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**FRANKFURT BOOK FAIR 2018**

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**FICTION**

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**Sarah Crichton Books**

Berlin, Lucia

**EVENING IN PARADISE**

**More Stories**

Fiction, November 2018 (finished copies available)

In 2015, FSG published *A Manual for Cleaning Women*, a posthumous story collection by a relatively unknown writer to wild, widespread acclaim. It was a *New York Times* bestseller, and 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.

"Blessedly, a second volume with 22 more stories is in no way second rate but rather features more seductive, sparkling autofiction . . . No dead author is more alive on the page than Berlin: funny, dark, and so in love with the world." —***Kirkus*** (starred review)

"Wonderful . . . Berlin's writing achieves a dreamy, delightful effect as it provides a look back through time. [*Evening in Paradise*] should further bolster Berlin's reputation as one of the strongest short story writers of the 20th century." —***Publishers Weekly***(starred review)

British rights: Picador UK

Translation rights sold: **Catalan**/L’Altra Editorial, **Dutch**/Lebowski Publishers, **French**/Editions Bernard Grasset, **German**/Kampa Verlag, **Italian**/Bollati Boringhieri, **Norwegian**/Forlaget Oktober, **Polish**/Grupa Wydawnicza Foksal, **Portuguese** (in Brazil)/Companhia das Letras, **Portuguese** (in Portugal)/Editorial Objectiva, **Slovak**/Inaque.sk, **Spanish**/Alfaguara, **Swedish**/Natur och Kultur

Berlin, Lucia

**WELCOME HOME**

**A Memoir with Selected Photographs and Letters**

Nonfiction, November 2018 (finished copies available)

Before Lucia Berlin died, she was working on a book of previously unpublished autobiographical sketches called

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

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

British rights: Picador UK

**Translation rights: FSG**

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

**Swedish**/Natur och Kultur

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

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

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

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

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

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

Rights for *A Manual For Cleaning Women*:

British: Picador UK

**Translation: FSG**

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Carrasco, Katrina

**THE BEST BAD THINGS**

**A Novel**

Fiction, November 2018 (galleys available)

**MCD/FSG**

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

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

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

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

Praise for THE BEST BAD THINGS:

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

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Duchovny, David

**MISS SUBWAYS**

**A Novel**

Fiction, May 2018 (finished books 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 MISS SUBWAYS:

“[Duchovny] has crafted a witty and profound showstopper.” **—*San Francisco Chronicle***

“A cleverly romantic love story . . . it may be his most celebrated.” **—*Entertainment Weekly***

“Readers . . . will be captivated by the author’s charming narrative and vivid exposition . . . Duchovny proves himself as a novelist.” **—*The New York Times***

“[Duchovny] demonstrates literary panache . . . he’s been publishing charming novels that glitter with silliness . . . With an undergraduate degree from Princeton and a master’s degree in English from Yale, he handles [literary and philosophical] references with discernment and wit.” **—**Ron Charles, ***Washington Post***

"David Duchovny’s *Miss Subways* is a marvelous, riveting novel on the mystical nature of love. In it, a scarred, unlikely girl becomes a teacher in all meanings of the word. You want to cheer when she takes charge of her destiny. Unputdownable!" **—Mary Karr**  
  
"*Miss Subways*is a charming and wildly inventive comic novel—fantastical and sardonic; rich in myth, literature, philosophy and satire. David Duchovny has such love for his title character and for her New York that the affection fairly rumbles beneath the book’s riotous surface."**—Jess Walter**, author of *Beautiful Ruins*

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Flores, Fernando A.

**TEARS OF THE TRUFFLEPIG: A Novel**

Fiction, May 2019 (manuscript available)

*American Short Fiction*’s Emerging Star for a Texas Writer Award winner

Meet Fernando A. Flores: a wonderfully weird, staggeringly smart new voice in American fiction, and a mythmaker of the highest order. **TEARS OF THE TRUFFLEPIG**, his debut novel, blends magical realism, speculative fiction, and political parable to tell the story of one man's tumble into a bizarre and sinister criminal underworld. It features an appealing everyman hero, Esteban Bellacosa, whose predictable routine—brokering machinery equipment between South Texas and Mexico, finding solace in quotidian pleasures like spicy fish soup at the local diner and shining his beloved ostrich-skin shoes, and all the while quietly mourning his wife and daughter—is abruptly thrown into chaos, leading him into a dangerous quest. One of his deals goes sideways under mysterious circumstances, he gets troubling new information on the whereabouts of his estranged brother Oswaldo, and a swashbuckling investigative journalist, Paco Herbert, asks for his help, drawing Bellacosa into the high-stakes world of cartels and the ultra-powerful.

In Flores' singular mythology, dangerous border syndicates traffic not in drugs, but in the shrunken heads of indigenous peoples, native artifacts, and filtered animals: exotic creatures bred by kidnapped scientists to satisfy the tastes of the super-rich, particularly through high-end underground dinners. Bellacosa's adventures grow weirder and wilder, and the narrative culminates in a hallucinogenic encounter between Bellacosa and the mythical trufflepig of the title that you won't soon forget--not only for its literary panache, but also for its emotional and political resonance.

Written with infectious verve, bold imagination, and oddball humor, **TEARS OF THE TRUFFLEPIG** is an absurdist take on life along the border, an ode to the myths of Mexican culture, a dire warning against the one percent’s determination to dictate society’s decline, and a nuanced investigation of loss.

**Fernando A. Flores** was born in Reynosa, Tamaulipas, Mexico, and grew up in South Texas. The recipient of a 2014 literary award from the Alfredo Cisneros Del Moral Foundation, he is the author of a short story collection, *Death to the Bullshit Artists of South Texas*, and his writing has appeared in *The Bilingual Review, The Texas Observer, Huizache, The Bat City Review,* and *New Border Voices: An Anthology*. He lives in Austin, Texas, where he works as a bookseller.

Praise for TEARS OF THE TRUFFLEPIG:

“Funny, futuristic, phenomenal, Fernando A. Flores is from another galaxy. Fasten your seatbelt. You are in for a stupendous ride." –**Sandra Cisneros**

Praise for *Death to the Bullshit Artists of South Texas:*

“Flores tells these stories in a tone that’s by turns lyrical, ponderous, as if relaying the legends of a forgotten people, self-parodying, and itself punkrock—full of bitterness, joy, and abandon.” —Elizabeth Jackson, ***The Austin Review***

“[*Death to the Bullshit Artists of South Texas, Vol. 1*] captures a time and place in which despair and hope combined into punk rock, and one in which all the local heroes would ultimately be forgotten . . . That’s why Flores’ book rings true. These stories are the same kind of art their characters make: desperate, grim and hopeful all at once.” —Dan Solomon, ***Texas Observer***

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Frank, Michael

**ALL THINGS BEING SEEN**

**A Novel**

Fiction, May 2019 (manuscript available)

Henry Weissman is a renowned New York physician specializing in reproductive medicine who harbors a secret. He is giving a series of lectures in Florence, where he is accompanied by his nearly eighteen-year-old son Andrew, a budding photographer who resists his father’s controlling nature. There, Andrew meets Costanza Ansaldo, a mysterious and alluring half-American, half-Italian translator who has come to Florence on the first anniversary of her husband’s death. Andrew and Costanza strike up an intimacy, which mystifies and unsettles Henry. He quickly becomes infatuated with Costanza himself, as she eventually does with him.

What starts as a classic oedipal triangle between a father, a son, and a beautiful woman morphs into something utterly unexpected as the three of them return to New York in Michael Frank’s propulsive debut novel. Back in America, as the larger family dynamic becomes increasingly strained, and Costanza tries desperately to conceive, Henry’s secret is revealed, with shattering consequences for everyone involved.

From cutting edge fertility technology to devastating familial betrayal, **ALL THINGS BEING SEEN** is a novel about the fragility of our closest relationships, of the human body, and ultimately of trust. It is also a masterful consideration of fatherhood, loyalty, and legacy.

**Michael Frank** is the author of a memoir, *The Mighty Franks*, which was the winner of the 2018 Jewish Quarterly Wingate Prize and a Barnes & Noble Discover Great New Writers Selection. His essays, articles, and short stories have appeared in *The New York Times*, *The Wall Street Journal*, *The Atlantic*, *Slate*, *The Yale Review*, *Salmagundi*, and *Tablet*, among other publications He lives with his family in New York City and Liguria, Italy.

