS**

**The Inner Lives of Our Underwater Cousins**

Nonfiction, June 2016 (finished copies available)

**Scientific American | A *New York Times* bestseller**

In **WHAT A FISH KNOWS**, Balcombe weaves science with stories, presenting a tapestry of fishes in all their astonishing, colorful richness. **WHAT A FISH KNOWS** reveals what science shows but few know: that fishes are sensitive, smart, and socially complex, even Machiavellian. Careful studies have debunked the widespread belief that fishes don’t feel pain, and dismantled Dory’s notorious 3-second memory. Observations on reefs have uncovered nuanced social dynamics that show fishes as solicitous and pleasure-seeking, defying their reputation as dim-witted pea brains and slaves to instinct. Fishes plan, use tools, keep accounts, babysit, recruit, trust, deceive, and engage in some kinky sex habits.

We’ll discover how an expert diver’s gentle touch sends sharks into a state of blissful surrender, allowing her to remove embedded hooks from their mouths; we’ll witness an ichthyologist’s epiphany, leading to an invention that has spared millions of fishes; and we’ll meet a lonely smallmouth bass, isolated in a college hallway tank, who can spot the woman who feeds him from a crowd and swims to greet her like an eager puppy. Despite their sophistication, fishes are in trouble. Their habitats are dwindling and their populations declining. **WHAT A FISH KNOWS** is the first book to champion fishes as individuals, and it marks the dawn of a new era in how we relate to these misunderstood animals.

**Jonathan Balcombe** holds three biology degrees, including a PhD in ethology, the study of animal behavior. He has published over fifty journal articles and book chapters ranging from turtle nesting behavior to the ethics of animal dissection. His 2006 book *Pleasurable Kingdom* was the first in-depth examination of animals’ capacity to enjoy life. Balcombe is the Director of Animal Sentience for the Humane Society Institute for Science and Policy, and Department Chair for Animal Studies with Humane Society University, in Washington, DC.

Praise for WHAT A FISH KNOWS:

"Balcombe builds a persuasive argument. Writing in a straightforward, somewhat breezy style, he makes his case partly through a compendium of fascinating anecdotes and scientific findings that illustrate the complexity and creativity of fish behavior . . . Dozens of startling revelations emerge."

—*The Wall Street Journal*

"An extended exploration of the world from a piscine perspective . . . Balcombe makes a persuasive case that what fish know is quite a lot."

—Elizabeth Kolbert, *The New York Review of Books*

"Balcombe covers the waterfront, so to speak, from fish cognition and perception to their social structures and breeding practices, all the while drawing on a dizzying array of experiments and studies. In the hands of a lesser writer, the sheer weight of material could have overburdened the reader. But Balcombe’s prose is lively and clear, showcasing his gift for pithy sentences."

—*The American Scholar*

"We Buddhists consider all animals, including fish, as sentient beings who have feelings of joy and pain just as we humans do. We also believe that they have all been kind to us as our mothers many times in the past, and are deserving of our compassion. Therefore, we try to help them in whatever way we can and at least avoid doing them harm. In *What a Fish Knows* Jonathan Balcombe vividly shows that fish have feelings and deserve consideration and protection like other sentient beings. I hope reading it will help people become more aware of the benefits of vegetarianism and the need to treat animals with respect." —The Dalai Lama

British rights: Oneworld

Translation rights: FSG

Translation rights sold: **Arabic/**Arab Scientific Publishers, **Chinese (Simplified)**/United Sky New Media Co., **Dutch**/Meulenhoff, **Estonian**/Argo Kirjastus, **French**/Editions La Plage, **German**/Mare Verlag, **Italy**/Ricca Editore, **Japanese**/Hakuyo-sha, **Korean**/Eidos, **Norwegian**/Vega Forlag

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, September 2018 (manuscript available January 2018)

**MCD/FSG**

After having spent more than four years in federal prison - incarcerated for his unique blend of journalism, activism, personal hubris, and his relationship to the hacktivist collective Anonymous - Barrett Brown is, at last, a free man again.

Bold and combative, **MY GLORIOUS DEFEATS** is part memoir—Barrett’s connection to Anonymous, his hacking, his time in prison, and the circumstances that led to his arrest for his part in attempting to catalog and make sense of-and, ultimately, to disseminate for the public good-tens of thousands of emails and top-secret documents hacked from the intelligence contractor Stratfor in 2011. But most importantly, it is ultimately about the flow of information and how it can be harnessed so as to address our problems--among others, the corrosion of the rule of law, the dangers presented by the cyberindustrial complex, and the future role of the media under the fascist regime of Donald Trump. All of this adds up to the book's true purpose: "to make clear the extent to which, in the 21st century, any individual may collaborate with any other individual on the planet, regardless of and unconstrained by, for instance, the false borders of nationality and so forthand to convince the reader that the pursuant system is, for now, the best way forward into a world in which men of good will can gradually build up a viable global opposition to the senile institutions that we've inherited via the accidents of history."

**Barrett Brown** is an award winning journalist and 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 Novemner 2016 after serving 4 years. He now lives in Dallas with his Playstation 4, vapor nicotine inhaler, and other 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*

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Chamowitz, Daniel

**WHAT A PLANT KNOWS**

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

Nonfiction, November 2017 (manuscript 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*

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ANZ: Scribe

Translation rights: FSG

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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*

“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

"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*

Canadian rights: HarperCollins Canada

British rights: FSG

Translation rights: FSG

Console, Cyrus

**ROMANIAN NOTEBOOK**

Nonfiction, March 2017 (finished copies available)

**FSG Originals**

The day before Cyrus Console and his pregnant wife leave for a monthlong visit to Romania, they receive troubling news—the fetus she’s carrying is at elevated risk for Down syndrome. As the trip unfolds, his worry spirals into broader meditations on parenthood, language, addiction, love, marriage, and the passage and management of time. In and among the cities of Roman, Iasi, and Bucharest, Console chronicles his loving but comically awkward interactions with friends and family, taking place as they do in a language and culture unfamiliar to him.

The resulting travel diary moves beyond daily life to delve into the enigmas of art, suffering, creativity, and family. Mixing memory with acute observations on everything from chess and stray dogs to heartbreak and dreamscape, **ROMANIAN NOTEBOOK** turns the anxiety and rumination of the expectant parent into a deeper way of thinking about the human condition.

**Cyrus Console** grew up in Topeka, Kansas, and received a doctorate in creative writing from Kansas University. He is a frequent contributor to the *Los Angeles Review of Books* and has published three collections of poetry, *Brief under Water*, *Ok Tony*, and *The Odiocy*.

Praise for ROMANIAN NOTEBOOK:

“Cyrus Console’s prose is exquisite. His sentences have all the majestic alienation of a work in translation, with the exactitude and originality of a work written in English. His *Romanian Notebook* reads like a minor masterpiece.”

—Maggie Nelson, author of *The Argonauts*

“Romanian Notebook is among the strangest, most compelling representations of human thought in contemporary literature.”

—Michael W. Clune, *Los Angeles Review of Books*

“[Cyrus Console is] a writer of unsettling intelligence . . . In gestures both large and small, *Romanian Notebook* shows us that a humble life is indeed worthy of recognition.”

—Jenn Mar, *Rain Taxi*

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Coulter, Kristi

**NOTHING GOOD CAN COME FROM THIS**

**Essays**

Nonfiction, August 2018 (manuscript 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.

Praise for Kristi Coulter:

“This brilliant, hilarious, moving essay by Kristi Coulter is the best thing I’ve read in a long time.”

—J. Ryan Stradal, author of *Kitchens of the Great Midwest*

“We were knocked back at times by Kristi Coulter’s writing on drinking and being a modern woman . . . This might go down as one of our favorite personal essays this year.”

—Don Van Natta Jr., *The Sunday Long Read*

“This is fucking magnificent . . . I haven’t seen a point so well made that doesn’t also sacrifice prose style in so long. So moving. I loved it.”

—Taffy Akner

“An astonishing essay—brave, gritty, like a scorched heart.”

—Caroline Leavitt, author of *Pictures of You*

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Dombek, Kristin

**THE SELFISHNESS OF OTHERS**

**An Essay on the Fear of Narcissism**

**FSG Originals**

Nonfiction, August 2016 (finished copies available)

They're among us, but they are not like us. They manipulate, lie, cheat, and steal. They are irresistibly charming and accomplished, appearing to live in a radiance beyond what we are capable of. But narcissists are empty. No one knows exactly what everyone else is full of--some kind of a soul, or personhood--but whatever it is, experts agree that narcissists do not have it. And so they try to take it from us.

So goes the popular understanding of narcissism, or NPD (narcissistic personality disorder). And it's more prevalent than ever, according to recent articles in *The New York Times*, *The Atlantic*, and *Time*. In bestsellers like *The Narcissism Epidemic*, *Narcissists Exposed*, and *The Narcissist Next Door*, pop psychologists have armed the normal with tools to identify and combat the vampiric influence of this rising population, while on websites like narcissismsurvivor.com and hedoesntloveyou.wordpress.com, thousands of people congregate to swap advice and horror stories about relationships with "narcs."

In **THE SELFISHNESS OF OTHERS**, the essayist Kristin Dombek provides a clear-sighted account of how a rare clinical diagnosis became a fluid cultural phenomenon, a repository for our deepest fears about love, friendship, and family. She cuts through hysteria and hyperbole in search of the razor-thin line between pathology and common selfishness, writing with robust skepticism toward the prophets of NPD and genuine empathy for those who see themselves as its victims. And finally, she shares her own story in a candid effort to find a path away from the cycle of fear and blame and toward a more forgiving and rewarding life.

**Kristin Dombek** is an essayist and a cultural journalist. She has published essays in *The New York Times Magazine*, *London Review of Books*, *n+1*, and *The Paris Review*. She received a Rona Jaffe Foundation Writers' Award for Nonfiction in 2013.

Praise for THE SELFISHNESS OF OTHERS:

"Sharply argued, knottily intelligent, darkly funny"
—*The New York Times*

“‘Personal essays’ . . . is a category of writing sagging with the baggage of bad associations… But Dombek dignifies the genre. Her essays are personal in the way of Montaigne or Virginia Woolf: bold, humane and more imaginative than navel-gazing. . . [*The Selfishness of Others*] is dense with information, but light on its feet.”

—*New York Times Book Review*

“Is excessive self-love a scourge of the 21st century? Dombek, a wonderfully nuanced essayist, takes on our collective egotism in this piercing and surprisingly funny book.”—*O, The Oprah Magazine*

"Clear-eyed and empathic.... [W]ill engage and surprise you." —*Elle*

British rights: FSG

Translation rights: FSG

Translation rights sold: **Chinese (Simplified)**/Chu Chen Books, **German**/Suhrkamp Verlag, **Korean**/Saiplanet, **Slovak**/Inaque, **Turkish**/Dafne Kitap

Finkel, David

**THANK YOU FOR YOUR SERVICE**

Nonfiction, October 2013 (finished copies available)

**Sarah Crichton Books**

***THANK YOU FOR YOUR SERVICE is soon to be a major motion picture from DreamWorks Pictures, starring Miles Teller, Amy Schumer, and Haley Bennett, set for release in October 2017***

No journalist has reckoned with the psychology of war as intimately as David Finkel. In *The Good Soldiers*, his bestselling account from the front lines of Baghdad, Finkel shadowed the men of the 2-16 Infantry Battalion as they carried out the infamous surge, a grueling fifteen-month tour that changed all of them forever. Now Finkel has followed many of those same men as they've returned home and struggled to reintegrate—both into their family lives and into American society at large.

In the ironically named **THANK YOU FOR YOUR SERVICE**, Finkel writes with tremendous compassion not just about the soldiers but about their wives and children. Where do soldiers belong after their homecoming? Is it possible, or even reasonable, to expect them to rejoin their communities as if nothing has happened? And in moments of hardship, who are soldiers expected to turn to if they feel alienated by the world they once lived in? These are the questions Finkel faces as he revisits the brave but shaken men of the 2-16.

More than a work of journalism, **THANK YOU FOR YOUR SERVICE** is an act of understanding—shocking but always riveting, unflinching but deeply humane, it takes us inside the heads of those who must live the rest of their lives with the chilling realities of war.