Praise for THE MIGHTY FRANKS:

“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***

“*The Mighty Franks* is a witty, moving account of Frank’s dawning apprehension of his entranced state and his subsequent efforts to reclaim himself . . . In this narrative, however, [Aunt Hankie] emerges as a fully realized and unforgettable persona, simultaneously attractive and horrifying . . . [a] beautifully written and timely work.”—Michael Saler, ***TLS***

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Rights sold, *The Mighty Franks*: **British**/4th Estate, **Danish**/Lindhardt & Ringhof, **Italian**/Giulio Einaudi, **Spanish**/Alianza

Froderberg, Susan

**MYSTERIUM**

**A Novel**

Fiction, August 2018 (finished copies available)

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

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

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

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

Praise for MYSTERIUM:

“First there is the superbly drawn cast of complex and compelling characters . . . Then there is the masterfully executed suspense and drama of the climb.  Finally there is the lovely and lyric writing about the mountain herself--as monolith and metaphor.  These three pleasures combine to make

*Mysterium*impossible to put down.” —**Pam Houston,** author of *Contents May Have Shifted*

“*Mysterium* is a probing, ultimately breathtaking, novel. Susan Froderberg’s unforgettable female protagonist, Sara Troy, understands that we only truly live when, at last, we discover something worth dying for.” —**John Kaag**, author of*Hiking with Nietzsche: On Becoming Who You Are*

“*Mysterium* is a beautifully rendered exploration of the essential role that landscape plays in the long and difficult journey from grief to understanding and acceptance. Susan Froderberg’s feeling-driven narrative is filled with both suspense and tenderness. A life-enhancing experience.” —**Jane Urquhart**, author of *The Night Stages*

“An adventure at the top of the world; a narrative of reflection, insight and survival.” —**Paulette Jiles**, author of *News of the World*

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Goldbloom, Goldie

**IN WILLIAMSBURG**

Fiction, September 2019 (manuscript available December 2018)

**IN WILLIAMSBURG** is the story of Surie Eckstein, matriarch of a large family in the Satmar Chassidic community in Williamsburg, Brooklyn. At the age of 57 she discovers that she is pregnant again, with twins, and cannot bring herself to tell her husband and family. The novel follows the course of her pregnancy and sees her wrestle with the life and mistakes she has made even as she begins to turn toward the outside world via her secret visits to the maternity clinic. Told in profound, plainspoken language that cleverly reflects the limited vocabulary of Yiddish, this is a novel about a woman awakening to new things in middle age, about the challenges and failures of parenting, about an insular community and its costs and benefits. It is also an incredibly affecting portrait of a long marriage.

**Goldie Goldbloom**’s debut novel, *The Paperbark Shoe*, won Literary Novel of the Year from the ForeWord Magazine, a Great Lakes College Association New Writers Award, and the Jerusalem Post International Fiction Prize. She has received grants from the NEA, the City of Chicago, and the Elizabeth George Foundation. She was also awarded Hunger Mountain’s National Nonfiction Award and in 2017, Yaddo and Ragdale selected her for artist residencies. Her work has appeared in *Ploughshares, The Kenyon Review, Prairie Schooner, Narrative, Le Monde,* and *Story Quarterly* among others. She has also published a story collection and novel in Australia and been published in *Best Australian Short Stories*. Originally from Perth, Australia, Goldbloom is the mother of eight children and lives in Chicago, where she is a part of the Lubavitch Chassidic community there and works as an LGBTQ activist. She currently teaches fiction writing at Northwestern and the University of Chicago.

**Also forthcoming: MARGUERITE AND ELEANOR, a historical novel based on fact, which imagines the lives of two women in early 20th century New York who taught at Columbia and fell in love, one of whom ended up working on the Manhattan Project.**

Praise for IN WILLIAMSBURG:

“*In Williamsburg* is brilliant and beautiful. This book brings the reader into the heart of a close-knit Jewish family and their joys, loves and sorrows. Goldie Goldbloom shows us the pains of being included and excluded, the delights of tradition and the difficulties of coming to terms with oneself, of truly knowing one’s own deepest mind. This is a marvelous book by a masterful writer.” —**Audrey Niffenegger,** author of *The Time Traveler’s Wife*

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Gornick, Lisa

**THE PEACOCK FEAST**

**A Novel**

Fiction, March 2019 (galleys available)

**Sarah Crichton Books**

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

In 1916, to prevent the people of Oyster Bay, L.I. from reclaiming the beachfront, artist and decorator Louis C. Tiffany dynamited the breakwater in front of his mansion Laurelton Hall. The explosion woke Prudence O’Connor, the young daughter of one of the estate’s battalion of gardeners, and sent her family hastily, mysteriously, to New York City. Ninety-seven years after the explosion, Prudence is widowed and living in an apartment on West End Avenue when she receives an unexpected visit from Grace, her grandniece. Grace arrives with a box of mementoes from her grandfather’s house—objects that for Prudence unravel long-repressed memories, leading her back to the night of the explosion and to a reimagining of the tenor and significance of her life.

**THE PEACOCK FEAST** spans the twentieth century and the country, ricocheting from New York to San Francisco, from the decadent mansions of the Tiffany family to the seamstress hall at Wannamaker’s, and from the consultation room of Anna Freud to Prudence’s apartment on West End Ave. Lisa Gornick, a master at mapping the emotional terrain of her characters, sketches Prudence and Grace with psychological acuity and empathy. Through the relationship that develops between the two women, Gornick reveals the story of a troubled family plagued by judgments of class and anxieties of gender, and along the way depicts relationships at their most tender, vulnerable, and difficult. *The Peacock Feast* is a magnificent family drama, a character study, and a heartrending portrait of the ways our decisions reverberate across time and space.

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

Praise for THE PEACOCK FEAST:

"*The Peacock Feast* is one of those rare books that feels both grand and intimate, bringing the reader deeply into a very vivid past.  Lisa Gornick has written an engrossing and impressive book."  —**Meg Wolitzer**, bestselling author of *The Interestings* and *The Female Persuasion*

"*The Peacock Feast*is a dazzling panorama of a novel—moving from a Tiffany mansion to a gardener’s tenement apartment to a sixties’ commune to a death row unit to an old woman’s beautifully decorated last room. The forces of social history and the forces of personal trauma weave the remarkable plot, and readers will be left applauding." —**Joan Silber**, winner of National Book Critics Circle Award for Fiction 2018 and Pen/Faulkner Award for Fiction 2018  
  
"An explosive moment that shatters generations, a buried trauma, the unspoken weight of history: In this original and beautifully rendered novel, two women, strangers to each other, hold pieces of a puzzle they can only construct together. Weaving fact and fiction to paint the evolution of a family over the sweep of a century, Lisa Gornick plumbs the connections that transform lives in a book that is both gripping and elegantly nuanced." —**Christina Baker Kline**, author of the #1 *New York Times* Best Seller *Orphan Train*

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Griffith, Nicola

**SO LUCKY**

**A Novel**

Fiction, May 2018 (finished copies available)

**FSG Originals**

**SO LUCKY** is the sharp, surprising new novel by Nicola Griffith—the profoundly personal and emphatically political story of a confident woman forced to confront an unnerving new reality when in the space of a single week her wife leaves her and she is diagnosed with multiple sclerosis.  
  
Mara Tagarelli is, professionally, the head of a multimillion-dollar AIDS foundation; personally, she is 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 are turning away—they treat her like a victim. She needs to break that narrative: build her own community, learn new strengths, and fight. But what do you do when you find out that the story you’ve been told, the story you’ve told yourself, is not true? How can you fight if you can’t trust your body? Who can you rely on if those around you don’t have your best interests at heart, and the systems designed to help do more harm than good? Mara makes a decision and acts, but her actions unleash monsters aimed squarely at the heart of her new community.  
  
This is fiction from the front lines, incandescent and urgent, a narrative juggernaut that rips through sentiment to expose the savagery of America’s treatment of the disabled and chronically ill. But **SO LUCKY** also blazes with hope and a ferocious love of self, of the life that becomes possible when we stop believing lies.

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

Praise for SO LUCKY:

"A compact, brutal story of losing power and creating community . . . *So Lucky* is beautifully written, with a flexible, efficient precision that embodies the protagonist's voice and character." —***The New York Times Book Review***  
  
"A short, fast-paced whirlwind of a novel . . . Spine-tingling and in places downright terrifying" —***The Independent*** (UK)  
  
"A narrative that at once informs, confronts, puzzles and engages. I have little doubt that readers who take it up will be rewarded." —***Lambda Literary***  
  
"This book is a body-slam of empowerment, a roar of frustration so sustained and compelling that it cannot be ignored... a tough, accomplished novel, a book that readers didn’t know they needed." —***The Arts Fuse***  
  
"A fresh and powerful novel and antidote to the sense of victimhood." —***Booklist***

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

British rights: Handheld Press

**Translation rights: FSG**

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

Jackson, Jeff

**DESTROY ALL MONSTERS**

**A Novel**

**Side A: My Dark Ages**

**Side B: Kill City**

Fiction, October 2018 (finished copies available)

**FSG Originals**

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

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

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

Praise for DESTROY ALL MONSTERS:

“[Jeff] builds an anxious, deeply felt narrative probing a nationwide epidemic of murders of musicians. . . .Infected with this eerie conceit, and expressed through gritty, sharp prose, the novel provides both deep character exploration and a nuanced commentary on music, creativity, and violence.” —***Publishers Weekly*** (starred review)

“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**, author of *Zero K* and *Point Omega*

"Delightful in its use of playful forms—including, appropriately, an A and B side—this taut, atmospheric rock-and-roll thriller touches a raw nerve with its subject matter, an epidemic of mass shootings. Add the artist’s struggle for authentic power and the carrot of fame—*Destroy All Monsters* is rock enough for anyone." —**Janet Fitch**, author of *The Revolution of Marina M.*and *Paint it Black*

“*Destroy All Monsters*is an inventive and powerful book, one of the best (if not *the* best) rock ’n roll novels I have ever read.” —**David Gutowski**, *Largehearted Boy*   
  
“Jeff Jackson is a fresh and startling voice in contemporary fiction—a hallucinatory realist whose prose has the scary energy of rock and roll, and who writes with the assurance of a born storyteller.” **—David Gates**

“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**​

**All rights: FSG**

Lin, Chia-Chia

**THE UNPASSING**

**A Novel**

Fiction, March 2019 (manuscript available)

A lyrical and forceful debut novel, **THE UNPASSING** follows a Taiwanese immigrant family living in Alaska in the 1980s, and the struggles they face as they attempt to find a semblance of home. The father, hard-working but beaten down, works as a plumber and repairman, while the mother, a loving, strong-willed, and unpredictably emotional matriarch, holds the house together. When 11-year-old Gavin contracts meningitis at school, he falls into a deep, nearly-fatal sickness. He wakes up a week later to learn that his little sister Ruby was infected, too. She did not survive.

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

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

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

**All rights: FSG**

Lombardo, A.G.

**GRAFFITI PALACE**

**A Novel**

Fiction, March 2018 (finished copies available)

**MCD/FSG**

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

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

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

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

Praise for GRAFFITI PALACE:

“*Graffiti Palace*itself is a performative resistance to authority, channeling the multiple contrasting voices and stories of Los Angeles into a mural exploding with color and contradictions.” —***Los Angeles Review of Books***

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

British rights: Serpent’s Tail

**Translation rights: FSG**

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

Martin, Andrew

**EARLY WORK**

**A Novel**

Fiction, July 2018 (finished copies available)

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.

Praise for EARLY WORK:

"Marvelous . . . Read [*Early Work*] on a beach for the refreshment of a classic boy-meets-girl plot, or turn the pages more slowly to soak in some truly salty koans and morally insolvent characters . . .   It’s an accomplished and delightful book, but there’s no hashtag for that." —Molly Young*,* ***The New York Times Book Review* (Editor’s Choice)**

"A well-written . . . amusing debut about what it takes to succeed or fail in love or art." **—*Kirkus Reviews***"That moment in early adulthood when life seems full of possibilities but is also incredibly scary forms the sweet spot of [Andrew] Martin’s astute debut ... A smart and beautifully observed story about fallible people."**—*Publishers Weekly***

“The people in Andrew Martin’s *Early Work* have it all—youth, intelligence, ready wit, readier irony, terminally knowing tastes in books and music, affordable rents, abundant abusable substances, prolific sexual lives, even endearing dogs—and it’s perversely exhilarating to watch them, despite their fits of goodheartedness, turn a bucolic bohemia into a hipster hellscape. This is one smart, funny, scary novel.” —**David Gates,** author of *Jernigan*and *The Wonders of the Invisible World*

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

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

**All rights: FSG**

Maughan, Tim

**INFINITE DETAIL**

**A Novel**

Fiction, March 2019 (manuscript available)

**MCD/FSG**

**INFINITE DETAIL** by Tim Maughan is the story of what happens if someone turns off the internet.

Like Jeff VanderMeer's work, it's at the nexus of literary and genre writing; like William Gibson's novels, it feels both "right now" (or "just next") but also lasting and moving, insightful not just to the cultural moment but to who we are.

As the title suggests, the novel and its world is built from many tiny details, scenarios and observations that aren't quite our world—but feel like they're on the knife-edge of reality. Told in alternating "Before" and "After" sections, it paints a timely and uncanny portrait of a world in the wake of fake news, diminished privacy, and a total shutdown of the Internet.

BEFORE: In Bristol’s (UK) center lies the Croft, a digital no-man’s-land cut off from the surveillance, Big Data dependence, and corporate-sponsored, globally hegemonic aspirations that have overrun the rest of the world. Ten years in, it’s become a center of creative counterculture. But it’s fraying at the edges, radicalizing from inside. How will it fare when its chief architect, Rushdi Mannan, takes off to meet his boyfriend in New York City—now the apotheosis of the new techno-utopian global metropolis?

AFTER: An act of anonymous cyberterrorism has permanently switched off the Internet. Global trade, travel, and communication have collapsed. The luxuries that characterized modern life are scarce. In the Croft, Mary—who has visions of people presumed dead—is sought out by grieving families seeking connections to lost ones. But does Mary have a gift or is she just hustling to stay alive? Like Grids, who runs the Croft’s black market like personal turf. Or like Tyrone, who hoards music (culled from cassettes, the only medium to survive the crash) and tattered sneakers like treasure.

The world of **INFINITE DETAIL** is a small step shy of our own: utterly dependent on technology, constantly brokering autonomy and privacy for comfort and convenience. With this engrossing debut, Tim Maughan makes the hitherto-unimaginable come true: the End of the Internet, the End of the World as We Know It.

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

Praise for INFINITE DETAIL:

"Tim Maughan brings his informed knowledge of why the contemporary (and soon-to-be contemporary) world works as it does, along with his deep awareness of how subcultures—be they industrial or musical—operate, to his debut novel *Infinite Detail*, resulting in a powerful narrative featuring memorable characters hardened but never crushed by the challenges in their lives, told in crystal-sharp writing that leaves you wanting more, lots more." —**Jack Womack,** author of *Random Acts of Senseless Violence*

**All rights: FSG**

Rights sold: **Bulgarian**/IBIS Publishing House, **Polish**/MAG Jacek Rodek

Meijer, Maryse

**RAG**

**Stories**

Fiction, April 2019 (manuscript available)

**FSG Originals**

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

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

Praise for *Heartbreaker*:

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

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

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

**All rights: FSG**

Pineda, Jon

**LET’S NO ONE GET HURT**

**A Novel**

Fiction, March 2018 (finished copies available)

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

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

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

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

Praise for LET’S NO ONE GET HURT:

“*Let’s No One Get Hurt* is the evocative story of a free-spirited girl trying to find herself amid memories of her long-gone mother. The story is beautifully and even poetically told in Pearl’s first-person voice . . . The fully developed characters are as memorable as the lovely, sometimes melancholy story they people. A classic coming-of-age novel that lingers with the reader long after the last page.” —***Booklist*** (**starred review**)  
  
"[A] lyrical and powerful novel. It's a well written book that manages to be both honest and poetic at the same time… *Let's No One Get Hurt* is an excellent coming-of-age novel that explores how we deal, or don't deal, with loss and abandonment, and how we can create new versions of ourselves when we're forced to." —Michael Schaub, **NPR.org**

"*Let's No One Get Hurt* is a modern coming-of-age story centered on the American South, and there's no doubt that it's destined to be on reading lists for years to come." —Chelsea Adelaine Hassler, ***PopSugar***

“Jon Pineda writes achingly beautifully, with such crystalline precision and intensity that I would follow him into any story he chooses to tell. Pearl is a character who is so real, so vulnerable and so earnest that she walked off the page and straight into my heart.” —**Lauren Groff,** author of *Fates and Furies*  
“An inventive and powerful coming of age story about the search for community and all the ways our ties to one another come undone. Jon Pineda has a poet’s eye for the details of this vivid, haunting landscape, and he brings it blazingly to life.” —**Jenny Offill**, author of *Dept. of Speculation*

**All rights: FSG**

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

Rich, Nathaniel

**KING ZENO**

**A Novel**

Fiction, January 2018 (finished copies available)

**MCD/FSG**

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

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

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

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

Praise for KING ZENO:

“The novel, like a city, somehow coheres, as Rich never loses control of the riotous raw material . . . Rich is a gifted portraitist of his three main characters . . . This is a novel with a high body count, but it has far too much energy ever to feel morbid.” —Chris Bachelder, ***The New York Times Book Review***  
  
“A groaning board of tasty literary treats . . . *King Zeno*offers a gritty, panoramic portrait of the Big Easy . . . Full of sharply rendered characters, gallows humor and finely observed descriptions.” —John Michaud, ***The Washington Post***  
  
“Sprawling, yet speedy . . . A rich, contemporary canonization of the Crescent City at the turn of the century.”