**David Finkel** is the author of *The Good Soldiers*, the bestselling, critically acclaimed account of the U.S. "surge" during the Iraq war and a New York Times Best Book of the Year. An editor and writer for *The Washington Post*, Finkel has reported from Africa, Asia, Central America, Europe, and across the United States, and has covered wars in Kosovo, Afghanistan, and Iraq. Among Finkel's honors are a Pulitzer Prize in 2006 and a MacArthur Foundation "genius" grant in 2012. He lives in the Washington, D.C., area.

Praise for THANK YOU FOR YOUR SERVICE:

“The stories of the soldiers and their families portrayed in *Thank You for Your Service* possess a visceral and deeply affecting power on their own that will haunt readers long after they have finished this book.”

—Michiko Kakutani, *The New York Times*

“This is not--nor should it be--an easy book. But it is an essential one.”

—Elizabeth D. Samet, *The New York Times Book Review*

“Together with its masterful prequel *The Good Soldiers*, [*Thank You for Your Service*] measures the wages of the war in Iraq--the wages of war, period--as well as anything I've read...[Finkel] atones for our scant attention by paying meticulous heed.”

—Frank Bruni, *The New York Times*

British rights: Scribe Publications

Canadian rights: Doubleday Canada

Translation rights: FSG

Translation rights sold: **Chinese (Complex)**/Rive Gauche, **Chinese (Simplified)**/Chongqing Green Culture Co., Ltd., **Italian**/Mondadori, **Japanese**/Aki Shobo Ltd., **Portuguese (in Brazil)**/HarperCollins Brazil, **Spanish**/Critica, **Thai**/Legend Books

Fishbone, Alan

**ORGAN GRINDER**

**A Classical Education Gone Astray**

Nonfiction, April 2017 (finished copies available)

**FSG Originals**

“After my accident, I thought I was done with bikes. Until a few years ago—I was lying in bed having trouble sleeping when I heard a voice say to me, ‘Alan, get a Harley and ride to Death Valley.’ I didn’t even like Harleys. And I didn’t believe that God had called down and told me to get one. It seemed unlikely that the monotheistic God we’re stuck with would endorse a brand of motorcycle—maybe the pagan gods of antiquity. Zeus might have ridden a Harley, or Apollo a BMW; you can imagine Aphrodite on the back of Ares’s Ninja, zooming around the planets with a golden thong sticking up over the back of her toga. Even that twerp Hermes on a Vespa. Those gods liked to drink, and screw, and run around like bikers, but not Yawheh—strictly black limousines and heavy security for that guy. Thou shalt not ride. Thou shalt not be free. Thou shalt pay off the debt of thy sins to eternity.”

So begins one of the salty, sharp-eyed anecdotes that fill the pages of **ORGAN GRINDER**, a book-length essay written by Alan Fishbone, a motorcycle-riding scholar of Ancient Greek and Latin. In a series of short pieces inspired by Horatian satire, Fishbone bounces from gonzo fever-dream to philosophical treatise, investigating the conflicts between idealism and cynicism, love and sex, body and soul. One part Plato, one part Aristophanes, two parts *Easy Rider*, **ORGAN GRINDER** is a heady cocktail of lewd wisdom—*Zen and the Art of Motorcycle Maintenance* for our own, irreverent age.

**Alan Fishbone** has an M.Phil. in Classics from Columbia University. He has worked as a teacher of English and Aikido; as a translator of Latin, ancient Greek, and Spanish; and as a bouncer, a bartender, a construction worker, and a professor of Classics. Most recently he translated the installation ceremony of Pope Francis on live television for ABC News. He lives in New York City.

Praise for ORGAN GRINDER:

"Fishbone’s mental mazes, irrepressibly personal, sexed-up, funny, philosophical, and unconventionally spiritual, make for thought-provoking, entertaining reading."

—Annie Bostrom, *Booklist*

"A slim book that will resonate with the reader's inner biker/philosopher."

—*Kirkus Reviews*“Alan Fishbone rides his winged chariot across the sky, and he’s not afraid to take a sudden turn or even go face-first over the handlebars. The Lemmy Kilmister of classical studies, a combination I heretofore didn’t think was possible.”

–Al Burian, author of *Burn Collector*

All rights: FSG

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**

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 Instragram at drlindseyfitzharris.

Praise for THE BUTCHERING ART:

“[An] excellent biography of Joseph Lister, the 19th-century “hero of surgery.” . . . She infuses her thoughtful and finely crafted examination of this revolution with the same sense of wonder and compassion Lister himself brought to his patients, colleagues, and students. “As he neared the end of his life, Lister expressed the desire that if his story was ever told, it would be done through his scientific achievements alone,” Fitzharris notes, respecting his wish and fulfilling it in the context of a remarkable life and time.” –*Publishers Weekly* (starred review)

"*The Butchering Art* is medical history at its most visceral and vivid. It will make you forever grateful to Joseph Lister, the man who saved us from the horror of pre-antiseptic surgery, and to Lindsey Fitzharris, who brings to life the harrowing and deadly sights, smells, and sounds of a nineteenth-century hospital."

—Caitlin Doughty, bestselling author of *Smoke Gets in Your Eyes* and *From Here to Eternity*

"In *The Butchering Art*, Lindsey Fitzharris becomes our Dante, leading us through the macabre hell of nineteenth-century surgery to tell the story of Joseph Lister, the man who solved one of medicine’s most daunting—and lethal—puzzles. With gusto, Dr. Fitzharris takes us into the operating 'theaters' of yore, as Lister awakens to the true nature of the killer that turned so many surgeries into little more than slow-moving executions. Warning: She spares no detail!" —Erik Larson, bestselling author of *The Devil in the White City*

"*The Butchering Art* is a brilliant and gripping account of the almost unimaginable horrors of surgery and post-operative infection before Joseph Lister transformed it all with his invention of antisepsis. It is the story of one of the truly great men of medicine and of the triumph of humane scientific method and dogged persistence over dogmatic ignorance." —Henry Marsh, bestselling author of *Do No Harm*

British rights: Penguin Press

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

Frank, Michael

**THE MIGHTY FRANKS**

**A Memoir**

Nonfiction, May 2017 (finished copies available)

*Brother and sister married sister and brother.*

 *The older couple have no children, so the younger couple share theirs.*

*The two families live within three blocks of each other up in Laurel Canyon…*

 *And the grandmothers live in an apartment together at the foot of the hill.*

A bookish firstborn at home and a bullied outsider at school, the young narrator of Michael Frank’s riveting memoir, **THE MIGHTY FRANKS**, finds refuge in the company of childless Auntie Hankie and Uncle Irving, Hollywood screenwriters who are also his aunt and uncle—brother and sister married sister and brother. The two families live near each other in Laurel Canyon, and the two grandmothers share an apartment minutes away: This is family life at its most claustrophobic, a story that is at once extremely strange and entirely universal.