—***Vanity Fair***  
“*King Zeno* is a great detective novel, a fitting tribute to the Crescent City.” —Jeffery Gleaves, ***The Paris Review* (**Staff Pick)  
  
“Action packed . . . Rich has a feel for New Orleans life.” —Dan Cryer, ***San Francisco Chronicle***  
  
“Wildly imaginative . . . Stealing the show . . . is the Big Easy, with its distinctive mix of music, race, and history, at a moment when the Spanish Flu and a series of ax murders terrified residents. With an artful blend of humor suspense, and noir, Rich folds facts into a work of fiction that evokes the historical novels of E. L. Doctorow.” —***The National Book Review*** (Hot Book of the Week)  
  
“[*King Zeno*] excels at immersing the reader in the narrative.” —***Publishers Weekly***

British rights: Picador UK

**Translation rights: FSG**

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

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

Smith, Dominic

**THE ELECTRIC HOTEL**

**A Novel**

Fiction, June 2019 (manuscript available)

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

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

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

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

“An elegant page-turner that carries its erudition effortlessly on an energetic plot . . . [Smith’s] 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: Allen & Unwin

ANZ: Allen & Unwin

**Translation rights: FSG**

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

Tilghman, Christopher

**THOMAS AND BEAL IN THE MIDI**

**A Novel**

Fiction, April 2019 (manuscript available)

Twenty-three years after the publication of his acclaimed novel *Mason’s Retreat* and six years after *The Right-Hand Shore*, Christopher Tilghman returns to the saga of the Mason family in **THOMAS AND BEAL IN THE MIDI**.

Thomas Mason and his wife, Beal, have run away to France, escaping the disapproval of both their families. The drama in this richly textured novel proceeds in two settings: first in Paris, and then in the Languedoc, where Thomas and Beal begin a new life as winemakers. Beal, indelible, beautiful, and poised, enchants everyone she meets in this strange new land, including a gaggle of artists in the Latin Quarter when they first arrive in Paris. Later, when they’ve moved to the beautiful and rugged Languedoc, she is torn between the freedoms she experienced in Paris and the return to the farm life she thought she had left behind in America. A moving and delicate portrait of a highly unusual marriage, **THOMAS AND BEAL IN THE MIDI** is a radiant work of deep insight and peerless imagination about the central dilemma of American history—the legacy of slavery and the Civil War—that explores the many ways that the past has an enduring hold over the present.

**Christopher Tilghman** is the author of two short-story collections, *In a Father’s Place* and *The Way People Run*, and three previous novels, *The Right-Hand Shore, Mason’s Retreat,* and *Roads of the Heart*. He lives in Charlottesville, Virginia.

Praise for *The Right-Hand Shore:*

“[A] dark, magisterial creation of a writer with an uncanny feel for the intersections of place and character in American history.” —Fernanda Eberstadt, ***The New York Times Book Review***

“A hugely enjoyable saga, elegantly told.” —David Evans*,* ***Financial Times***

“Tilghman maneuvers through the misery of three generations, following each elegant plot turn inevitably back to its source: this living, breathing land on the shores of the Chesapeake Bay.” —***Publishers Weekly***(starred review)

“A rare achievement. Christopher Tilghman's vision of the American past--and particularly of individuals caught in the tidal sweep of history--is dazzling in its precision and clarity.” —**Charles Frazier***,* winner of the National Book Award for *Cold Mountain*  
  
“[Tilghman] writes so beautifully . . . His long paragraphs and the susurrus of Maryland landscape--‘water grasses with tufts of white blossoms, wild privet, and scraggly water elm'--weave an intoxicating spell. The novel's characters are utterly engrossing. All possess that American familial yen for somehow correcting the mistakes of their own upbringing--of doing better. Yet they are caught in a system designed for stasis. This contradiction creates terrible predicaments that seem designed to bear the maximum amount of pressure on the awful compromises Tilghman's characters must make.” —John Freeman*,* ***The Boston Globe***

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van den Berg, Laura

**THE THIRD HOTEL**

**A Novel**

Fiction, August 2018 (finished copies available)

*American Short Fiction*’s Literary Star Award winner

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, to which her horror-loving film-professor husband, Richard, had purchased tickets. 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 propulsive, brilliantly shape-shifting novel from an inventive author at the height of her narrative powers.

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

**Also forthcoming in June 2019: AFTERMATH: a collection of stories!**

Praise for THE THIRD HOTEL:

"Always vivid . . . There's no denying [van den Berg's] skill at rendering [her] material; her sentences, at their best, are extraordinarily lucid, lodging places and people indelibly in memory . . . Read [*The Third Hotel*] as the inscrutable future cult classic it probably is, and let yourself be carried along by its twisting, unsettling currents." —J. Robert Lennon, ***The New York Times Book Review***  
  
"Wonderful, lucid, mysterious." —James Wood, ***Conde Nast Traveler***  
"Beautiful and unsettling . . . Julio Cortázar could see himself walking the partially erased and re-inscribed streets of van den Berg’s imagination, but in the end those streets are, without a doubt, van den Berg’s own." —Christian Kiefer, ***The Paris Review* (Staff Pick**)  
  
"A twisty exploration of grief and perception as well as the ways in which we contribute to our own undoing." —Julia Pierpont, ***O, the Oprah Magazine***  
"Mysterious and engrossing . . . Toying with horror tropes and conventions, and displaying shades of authors such as Julio Cortázar, van den Berg turns Clare’s journey into a dreamlike exploration of grief. This is a potent novel about life, death, and the afterlife." —***Publishers Weekly***

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Rights sold: **German**/Penguin

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

Wolff, Jake

**THE HISTORY OF LIVING FOREVER**

**A Novel**

Fiction, June 2019 (manuscript available)

An ambitious, imaginative, big-hearted novel of adventure, love and loss, self-discovery, and science. Conrad Aybinder is a boy with a secret. A sixteen-year-old chemistry genius, he has spent the summer on an independent study project with his favorite teacher, Sammy Tampari. Sammy is also Conrad’s first love. But the first day of senior year, the students are informed that Mr. Tampari is dead. Rumor suggests an overdose. How can it be? Drugs are for unhappy people, Conrad is sure, not for people who have fallen in love.

Soon, though, it is clear that Sammy had a hidden life, evidenced by the journals he left for Conrad to discover after his death. The journals detail twenty years of research aimed at creating recipes for something called The Elixir of Life. Sammy has left Conrad a mystery and a scientific puzzle, but also, it seems, the chance to cure his own father from a terminal illness. Conrad must race against time and other interested parties to uncover the missing piece of the recipe. What will he do to solve the formula?

Spanning centuries of scientific and alchemical inquiry, ranging from New York to Romania to Easter Island, featuring drug kingpins, Big Pharma flunkies, centenarians, and a group of ambitious coin collectors, **THE HISTORY OF LIVING FOREVER** is equal parts thrilling adventure, meditation on mortality, thoughtful investigation of mental illness, and reminder to be on the lookout for magic in science and life.

**Jake Wolff** received an MFA in fiction from the University of Wisconsin-Madison and a PhD in creative writing from Florida State University. His stories and essays have appeared in journals such as Tin House, One Story, and American Short Fiction. He lives in Orlando, Florida, where he is an Assistant Professor of English at the University of Central Florida.