With her artistic passions and lavish affection, Auntie Hankie bestows intoxicating love and encourages Michael’s precocious creativity as a means of dividing him from his immediate family and peers. Yet as the gravity with which she holds not just Michael but the entire family in her orbit begins to shift in unpredictable ways, it becomes apparent that her magical exterior conceals a dangerous rage. As Michael grows up and tries, inevitably, to break free from the complex filial bond his aunt has cultivated, she stages a series of tumultuous scenes that cause him to reconstruct both himself and his family narrative, ultimately reconciling the woman he once cherished with the troubled figure he discovers her to be.

**THE MIGHTY FRANKS** is a psychologically acute memoir about the power of love to ensnare, and of art to set free.

**Michael Frank**’s short fiction and essays have appeared in *The New York Times Magazine*, *The Yale Review*, *Salmagundi*, *Glimmer Train*, and *Tablet*, among other places. His fiction has been presented at Symphony Space’s Selected Shorts: A Celebration of the Short Story, and his travel writing has been collected in *Italy: The Best Travel Writing from The New York Times*. He served as a *Los Angeles Times* book critic for nearly ten years. He lives in New York City and Liguria, Italy.

Praise for THE MIGHTY FRANKS:

"[A] probing and radiantly polished account . . . Move over, Royal Tenenbaum*s*: Meet the Mighty Franks."

—Peter Haldeman, *The New York Times*

"Beautifully written . . . A marvelous, clear-eyed memoir about [Frank's] eccentric family but especially about his glamorous but dangerously possessive Aunt Hank." —Moira Hodgson, *The Wall Street Journal*

"Frank brings Proustian acuity and razor-sharp prose to family dramas as primal, and eccentrically insular, as they come . . . Frank’s eye and ear, his words and wit—the voice in these pages has such style. Better yet, the style is utterly his own." —Ann Hulbert, *The Atlantic*

"Frank is a master of self-reflection, under the bowl of blue sky and in those closeted canyons. He says nothing in an ordinary way; everything has a dreamlike smoothness, born out of his extended act of retrieval and the remembered violence of emotion and inconstancy . . . I doubt you'll read a better memoir this year. *The Mighty Franks* is full of humour and brittle irony. In Aunt Hankie, Frank has created a great new nonfictional character: an indelible wonder of dark depths and hypnotic high style." —Philip Hoare, *The Guardian*

British rights: 4th Estate

Canadian rights: HarperCollins Canada

Translation rights: FSG

Translation rights sold: **Danish**/Lindhardt & Ringhof, **Italian**/Einaudi, **Spanish**/Alianza

Gidla, Sujatha

**ANTS AMONG ELEPHANTS**

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

Nonfiction, July 2017 (finished copies available)

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 whome 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*

“Godfrey-Smith has rolled his obsessions into one book, weaving biology and philosophy into a dazzling pattern that looks a lot like the best of pop science . . . An incredibly insightful and enjoyable book that draws on thinkers like Hume, John Dewey and the lesser-known Soviet-era psychologist Lev Vygotsky, as well as research from the fossil record, evolutionary biology and a wide range of animal cognition studies without ever falling into some of the more lamentable pitfalls of the popular science genre—condescending to the reader or oversimplifying the science.”

—Meehan Crist, *The Los Angeles Times*

“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 conciousness 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, **Romanian**/Publica, **Spanish**/Taurus/Santillana, **Turkish**/Siyah Kitap

Gottlieb, Robert

**NEAR-DEATH EXPERIENCES**

**And Others**

Nonfiction, March 2018 (manuscript 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*

All rights: FSG

Rights sold, AVID READER: **Chinese (Complex)**/Donmay Publishing Co., Ltd., **Chinese (Simplified)**/China CITIC Press

Griswold, Eliza

**AMITY AND PROSPERITY**

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

Nonfiction, June 2018 (manuscript available November 2017)

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, **Japanese**/Hakusui-sha, **Korean**/Sigongsa Co., Ltd., **Polish**/Muza, **Portuguese (in Brazil)**/Companhia Das Letras

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**/Book21

Hongci, Xu (translated from the Chinese and edited by Erling Hoh)

**NO WALL TOO HIGH
One Man's Daring Escape from Mao's Darkest Prison**

Nonfiction, January 2017 (finished copies available)

**Sarah Crichton Books**

Mao Zedong’s labor reform camps were notoriously brutal places; modeled after the Soviet gulag, their inmates were subject to backbreaking labor, terrible living conditions, extreme malnutrition, and vindictive prison wardens. They were thought to be impossible to break out of—but one man did.

Xu Hongci, a young Chinese medical student, was a loyal member of the Communist Party until 1957, when he fell victim to Mao’s Anti-Rightist campaign. A year prior Mao had called for public criticisms of the party in China, to stave off a revolution, but once the criticisms started flooding in Mao changed his mind and began imprisoning those who’d spoken out as his request. Hongci was one of those people. He spent the next fourteen years in one labor camp after another, his sentence constantly evolving and lengthening. Despite the horrifying conditions and the terrible odds, Hongci was determined to escape, trying and failing three times before his successful prison break in 1972. After weeks of careful planning, Hongci broke out of a prison near the Burmese border, covertly traveled the length of China to see his mother in Shanghai one last time, and then finally crossed over the Mongolian border. There he eventually married and settled into a new life, until he was finally able to return to China in 1984, after Mao Zedong’s death.

Originally written and published in China, Hongci’s remarkable memoir, which follows him from childhood through his escape from prison, was recently rediscovered by the journalist Erling Hoh, who came across it in a Hong Kong library. Using the original version of the text given to him by Hongci’s surviving family, Hoh put together this abridged translation of Hongci’s memoir, which includes interstitial background information on this turbulent period in Chinese political history and an epilogue following Hongci from his crossing into Mongolia to his death in 2008, as well as photos and maps and drawings from Hongci himself. Almost nobody was able to escape from Mao Zedong’s labor camps, but this unique memoir tells the true story of one of the few who did.