Praise forTHE HISTORY OF LIVING FOREVER:

“Full of compassion and creativity, humor and suspense, *The History of Living Forever*follows a vivid cast of characters as they search for the elixir of life—and the secrets they’ve hidden from one another. Jake Wolff’s voice rings with authenticity and wisdom as he reveals that the mystery of human being has as much to do with relationships as it does with mortality. As the novel careens across countries and through centuries, building toward a climax that Wolff pulls off with astonishing panache, *The History of Living Forever* asks how far we’ll go for the ones we love."—**Chloe Benjamin**, author of *The Immortalists*

“*The History of Living Forever*, Jake Wolff’s dazzling debut novel about a young man’s quest to discover a life-extending elixir, is a coming-of-age story but also an edge-of-your-seat thriller; a tender love story but also a rollicking buddy adventure; a celebration of the intellect but also a tribute to the human heart. An inventive work of the imagination that spans generations and continents, and is enhanced by its Anthony Doerr–like reverence for science and history, *The History of Living Forever* seamlessly weaves together complex plots, historical interludes, compelling characters, delicious digressions, facts and fictions, and time itself.” —**Judith Claire Mitchell**, author of *A Reunion of Ghosts*

“Like shock therapy, like either the origin or demise of a living thing, love (both romantic and familial) can be explained (to an inadequate and woefully disappointing degree) by chemistry. But how we become, say, a couple, a family, or ourselves? Nobody really knows—but this novel slyly demonstrates its alchemy. . . . Whip-smart, heartbreaking, engrossing, often funny, and truly original, Jake Wolff’s *The History of Living Forever* is one of the finest debut novels I’ve ever read.” —**Mark Winegardner**, author of *Crooked River Burning* and *The Godfather Returns*

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**NONFICTION**

**Farrar, Straus and Giroux**

**FSG Originals**

**Hill and Wang**

**North Point Press**

**MCD/FSG**

**Sarah Crichton Books**

**Scientific American**

Brown, Barrett

**MY GLORIOUS DEFEATS**

Nonfiction, May 2019 (manuscript available December 2018)

**MCD/FSG**

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

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

**All rights: FSG**

Collins, Michael

**CARRYING THE FIRE:**

**An Astronaut’s Journeys: 50th Anniversary Edition**

Nonfiction, June 2019 (manuscript available)

The years that have passed since Neil Armstrong, Buzz Aldrin, and Michael Collins piloted the Apollo 11 spacecraft to the moon in July 1969 have done nothing to alter the fundamental wonder of the event: man reaching the moon remains one of the great events—technical and spiritual—of our lifetime.  
  
In this remarkable book, Michael Collins conveys, in a very personal way, the drama, beauty, and humor of that adventure. He also traces his development from his first flight experiences in the air force, through his days as a test pilot, to his Apollo 11 space walk, presenting an evocative picture of the joys of flight as well as a new perspective on time, light, and movement from someone who has seen the fragile Earth from the other side of the moon.

**Michael Collins** flew in both the Gemini 10 and Apollo 11 space missions in the 1960s. He currently lives in South Florida.

Praise for CARRYING THE FIRE:

“Collins tells what his space journeys meant to him as a human being [and] discusses the role of man amid the multitudinous mechanical marvels . . . Profoundly affecting.” —***The New Yorker***  
  
“Michael Collins can write . . . No other person who has flown in space has captured the experience so vividly.” —Henry S.F. Cooper, Jr., ***The New York Times Book Review***

British rights: Pan Macmillan UK

**Translation rights: FSG**

Translation rights sold: **Korean**/April Books

Coulter, Kristi

**NOTHING GOOD CAN COME FROM THIS**

**Essays**

Nonfiction, August 2018 (finished copies 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 NOTHING GOOD CAN COME FROM THIS:

“Kristi Coulter charts the raw, unvarnished, and quietly riveting terrain of new sobriety with wit and warmth. *Nothing Good Can Come From This* is a book about generative discomfort, surprising sources of beauty, and the odd, often hilarious, business of being human.” —**Leslie Jamison**, author of *The Empathy Exams* and *The Recovering*

“What’s the opposite of disappointment? Oh right, pure joy. That’s what I felt reading *Nothing Good Can Come from This*.” —**Claire Dederer**, author of *Love and Trouble*“Perfectly observant down to the smallest details, this account of drinking, sobriety, and starting (and then restarting) a manageable life is one of those books that is deeply serious, witty, and wonderfully compelling. The miracle of Kristi Coulter’s narrative is that it looks back at the reader and asks, ‘And how do *you*live?’ *Nothing Good Can Come from This* seems to speak for a whole generation, and it does so with great charm and brilliance.” **—Charles Baxter**, author of *The Feast of Love*“"Deeply human. Taken together, the collection is about more than sobriety. It’s a celebration of the quotidian, a love letter to the breathtaking beauty of the mundane." —Rachel Sugar, ***Minneapolis Star Tribune***  
“At turns heartrending and hilarious, Coulter is wonderfully conversational and never preachy as she tells her story of sobriety." —***Booklist***

“Brave, whip-smart, and laugh-out-loud funny. Kristi Coulter does not pull any punches tackling the taboos in so many women’s lives: addiction, sex, money, privilege, ambition, adultery, and power. In these essays, she bares her own soul to a greater end, writing with unflinching honesty and unexpected poetry. Although this is framed as a book about drinking, it’s ultimately about so much more: the insidious reasons why so many of us might polish off an entire bottle of Chardonnay in the first place—and how we might better serve ourselves in the end. Coulter herself is addictive to read. She’s a fresh, uncensored voice, offering up more than a drop of insight and hope.”   
—*New York Times*–bestselling author **Susan Jane Gilman**

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Fetter-Vorm, Jonathan, with a foreword by Michael Collins

**MOONBOUND**

**A Graphic History of Apollo 11**

Nonfiction, May 2019 (manuscript available December 2018)

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

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

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

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

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

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

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

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Rights sold: **German**/Goldmann

Fitzharris, Lindsey

**THE BUTCHERING ART**

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

Nonfiction, October 2017 (finished copies available)

**Scientific American**

**A Der Spiegel Bestseller, Germany - An ALA Notable Book of 2018**

**A NPR Best Book of 2017 - A Publishers Weekly Picks Book of the Week**

**Shortlisted for 2018 Wellcome Book Prize - PEN America Literary Science Award Winner**

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 @DrLindseyFitz, and find her on Instagram @drlindseyfitzharris.

Praise for THE BUTCHERING ART:

"Vivid, gory." —**Agatha French, *Los Angeles Times***  
“[A] vivid picture. . . Some of it reads as the brutal relic of a vanished past; some of it reads as a brutal relic of the present.”**—Genevieve Valentine, *NPR***  
  
"Pulsating, technicoloured . . . [Fitzharris] has an eye for morbid detail, visceral imagery and comic potential." —**Wendy Moore, *The Guardian***

“Atmospheric . . . The story it tells is one of abiding fascination.” —Jennifer Senior**, *The New York Times***

**Forthcoming in September 2020: Lindsey Fitzharris’s new book on the birth of birth of plastic surgery, as told through the lens of the pioneer Harold Gillies.**

British rights: Penguin Press

**Translation rights: FSG**

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

Godfrey-Smith, Peter

**OTHER MINDS**

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

Nonfiction, December 2016 (finished copies available)

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

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

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

Praise for OTHER MINDS:

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

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

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

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

—Irene Wanner, ***Seattle Times***

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

British rights: William Collins (Harper UK)

**Translation rights: FSG**

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

Gottlieb, Robert

**NEAR-DEATH EXPERIENCES**

**And Others**

Nonfiction, June 2018 (finished copies available)

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

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

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

Praise for *Avid Reader*:

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

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

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

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

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

Griswold, Eliza

**AMITY AND PROSPERITY**

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

Nonfiction, June 2018 (finished copies available)

In **AMITY AND PROSPERITY**, prizewinning poet and journalist Eliza Griswold exposes the tattered edges of 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 AMITY AND PROSPERITY:

"Powerful and deeply humane" **—*The National Book Review***  
  
"What Griswold depicts is a community, like the earth, cracked open. . . . Parts of *Amity and Prosperity* read as intimately as a novel, though its insidious, slow-motion ordeal is all too real." —Jennifer Szalai**, *The New York Times***  
  
"Griswold creates a complex, elegantly written portrait of Stacey [Haney] and a community ambivalent about the industry they hope can bring prosperity." **—*BBC***  
"Griswold offers a compelling portrayal of Stacey Haney and her fight . . . Memorable . . An important addition to the emerging genre of works about fracking and its environmental and human costs. This will find large audiences among concerned citizens and warrants the attention of public officials as well as fans of J.D. Vance's *Hillbilly Elegy.*" **—*Library Journal* (Starred Review)**  
"Griswold’s empathetic yet analytical account of Haney’s indefatigable role as advocate for justice is a thorough and thoroughly blood-pressure-raising account of the greed and fraud embedded in the environmentally ruinous natural-gas industry. As honest and unvarnished an account of the human cost of corporate corruption as one will find." **—*Booklist*(Starred Review)**  
  