**Erling Hoh** is a journalist and translator of Swedish and Chinese descent. He lives in Sweden.

Praise for NO WALL TOO HIGH:

“There are many memoirs by Chinese imprisoned during the Cultural Revolution, but I’ve never read one, by a loyal party member, like this. . . Erling Hoh[‘s] . . . translation makes this ghastly story riveting.” —Jonathan Mirsky, *Literary Review*

“[*No Wall Too High*] deserves to become a classic, like Jung Chang’s *Wild Swans*, not only for Xu Hongci’s survival against the odds, but for confronting us unsparingly with what happens when folly and intolerance meet unfettered political power.” —Rebecca McQuillan, *The National*

“Xu's account of his escape through the desert into Mongolia is thrilling, yet this is ultimately less an adventure story than an act of historical witness, offering a rare and unflinching first-hand description of the cruelty of the Chinese gulag.”

*—Booklist*

“An often harrowing, valuable account for students of daily life in the early years of the period culminating in China’s little-documented civil war of the 1970s.” *—Kirkus Reviews*

“Swedish-based journalist Hoh discovered Xu’s memoir in a Hong Kong library and tracked down the original manuscript, compiling this abridged translation and providing crucial background material. It should be a movie.” *—Library Journal*

“Xu Hongci is China’s Louis Zamperini, an ordinary man who simply refused to be broken. To understand the deepest source of China’s rise, read Xu Hongci’s astonishing epic, a tale of ingenuity, bravery, and, most important, unshakable determination. His chronicle, masterfully translated by Erling Hoh, is the story of modern China itself: the struggle for freedom of body and mind.” —Evan Osnos, National Book Award–winning author of *Age of Ambition*

British rights: Rider/Random House

Translation rights (excluding Chinese): FSG

Translation rights sold: **Czech**/Albatros

Jameson, A.D.,

**I FIND YOUR LACK OF FAITH DISTURBING**

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

Nonfiction, May 2018 (manuscript 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.

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Kaag, John

**AMERICAN PHILOSOPHY**

**A Love Story**

Nonfiction, October 2016 (finished copies available)

In **AMERICAN PHILOSOPHY**, John Kaag--a disillusioned philosopher at sea in his marriage and career--stumbles upon a treasure trove of rare books on an old estate in the hinterlands of New Hampshire that once belonged to the Harvard philosopher William Ernest Hocking. The library includes notes from Whitman, inscriptions from Frost, and first editions of Hobbes, Descartes, and Kant. As he begins to catalog and preserve these priceless books, Kaag rediscovers the very tenets of American philosophy--self-reliance, pragmatism, the transcendent--and sees them in a twenty-first-century context.

Hocking was one of the last true giants of American philosophy. After studying under Harvard's Philosophical Four--William James, George Santayana, Josiah Royce, and George Herbert Palmer--he held the most prestigious chair at the university for the first three decades of the twentieth century. And when his teachers eventually died, he collected the great books from their libraries (filled with marginalia) and combined them with his own rare volumes at his family's estate. And there they remained for nearly eighty years, a time capsule of American thought.

Part intellectual history, part memoir, **AMERICAN PHILOSOPHY** is an invigorating investigation of American pragmatism and the wisdom that underlies a meaningful life.

**John Kaag** is a professor of philosophy at the University of Massachusetts, Lowell. He is the author of *Idealism, Pragmatism, and Feminism* (2011) and *Thinking Through the Imagination: Aesthetics in Human Cognition* (2014). His writing has appeared in *The New York Times, Harper's Magazine, The Christian Science Monitor, The Chronicle of Higher Education*, and many other publications.

John Kaag is currently at work on his next book for FSG, **HIKING WITH NIETZSCHE**, a philosophical pilgrimage in the spirit of Friedrich Nietzsche through the Swiss Alps, in search of the answers to the most fundamental questions about being human.

Praise for AMERICAN PHILOSOPHY:

“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. The further you go on in the book, and the more of Kaag’s skillful miniatures you take in, the deeper it becomes. You realize he is also making an unconventional argument for who was right, and who was wrong, in the classical tradition of American philosophy from about 1830 to 1930, in Transcendentalism and Pragmatism and Idealism and beyond. It is an argument strikingly suited to our time . . . *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*

“John Kaag hits the sweet spot between intellectual history and personal memoir in this transcendently wonderful love song to philosophy . . . this is the most enthralling book of intellectual history I've read since David Edmonds' and John Eidinow's*Wittgenstein's Poker* . . . 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. It's an exhilarating read.” —Heller McAlpin, NPR

“[Kaag] is as an admirably approachable teacher of the figures whose works he is cataloguing. He elucidates obscure philosophical matters. His history of American philosophy is lucid and compelling. He writes with refreshing clarity, humility, and a welcome absence of jargon. We learn a lot about the human beings behind the famous tomes . . . a lovely, intelligent, edifying, and admirable book, and Kaag an immensely likeable guide.” —Priscilla Gilman, *The Boston Globe*

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Kim, Bobby

**THIS IS NOT A T-SHIRT**

**Building a Business When There Are No Rules**

Nonfiction, May 2019 (proposal available)

**MCD/FSG**

Growing up a second-generation Korean-American in a suburb of mid-sized California city, Bobby Kim was a minority in a minority town and stuck out like a sore thumb. Hardcore punk rock saved and sustained him, and despite little effort, he thrived. But, as he reached his early 20s, he was faced with another kind of conflict: Should he pursue his love of art or attend law school? Classic over-achiever, he did both, and with that, The Hundreds was born.

Fifteen years later, The Hundreds remains one of the most iconic streetwear brands in the world—and one of the most innovative and respected. Their clothes have been featured in magazines around the world and worn by personalities ranging from Frank Ocean, Kanye and Justin Bieber to Lena Duham and Jessica Alba. You could say the brand has won—but victories have been hard fought in the ever changing the retail marketplace and a cultural landscape. Lessons have been learned.

**THIS IS NOT A T-SHIRT** tells the story of The Hundreds while boiling down 10 business and branding principles culled from building The Hundreds. This is the book for everybody who either loves the brand, or wants to build a business like it. The book serves as a powerful course correction to business books too focused on the quick and flashy. This is not a book on how to be a billionaire or grow Snapchat followers, and on the flipside, it’s also not a depiction of artisanal hobbyists. This is a book about waking up every day and building a sustainable lifestyle business around a personal, culture-based brand. There are no VCs here, no investors onboard, no rounds of funding, no financial goal or finish line in sight. This is about running the marathon and enjoying the view.

**Bobby Kim**, AKA Bobby Hundreds, is the co-founder and CCO of The Hundreds brand, as well as an illustrator, writer, photographer, and designer.

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Lesser, Wendy

**YOU SAY TO BRICK**

**The Life of Louis Kahn**

Nonfiction, March 2017 (finished copies available)

Born to a Jewish family in Estonia in 1901 and brought to America in 1906, the architect Louis Kahn grew up in poverty in Philadelphia; by the time of his death in 1974, he was widely recognized as one of the greatest architects of his era. Yet this enormous reputation was based on only a handful of masterpieces, all built during the last fifteen years of his life.

Perfectly complementing Nathaniel Kahn’s award-winning documentary, *My Architect* - released in 2003, it ignited tremendous interest in Louis Kahn - Wendy Lesser’s **YOU SAY TO BRICK** is an exploration of the architect’s life and work. Kahn, perhaps more than any other twentieth-century American architect, was a “public” architect. Eschewing the usual corporate skyscrapers, hotels, and condominiums, he focused on medical and educational research facilities, government centers, museums, libraries, parks, religious buildings, and other structures that would serve the public good. Yet this warm, captivating person, beloved by students and admired by colleagues, was also a secretive and mysterious character hiding behind a series of masks.

Drawing on extensive original research; lengthy interviews with his children, his colleagues, and his students; and travel to the far-flung sites of his career-defining buildings, Lesser has written a landmark biography of this elusive man, which reveals the mind behind some of the twentieth century's most celebrated architecture.

**Wendy Lesser** is the founder and editor of *The Threepenny Review* and the author of one novel and nine previous books of nonfiction, including *Why I Read* (FSG, 2014), which garnered rave reviews from coast to coast. She has written for *The New York Times Book Review, the London Review of Books, The Times Literary Supplement*, and other publications. To complete this biography, she was awarded one of the first National Endowment for the Humanities Public Scholar awards.

Praise for YOU SAY TO BRICK:

“Lesser's voice is so congenial, measured, authoritative and sane, it seems downright impervious to quarrel. From Hopkins to Cervantes to Dickinson, from Herzen to Klemperer to Louise Gluck, she is equally discerning and deft. “

—William Giraldi, *The New York Times Book Review*

"[Lesser] has an innate feel for Kahn’s architecture . . . Her biography is not the first we have of Kahn, but it is notable for its warm, engaged, literate tone and its psychological acuity." —Dwight Garner, *The New York Times*

"Lesser writes beautifully and engagingly . . . What Lesser adds to the Kahn narrative isn’t simply a pragmatic understanding of his personal life. She allows the women in his life to emerge as far more than mere satellites to a great male ego . . . The success of this biography lies in the author’s fundamental acceptance of the messiness of human life." —Philip Kennicott, *The Washington Post*

"Stellar . . . Extensively researched . . . A splendid biography that penetrates the inner lives of Kahn's buildings as well as the inner life of their creator." —*Kirkus Reviews* (starred review)

"[A] supremely enlightening and involving chronicle of an avid and complicated creative life . . . Lesser tracks with clarity and drama each demanding phase in Kahn's evolution as an ardent and magnetic archictect and teacher"

—*Booklist* (starred review)

"Exhaustively researched and poetically written, [*You Say to Brick*] offers a fitting and eminently accessible tribute to an architect who so ardently sought to bring beauty to the public square." –*Publishers Weekly*

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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*

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Mann, Mary

**YAWN**

**Adventures in Boredom**

Nonfiction, May 2017 (finished copies available)

**FSG** **Originals**

It’s the feeling your grandma told you was only experienced by boring people. It’s what Winston Churchill complained of when there wasn’t a war on. It’s a key component of depression, creativity, and sex-toy advertisements.

It’s boredom, the subject of **YAWN**, a delightful and at times moving take on the oft-derided emotion and how we deal with it. Easily bored, often restless, and frequently ashamed of these feelings, Mary Mann decided to look for the truth about boredom. Deftly wrought from interviews, research, and personal experience, Yawn follows her search through history and around the globe, introducing a varied cast of characters. The Desert Fathers—third century Christian hermits who prayed in cells to the slow-setting sun—offer the first recorded accounts of lethargy; Thomas Cook, grandfather of the tourism industry, provided escape from the mundane for England’s working class; and contemporarily, couples who are disenchanted by monogamous sex, deployed soldiers who seek entertainment and connection in porn, and prisoners held in solitary confinement, for whom boredom is a punishment for crimes they may or may not have committed.

With the sharp wit of Sloane Crosley and the historical acumen of Sarah Vowell, **YAWN** tells the unexpected story of the hunt for a deeper understanding of boredom, in all its absurd, irritating, and inspiring splendor.

**Mary Mann** has written for T*he New York Times, Believer, Smithsonian, Matter, the Los Angeles Review of Books*, and other outlets. Her work has been recommended by Longreads and The Dish, and she’s the recipient of a 2015 Catwalk residency. She’s the associate editor of the *New York Times* bestselling collection *Women in Clothes*.

Praise for YAWN:

"I am now compelled to specify the two commodities that I most cherish in nonfiction: 1) lots and lots of authorial voice and, 2) a modicum of surprise . . . Ms. Mann has both these qualities in spades. By trade a researcher (“like being a private detective, without the danger and the sex”), the delightful Ms. Mann comes off as a funny, very hip nerd." —Henry Alford, *The New York Times*

“[Mann] manages to avoid the biggest pitfall of a book about boredom—she doesn’t’ solve it. Though she finds some answers, this is more an exploration of the inevitable than a mystery with a big reveal. *Yawn* is deeply interested in connecting the history, psychology, and cultural narratives around boredom.”