"With empathy and diligence, Griswold brings attention to the emotional and financial tolls Haney and her family endured in this revealing portrait of rural America in dire straits." **—*Publisher's Weekly***

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

Hardwick, Elizabeth and Lowell, Robert

**THE DOLPHIN LETTERS**

Nonfiction, August 2019 (manuscript available November 2018)

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

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

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

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

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

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

**Also forthcoming in April 2019: a new double edition of Lowell’s Pulitzer-Prize winning poetry collection, *THE DOLPHIN,* including Lowell’s original draft as well as the canonical version**

**All Rights: FSG**

Rights sold, Lowell’s *Selected Poems*: **British/**Faber, **Chinese (simplified)/**Shanghai Insight Media, **Italian**/Guanda, **Japanese**/Kokubun Sha, **Spanish**/Visor Libros

Rights sold, Lowell’s *Collected Prose*: **British**/Faber, **Chinese (simplified)/**Guangxi People’s Publishing, **German**/Akzente

Holt, Jim

**WHEN EINSTEIN WALKED WITH GÖDEL**

**Excursions to the Edge of Thought**

Nonfiction, May 2018 (finished copies 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 GÖDEL**.

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.

**Also forthcoming in November 2020: LIVING (THEORY AND PRACTICE).**

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)**

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

All other foreign languages: Chris Calhoun Agency

Rights sold: **Chinese (simplified)**/Thinkingdom, **German**/Rowohlt Verlag, **Korean**

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

Hyde, Lewis

**A PRIMER FOR FORGETTING**

Nonfiction, June 2019 (manuscript available)

We live in a culture that prizes memory—how much we can store, the quality of what’s preserved, how we might better document and retain the moments of our life while fighting off the nightmare of losing all that we have experienced. But what if forgetfulness were seen not as something to fear—be it in the form of illness or simple absentmindedness—but rather as a blessing, a balm, a path to peace and forgiveness?

**A PRIMER FOR FORGETTING** is a remarkable experiment in scholarship, autobiography, and social criticism by the author of the classics *The Gift* and *Trickster Makes the World*. It forges a new “history of forgetfulness” by assembling fragments of art and writing from the ancient world to the modern, weighing the potential boons forgetfulness might offer the present moment as a philosophical and political force. It also turns inward, using Hyde’s own life and memory as a canvas upon which to extoll the virtues of a concept too long taken as an evil.

Drawing material from Hesiod to Borges to Elizabeth Bishop to Archbishop Desmond Tutu, from myths and legends to very real and recent traumas both personal and historical, **A PRIMER FOR FORGETTING** is a unique and remarkable synthesis that only Lewis Hyde could have produced.

**Lewis Hyde** is the author of *Common as Air,* *Trickster Makes This World: Mischief, Myth, and Art, The Gift: Creativity* and the *Artist in the Modern World*, as well as a book of poems, *This Error Is the Sign of Love.*

Praise for Lewis Hyde:

“Hyde is one of our true superstars of nonfiction.” **—David Foster Wallace**

“Epiphany, in sculpted prose.” —**Jonathan Lethem**

“Brilliant . . . By the time [Hyde] is done he has folded language culture, and the very habit of being human

into his ken.” —**The New Yorker**

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Hundreds, Bobby

**THIS IS NOT A T-SHIRT**

Nonfiction, June 2019 (manuscript available)

**MCD/FSG**

Streetwear exists in that rarefied space where genuine “cool” coexists with big business; where a star designer might work at the same time with Nike, a tattoo artist, Louis Vuitton, and a skateboard company. It’s  
the ubiquitous style of dress comprising hoodies, sneakers, and T-shirts worn by everyone from rappers to models to book editors. In the beginning, a few brands defined this style; fewer still survived as streetwear went mainstream. They are the OGs, the “heritage brands.” The Hundreds is one of those companies, and  
Bobby Hundreds is at the center of it all.  
  
Bobby Kim, a.k.a. Bobby Hundreds, is the cofounder of The Hundreds, one of the first streetwear brands to go global. The creative force behind the brand, he has emerged as one of streetwear’s most prominent faces and voices. But growing up as one of the only Asian American kids in a mostly White and Latino community, a year ahead of his peers, with artistic aspirations, he reminds us that The Hundreds was started by outsiders and that that is truly the story of streetwear culture.  
  
In This Is Not a T-Shirt, Hundreds cements his spot as a champion of an industry he helped create, celebrating the inspirations that birthed The Hundreds—from his Southern Caliornia, punk-DIY-tinged youth to the brand’s explosive success. His story is both inspiring memoir and business book—an expert assessment of the history and future of streetwear and the tale of his commitment to a creative vision and to building real community.

**Bobby Hundreds** is the cofounder of the California culture-inspired streetwear brand The Hundreds. The brand encompasses a flagship shop in Los Angeles and stores in San Francisco, New York City, and Santa Monica. He attended the University of California, San Diego where he studied media and communication, theater, and psychology, and he also has a degree from Loyola Law School. *This Is Not a T-Shirt*is his first book.

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Jameson, A.D.,

**I FIND YOUR LACK OF FAITH DISTURBING**

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

Nonfiction, May 2018 (finished copies available)

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

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

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

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

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

Praise for I FIND YOUR LACK OF FAITH DISTURBING:

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

*“*A thoroughly engaging and enjoyable look at the evolution of geek culture over the past four decades.” —Kristine Huntley*,* ***Booklist***

“As a huge Star Wars fan and all-around nerd, I knew I had to have this as soon as I read about it. Being a nerd/geek wasn’t always cool, and this is a funny, well-researched memoir/case study of geekdom. I’m loving every page and trying not to read it too fast, because I want to savor it.” —Jaime Herndon,***Bookriot***

“[*I Find Your Lack of Faith Disturbing*] explores a broad range of geekish enthusiasms, from comic books to the inescapable comic book movie adaptations to SFF movies of all types, and it’s all deeply refreshing for two main reasons: Jameson always respects the intelligence of his readers, and he always keeps the geekdom phenomenon firmly in its broader social context.” —Steve Donoghue,***Open Letters Review***

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Kaag, John

**HIKING WITH NIETZSCHE**

**On Becoming Who You Are**

Nonfiction, September 2018 (finished copies available)

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

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

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

Praise for HIKING WITH NIETZSCHE:

"Meditative . . . thought provoking . . . Kaag has crafted a stirring account of a personal encounter with a great mind." —***Publishers Weekly***  
"Kaag succeeds . . .  through his courage to approach Nietzsche, and philosophy in general, from a personal—and not just intellectual—perspective . . . A meditative work full of self-understanding that will resonate with anyone who has ever been drawn toward the void." —***Kirkus***  
 *"*Fusing intense emotion with unflinching analysis, Kaag invites readers to make philosophy a life-elevating adventure." —***Booklist***

British rights: Granta

**Translation rights: FSG**

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

Kweli, Talib

**VIBRATE HIGHER**

**A Memoir**

Nonfiction, April 2019 (manuscript available)

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

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

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

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

Praise for Talib Kweli:

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

**All rights: FSG**

MacGillis, Alec

**FULFILLMENT**

**Winning and Losing in One-Click America**

Nonfiction, September 2020 (proposal available)

The first book by prizewinning *ProPublica* journalist Alec MacGillis, **FULFILLMENT**will be a deeply reported investigation—at times participatory—into Amazon's increasingly outsize role in America's stratified socioeconomic landscape. With both big-picture scope and granular detail, MacGillis seamlessly moves between the coastal elite's halls of power and the most disenfranchised sections of America to illuminate how Amazon is inexorably building up its political, cultural, and economic sway. And he will cast harsh light on Amazon's role in the desperately strapped lives of those working under difficult, often dangerous conditions in the fulfillment warehouses and sub-industries that have sprung up in its wake.

What does that newly delivered box of diapers on your doorstep have to do with the opioid crisis in Ohio? What does Jeff Bezos’s purchase of the *Washington Post*have to do with the abandoned and decaying malls scattered throughout the industrial Midwest? And what does one woman’s quiet, violent death in a warehouse in Pennsylvania have to do with Donald Trump’s dumbfounding victory in the 2016 presidential election? These seemingly disparate elements are connected by a single company that in the past twenty years has left almost no facet of modern life untouched. That company is Amazon, and, as MacGillis argues, it’s Amazon that we must scrutinize to understand America’s unprecedented levels of economic concentration and regional inequality—that is, the widening gaps between the country’s “winner” cities and those that have been left behind. How has so much of the US’s economy, politics, and culture become woven together with a single entity? And what will America--and the rest of the world’s--fate look like as it becomes ever more tightly entwined with the Everything Store?