—Genevieve Valentine, NPR Books

"This book of essays on boredom is anything but soporific. Exploring such different settings as the workplace, war zones, and libraries, Mann offers a witty and enjoyable discourse on a ubiquitous state of mind . . . Mann's wit and honesty will draw readers in, relegating actual boredom to the back burner until they've finished reading." —*Publishers Weekly*

"[An] engaging, essayistic examination" —*Kirkus*

"A lively exploration of a subject that's a lot less boring than you might expect it to be." —*Booklist*

“Especially in interesting times, we need books by writers as nimble-minded and searching as Mary Mann. *Yawn* is fleet-flooted and wise, grounded by Mann's methodical curiosity. Mann possesses that rare, rare thing—a big-hearted mind.” —Heidi Julavits, author of *The Folded Cloth*

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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.

**John McPhee** 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.

Praise for 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

"McPhee’s sentences are born of patience and attention: he seems to possess a pair of eyes with the swivel, zoom and reach of a peregrine falcon’s, and a pair of ears with the recording ability of a dictaphone. He notices almost everything." —Robert Macfarlane, *The Guardian*

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Translation rights sold: **Chinese (Simplified)**/Shanghai Insight Media Co., Ltd.

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 will publish 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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Phillips, Brian

**IMPOSSIBLE OWLS**

**Essays**

Nonfiction, October 2018 (manuscript available January 2018)

**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.

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 ffor 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."

—*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*

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Scharf, Caleb (illustrated by Ron Miller)

**THE ZOOMABLE UNIVERSE**

**An Epic Tour Through Comic 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. The tour begins at the greatest distance that Earthlings can see, 93 million light years out, where galaxies scatter like dust motes. Scharf moves inward from there to explore our own Milky Way, covering satellite galaxies—such as the Large and Small Magellanic Clouds—as well as black holes and regions of dark matter. He 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)

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Scheinman, Ted

**CAMP AUSTEN**

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

Nonfiction, March 2018 (galleys 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.

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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.

At its core, **ARBITRARY STUPID GOAL** is about the secrets of living an unconventional life, which is becoming a forgotten art. It’s a place where serendipity trumps logic and over-planning can cause you to miss out on the fun of a midnight walk to the giant bubbling margarita glass perched precariously over the Mexican joint on Seventh Avenue. It’s about taking the day as it flows, treasuring experiences over things, and embracing the crazy but essential messiness of relationships.

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

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Skaife, Christopher

**BISCUITS AND BLOOD**

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

Nonfiction, September 2018 (proposal available)

*The Tower of London ravens are of great importance. Legend has it that if the six ravens who live here should ever leave (actually, we have seven these days—six and a spare)* *the Tower and Great Britain will fall . . . It was said that the ravens had been at the Tower since the beginning of time, so Charles II ordered a royal decree that six should be kept at the Tower forevermore.*

**BISCUITS AND BLOOD** is a narrative by the Tower of London's official Ravenmaster about what it's like to live among the ravens at England's most famous national monument, woven together with insight from folklore, history, and contemporary behavioral science about his unusual bird.

​​Skaife, the sixth Ravenmaster in history, is our guide through the history, lore, ghosts and, of course, the ravens at the ​T​ower of London. He'll recount historical and personal stories of the six birds that reside as part of the Queen's regiment, inside the Tower walls.

**Christopher Skaife** is the Ravenmaster and Yeoman Warder at the Tower of London. This is his first book.

British rights: HarperCollins UK

Canadian rights: HarperCollins Canada

Translation rights: FSG

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

Smith, Douglas

**RASPUTIN**

**Faith, Power, and the Twilight of the Romanovs**

Nonfiction, November 2016 (finished copies available)

A hundred years after his murder, Rasputin continues to excite the popular imagination as the personification of evil. Numerous biographies, novels, and films recount his mysterious rise to power as Nicholas and Alexandra's confidant and the guardian of the sickly heir to the Russian throne. His debauchery and sinister political influence are the stuff of legend, and the downfall of the Romanov dynasty was laid at his feet.

But as the prizewinning historian Douglas Smith shows, the true story of Rasputin's life and death has remained shrouded in myth. A major new work that combines probing scholarship and powerful storytelling, **RASPUTIN** separates fact from fiction to reveal the real life of one of history's most alluring figures. Drawing on a wealth of forgotten documents from archives in seven countries, Smith presents Rasputin in all his complexity--man of God, voice of peace, loyal subject, adulterer, drunkard. **RASPUTIN** is not just a definitive biography of an extraordinary and legendary man, but a fascinating portrait of the twilight of imperial Russia as it lurched toward catastrophe.

**Douglas Smith** is an award-winning historian and translator and the author of *Former People* and other books on Russia. Before becoming a historian, he worked for the U.S. State Department in the Soviet Union and as a Russian affairs analyst for Radio Free Europe/Radio Liberty in Munich. He lives in Seattle with his wife and two children.

The authoris currently at work on his new book for FSG; **THE RUSSIAN JOB: The Epic Story of How America Fed a Starving Nation and Saved Lenin's Russia From Ruin,** about American aid to Russia under Lenin.

British rights: Macmillan UK | Translation rights: FSG | Translation rights sold: Dutch/Het Spectrum

**(Proposal available)**

Praise for RASPUTIN:

“From the opening pages . . . Douglas Smith dismantles many of the myths enshrouding the monk who exerted inordinate influence over Nicholas II and Alexandra during the twilight of the Romanov dynasty a century ago . . . In Mr. Smith’s telling, Rasputin was neither a sinner nor a saint, and very much a product of his time.”

—Steven Lee Myers, *The New York Times*

“[The] definitive biography of this most mysterious and controversial figure . . . Under Smith’s probing eye, archives yield up impressive detail and previously unknown accounts that place Rasputin’s life in a new, more realistic context.” —Greg King, *The Washington Post*

"[Douglas Smith's] scrupulous, insightful and thorough study will surely be the definitive account of one of the most controversial personalities of Russian (and European) history . . . Mr. Smith's research busts various Rasputin myths through a careful analysis of contemporary sources and a meticulous attention to the archives . . . [presented] lucidly, vividly and sympathetically . . . *Rasputin* is sharply drawn and unmistakable**.**" —Edward Lucas, *Wall Street Journal*

“Douglas Smith has delivered the definitive biography [of Rasputin] that is brilliantly gripping, as hypnotic, wild and erotic in its revelations as the Mad Monk himself, sensitive in its human portrait, astute in its political analysis, superbly researched with rich new material gathered in faraway archives, and populated with the zaniest cast of the deranged Romanovs, depraved bishops, whores, mountebanks, adventuresses, mystics and murderers.”

—Simon Sebag Montefiore, *Evening Standard* (UK)

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Targoff, Ramie

**RENAISSANCE WOMAN**

**The Life of Vittoria Colonna**

Nonfiction, February 2018 (manuscript 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 cochair 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.

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Taseer, Shabhaz

**LOST TO THE WORLD**

Nonfiction, May 2019 (proposal available; manuscript available May 2018)

**MCD/FSG**

In late August 2011, Shahbaz Taseer was driving to his office in Lahore when he was dragged from his car at gunpoint and kidnapped by members of the Islamic Movement of Uzbekistan (IMU), a Taliban-affiliated Uzbek terrorist group. **LOST TO THE WORLD** is his memoir of the five years of torture and captivity that followed.

Shahbaz is taken at gunpoint on his way to work, but in an almost farcical mix-up, there isn't room for all the kidnappers in the car - one is left behind and must call for a ride. A phone is dropped at the scene, and this leads police to arrest some of the IMU members involved, but they are unable to locate Taseer, and he ends up spending five years as a captive of a man named Muhammad Ali. Personal, moving and impassioned, **LOST TO THE WORLD** is an extraordinary story not just of the gruesome torture he endures, but one of humanity and acceptance; Taseer, at one point, puts his own life on the life to save Ali's family from a bombing.

There is no dramatic rescue, nor is any ransom ever paid, yet there is a tense and thrilling escape brought upon by infighting within the group. Soon after ISIS establishes the caliphate, IMU decide to switch allegiances and join ISIS much to the Taliban's displeasure. The Taliban decides to wipe out the IMU. The Taliban goes on a full offensive. It's a harrowing scene where Taseer is given a gun and told to run, and his captors expect he won't make it out alive.Not just an adventure tale, **LOST TO THE WORLD** is also a nuanced, ground-level look at terrorist groups and Middle Eastern politics as experienced by a local, rendering both accessible and eye-opening.

**Shahbaz Taseer** is a Pakistani businessman, and the son of the former Governor of Punjab, Salman Taseer. In August 2011, following his father's assassination, he was kidnapped and held in captivity for four and a half years.

British rights: Transworld

Translation rights: FSG

Wheeler, Joshua

**ACID WEST**

**Essays**

Nonfiction, April 2018 (manuscript 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.

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**GrAPHIC NOVELS from Hill and Wang**

Hyman, Miles

**Shirley Jackson's "The Lottery"**

**The Authorized Graphic Adaptation**

Fiction, October 2016 (finished copies available)

Shirley Jackson’s short story **THE LOTTERY** is a classic of American literature that continues to thrill and unsettle readers nearly seven decades after it was first published. By turns puzzling and harrowing, **THE LOTTERY** raises troubling questions about conformity, tradition, and the specter of ritualized violence that haunts even the most bucolic, peaceful village. This graphic adaptation, published just in time for Jackson’s centennial, will allow readers to experience **THE LOTTERY** as never before, or discover it anew. Visual artist—and Jackson’s grandson—Miles Hyman has crafted a haunting vision of the nameless hamlet where the tale unfolds, its inhabitants, and the unforgettable ritual they calmly set into motion. Perfectly timed to the current resurgence of interest in Jackson and her work, **THE LOTTERY**: **A Graphic Adaptation** masterfully reimagines her iconic story in this striking visual narrative.

**Miles** **Hyman** is a visual artist who specializes in graphic novels and adaptations of classic literature. His work has been shown in galleries around the world and has appeared in publications such as the *New Yorker*, *The New York Times*, and *GQ*. Based in Paris but born in Bennington, Vermont, he is the grandson of Shirley Jackson.

Praise for SHIRLEY JACKSON’S “THE LOTTERY”:

"Nearly seventy years after the first publication of *The Lottery*, Jackson’s grandson Miles Hyman has created a 'graphic adaptation' in dreamlike slow motion . . . Hyman’s most inspired, or audacious, idea is to provide background for the action of June 27 in a prequel dramatizing the evening of June 26 when the grim-faced town elders responsible for the lottery meet to prepare ballots for the drawing, and a tenderly erotic visualization of Tessie Hutchinson on the morning of her death, disrobing, gazing at herself in a mirror, and bathing—for the final time. The final illustration depicts the town without any people at all—not a scene in Jackson’s story, but hauntingly effective here." —Joyce Carol Oates, *The New York Review of Books*

"The author’s grandson, Miles Hyman, has added his own take to her unsettling tale about conformity and violence in small-town America: a graphic novel, illustrated in lush, noirish detail." —Anna Russell, *The Wall Street Journal*

"[Hyman] imbues realistic characters with a blocky stoicism in full-color panels flooded with sun-parched orange light . . . This standout work featuring a violent and inhumane tradition within a mundane setting will get readers thinking about causes and effects of our actions." —*Library Journal* (starred review)

"A stunning graphic adaptation of a chilling classic . . . Hyman’s illustrations are powerful: rich and evocative graphic realism, softly colored, marrying Rockwell-ian and American Gothic style . . . A haunting story of humanity’s herd mentality, brilliantly rendered."  —*Kirkus Reviews* (starred review)

"Miles Hyman’s stunning adaptation of ‘*The Lottery*’ has all the understated menace of the original, and may be even more disquieting." —Ruth Franklin, author of *Shirley Jackson: A Rather Haunted Life*

"Miles Hyman’s hypnotic retelling of '*The Lottery*' provides readers with an unsettling truth: the shocking often feasts on a diet of the mundane. With each panel, the sheer ordinariness gathers in a claustrophobic and terrifying way, and the art accretes a grotesque richness."

—Jeff VanderMeer, bestselling author of the Southern Reach trilogy and winner of the Shirley Jackson Award

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Translation rights sold: **Danish**/Forlaget Fahrenheit, **Dutch**/Bananafish

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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

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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 stand up 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.

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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*

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