**FULFILLMENT** has the reportorial brilliance and broad sweep of George Packer's *The Unwinding,* and unnerving resonance at a time when Amazon is wielding ever more troubling amounts of power worldwide.

**Alec MacGillis** has previously worked for the *New Republic*, the *Washington Post*, and the *Baltimore Sun*, and his writing has been awarded the 2016 Robin Toner Prize for Excellence in Political Reporting, the 2017 Polk Award for National Reporting, the 2017 Elijah Parish Lovejoy Journalism Award, and several other honors.

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**Rights sold: Chinese (Simplified)**/Thinkingdom, **French**/Editions du Sous-Sol, **German**/Fischer

Malcolm, Janet

**NOBODY’S LOOKING AT YOU**

**Essays**

Nonfiction, February 2019 (galleys available)

Janet Malcolm’s previous collection, *Forty-One False Starts: Essays on Artists and Writers*, was “unmistakably the work of a master” (*The New York Times Book Review*). Like *Forty-One False Starts*, **NOBODY’S LOOKING AT YOU** brings together previously uncompiled pieces, mainly from *The New Yorke*r and *The New York Review of Books*.

The title piece of this wonderfully eclectic collection is a profile of the fashion designer Eileen Fisher, whose mother often said to her, “Nobody’s looking at you.” But in every piece in this volume, Malcolm looks closely and with impunity at a broad range of subjects, from Donald Trump’s TV nemesis Rachel Maddow, to the stiletto-heel-wearing pianist Yuju Wang, to “the big-league game” of Supreme Court confirmation hearings. In an essay called “Socks,” the Pevears are seen as the “sort of asteroid [that] has hit the safe world of Russian Literature in English translation,” and in “Dreams and Anna Karenina,” the focus is Tolstoy, “one of literature’s greatest masters of manipulative techniques.” **NOBODY’S LOOKING AT YOU** concludes with “Pandora’s Click,” a brief, cautionary piece about e-mail etiquette that was written in the early two thousands, and that reverberates—albeit painfully—to this day.

**Janet Malcolm** is the author of many books, including *In the Freud Archives; The Journalist and the Murderer; Two Lives: Alice and Gertrud*e, which won the 2008 PEN/Jacqueline Bograd Weld Award for Biography; and *Forty-One False Starts*, which was a finalist for the 2013 National Book Critics Circle Award for Criticism. She is a frequent contributor to *The New Yorker* and *The New York Review of Books*. In 2017, Malcolm received the Gold Medal for Belles Lettres and Criticism from the American Academy of Arts and Letters.

Praise for Janet Malcolm:

“No living writer has narrated the drama of turning the messy and meaningless world into words as brilliantly, precisely, and analytically as Janet Malcolm . . . Her influence is so vast that much of the writing world has begun to think in the charged, analytic terms of a Janet Malcolm passage.” —**The Paris Review**

Praise for *Forty-One False Starts:*

“*Forty-One False Starts* [is] a powerfully distinctive and very entertaining literary experience . . . What the reader remembers is Janet Malcolm: her cool intelligence, her psychoanalytic knack for noticing and her talent for withdrawing in order to let her subjects hang themselves with their own words . . . These short pieces [are] unmistakably the work of a master.” —Adam Kirsch, ***The New York Times***

“*Forty-One False Starts* is a remarkable and, in its strange way, gripping piece of work. It achieves the rare feat of communicating something valuable about the largely ineffable ‘creative process.’” —Zoë Heller, ***The New York Review of Books***

British: Text Publishing

**Translation rights: FSG**

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.

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

McPhee, John

**THE PATCH**

**Essays**

Nonfiction, November 2018 (finished copies available)

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

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

British rights**:** Text Publishing

**Translation rights: FSG**

Praise for THE PATCH:

 “[McPhee] provides a bountiful cornucopia of insightful essays that display the wide range of his interests and tastes . . . McPhee delights in cracking open subjects, both ordinary and esoteric, and making them accessible to the layperson in works that testify to his virtuosity as one of the greatest living American essayists.”

**—*Publishers Weekly***(starred review)

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

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

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

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

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

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

*Silk Parachute* (2011)

*Uncommon Carriers* (2007)

*The Founding Fish* (2003)

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

I*rons in the Fire* (1998)

*The Ransom of Russian Art* (1998)

*The Second John McPhee Reader* (1996)

*Assembling California* (1994)

*Giving Good Weight* (1994)

*La Place de la Concorde Suisse* (1994)

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

*The Crofter and the Laird* (1992)

*The Deltoid Pumpkin Seed*(1992)

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

*Coming into the Country* (1991)

*Looking for a Ship* (1991)

*The Control of Nature* (1990)

*Rising from the Plains* (1987)

*Heirs of General Practice* (1986)

*Table of Contents* (1986)

*In Suspect Terrain* ( 1984)

*Basin and Range* (1982)

*The John McPhee Reader* (1982)

*The Survival of the Bark Canoe* (1982)

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

*Levels of the Game* (1979)

*Pieces of the Frame* (1979)

*The Pine Barrens* (1978)

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

*Oranges* (1975)

Moraga, Cherríe

**NATIVE COUNTRY OF THE HEART: A Memoir**

Nonfiction, April 2019 (manuscript available)

**NATIVE COUNTRY OF THE HEART** is, at its core, a mother-daughter story. The mother, Elvira, was hired out as a child by her own father to pick cotton in California’s Imperial Valley. The daughter, Cherríe L. Moraga, is a brilliant, pioneering, queer Latina feminist. The story of these two women, and of their people, is woven together in an intimate memoir of critical reflection and deep personal revelation.

As a young woman, Elvira left California to work as a cigarette girl in glamorous late-1920s Tijuana, where an ambiguous relationship with a wealthy white man taught her life lessons about power, sex, and opportunity. As Moraga charts her mother’s journey—from impressionable young girl to battle-tested matriarch to, later on, an old woman suffering under the yoke of Alzheimer’s—she traces her own self-discovery of her gender-queer body and lesbian identity, as well as her passion for activism and the history of her pueblo. As her mother’s memory fails, Moraga is driven to unearth remnants of the Mexican-American diaspora and an American story of cultural loss.

Poetically wrought and filled with insight into intergenerational trauma, **NATIVE COUNTRY OF THE HEART** is a reckoning with white American history and a piercing love letter from a fearless daughter to the mother she will never lose.

**Cherríe L. Moraga** is a writer and an activist. A cofounder of Kitchen Table: Women of Color Press, Moraga coedited the highly influential volume *This Bridge Called My Back: Writings by Radical Women of* Color in 1981. A former Artist-in-Residence at Stanford, Moraga was recently appointed a professor in the Department of English at UC-Santa Barbara, where, with her artistic partner Celia Herrera Rodriguez, she will institute Las Maestras Center for Chicana and Indigenous Thought and Art Practice. She is the recipient of a National Endowment for the Arts Theatre Playwriting Fellowship Award and a Rockefeller Fellowship for Literature.

Praise for Cherríe L. Moraga:

“[*Giving Up the Ghost*] is an emotionally haunting encounter that asks us as women to look back over our shoulders and face the unforgettable. Cherríe L. Moraga drums up the pulse of the past in all of us.” —**Angela Davis**

“Moraga’s prose is characteristically trenchant and her stance unapologetic as ever. But there is a tender quality of reflection [in *A Xicana Codex of Changing Consciousness*], too, even nostalgia,that strikes a new note. . . . [T]he sense of trying to hang on to, to remember, something vanishing is palpable in this book. It is a posture that Moraga strikes superbly, and the result is a strong articulation of resistance and, yes, hope, from one of the most important queer Chicana intellectuals of our time.” --Victoria Bolf, ***Lambda Literary Review***

“It was Cherríe Moraga who brought the torch—first carried by Maxine Hong Kingston on behalf of literature by ethnic women—to Latina writers. Without Cherríe Moraga’s work, many of us would not have felt the solidarity and power or had the critical vocabulary or understanding to give voice to our own stories.” —**Julia Alvarez**, author of *In the Time of the Butterflies*

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Odets, Walt

**OUT OF THE SHADOWS**

**Reconstructing Gay Men's Lives**

Nonfiction, June 2019 (manuscript available)

It goes without saying that even today, it’s in not easy to be gay in America. While young gay men often come out more readily, even those from the most progressive of backgrounds still struggle with the legacy of early-life stigma and a deficit of self-acceptance, which can fuel doubt, regret, and at worst, self-loathing. And this is to say nothing of the ongoing trauma wrought by AIDS, which is all too often relegated to history. Drawing on his work as a clinical psychologist during and in the aftermath of the epidemic, Walt Odets reflects on what it means to survive and figure out a way to live in a new, uncompromising future, both for those who endured the upheaval of those years and younger men who have come of age in its aftermath, at a time when an HIV epidemic is still ravaging the gay community, especially among the most marginalized.

Through moving stories—of friends, patients, and his own—Odets considers how experiences early in life launch men on trajectories aimed at futures that are not authentically their own. He writes to help reconstruct how we think about gay life by considering everything from the misleading idea of “the homosexual” to the diversity and richness of gay relationships, the historic role of stigma and shame and the significance of youth and of aging. Crawling out from under the trauma of destructive early-life experience and the two epidemics, and into a century of shifting social values, provides an opportunity to explore possibilities rather than live with limitations imposed by others. While drawn from decades of private practice, activism, and life in the gay community, Odets’s work achieves remarkable universality. At its core, **OUT OF THE SHADOWS** is driven by his belief that it is time that we act out of who we are, not who others are or who they would want us to be. We—particularly the still-young among us—must construct our own paths through life. **OUT OF THE SHADOWS** is a necessary, impassioned argument for how and why we must all take hold of our futures.

**Walt Odets** is a clinical psychologist and writer. He is the author of In the *Shadow of the Epidemic: Being HIV-Negative in the Age of AIDS*. He lives in San Francisco, where he has practiced psychology since 1987.

Praise for *In the Shadow of the Epidemic:*

“Essential reading for anyone who cares about AIDS prevention or about gay men . . . A moving, courageous, and profoundly humane book.” —**Michael Warner**, author of *The Trouble with Normal*

British rights: Penguin Press

**All rights: FSG**

Phillips, Brian

**IMPOSSIBLE OWLS**

**Essays**

Nonfiction, October 2018 (finished books available)

**FSG Originals**

In his highly anticipated debut essay collection, **IMPOSSIBLE OWLS**, Brian Phillips demonstrates why he’s one of the most iconoclastic journalists of the digital age, beloved for his ambitious, off-kilter, meticulously reported essays that read like novels.  
  
The eight essays assembled here—five from Phillips’s *Grantland* and MTV days, and three new pieces—go beyond simply chronicling some of the modern world’s most uncanny, unbelievable, and spectacular oddities (though they do that, too). Researched for months and even years on end, they explore the interconnectedness of the globalized world, the consequences of history, the power of myth, and the ways people attempt to find meaning. He searches for tigers in India, and uncovers a multigenerational mystery involving an oil tycoon and his niece turned stepdaughter turned wife in the Oklahoma town where he grew up. Through each adventure, Phillips’s remarkable voice becomes a character itself—full of verve, rich with offhanded humor, and revealing unexpected vulnerability.   
  
Dogged, self-aware, and radiating a contagious enthusiasm for his subjects, Phillips is an exhilarating guide to the confusion and wonder of the world today. If John Jeremiah Sullivan’s *Pulphead*was the last great collection of New Journalism from the print era, **IMPOSSIBLE OWLS** is the first of the digital age.

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

Praise for IMPOSSIBLE OWLS:

"Entertaining, eclectic, and often insightful . . . Phillips’s narrative voice is consistently appealing, and often laugh-out-loud funny . . . Phillips’s essays leave readers with newfound appreciation for subjects they may not have considered before." —***Publishers Weekly***

“Long-form narratives both diverting and engaging . . . [Phillips’s] keen sensitivities color each scene, and he rarely hides his feelings about the figures he meets. Phillips has fashioned a calling for himself as an American flâneur, casting out into post-colonial frontiers and marveling at the oddities he encounters from the comfortable distance of unsupervised creative prose . . . [Full of] genuine insight the author dredges up from his experiences as well as the sense of a full human mind at large in the world that so many of his recollections approximate. Smooth and smart relief for the screen-weary.” —***Kirkus*** (starred review)

“Again and again, *Impossible Owls* proves that Brian Phillips is a cultural codebreaker of the highest order, unlocking the hidden systems of our mad world. Hilarious, nimble, and thoroughly illuminating.”  —**Colson Whitehead**, author of *The Underground Railroad*   
  
"Brian Phillips’s essays are out of this world: big-hearted, exhaustive, unrelentingly curious, and goddamned fun. It’s about time he graced us with this collection." —**Nick Moran**, *The Millions*

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

British rights: Weidenfeld & Nicholson

**Translation rights: FSG**

Rich, Nathaniel

**LOSING EARTH**

Nonfiction, April 2019 (partial manuscript and outline available)

**MCD/FSG**

Nat Rich tells the story of a small group of American scientists, activists, and politicians who, between 1979 and 1989, tried to save the world from the ravages of climate change before it was too late. First appearing as entire special issue of *the New York Times Magazine*, this book-length edition will include a significantly expanded narrative and a broader discussion of the current and future state of the climate crisis. Produced with the support of the Pulitzer Center, this pulls from more than 18 months of original reporting, well over a hundred interviews, and thousands of archival documents, many previously unknown, from government and industry sources. In recounting the story of the decisive decade when humankind first gained a broad understanding of global warming, **LOSING EARTH** raises difficult questions about human nature and the moral dimensions of climate change.

Academy Award-winning producer Steve Golin (*Spotlight*) and Nat Rich will be producing a project based on this work, produced by Apple and Anonymous Content.

**Nathaniel Rich** is the author of three novels: *King Zeno,* *Odds Against Tomorrow* and *The Mayor’s Tongue*. He is a contributing writer at *The New York Times Magazine* and his essays have appeared in *The New York Review of Books*, *The Atlantic*,*Harper’s Magazine*, *Rolling Stone*, and*The Daily Beast*. He is also the author of a book about film noir, *San Francisco Noir: The City in Film Noir from 1940 to the Present*. He lives in New Orleans.

Praise for *Odds Against Tomorrow:*  
  
“[Rich’s] precise, journalistic prose is that of, in Saul Bellow’s words, ‘a first-class noticer’ . . . Any sentence from Rich is worth reading, any thought worth pondering in this ambitious novel of ideas about the way we die now.” —Teddy Wayne, ***The New York Times Book Review***  
  
“Rich is a gifted caricaturist and a gifted apocalyptist. His 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 written what may be the first great climate-change novel.” —***Rolling Stone***

Praise for *King Zeno*:

“The novel, like a city, somehow coheres, as Rich never loses control of the riotous raw material . . . Rich is a gifted portraitist of his three main characters . . . This is a novel with a high body count, but it has far too much energy ever to feel morbid.” —Chris Bachelder, ***The New York Times Book Review***  
  
“[*King Zeno*] excels at immersing the reader in the narrative.” —***Publishers Weekly***

British rights: Picador UK

**Translation rights: FSG**

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

Rights sold, *King Zeno*: **French**/Editions de Sous-Sol

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

Rosenbloom, Megan

**DARK ARCHIVES**

Nonfiction, September 2019 (manuscript available November 2018)

**DARK ARCHIVES** explores the disquieting phenomenon of books bound in human skin, dozens of which still sit on shelves of the world’s most famous libraries and museums. Weaving the ethical considerations of *The Immortal Life of Henrietta Lacks* together with the lively storytelling of Mary Roach, Megan Rosenbloom, a medical librarian and expert on anthropodermic bibliopegy, tells a fascinating tale of doctors, murderers, mental patients, beautiful women, and indigents—and how their lives became bound together in a rare collection of books, each one a dark artifact of medicine in the 19th century.

Tasked with preserving a strange and gruesome legacy—human remains on library shelves—Rosenbloom and her scientist, curator, and librarian colleagues grapple with some of the most difficult questions facing medicine today. As the field comes to terms with its history of exploitation and paternalism, does the preservation of material evidence honor the dead—or does it perpetuate the crime? How far has the relationship between doctors, patients, consent, and the human body come in the past two centuries? We journey with Rosenbloom as she travels the world to investigate and authenticate books suspected of being bound in human skin, using their gripping stories as a jumping-off point to draw us into the larger history of the medical profession’s descent into objectification and exploitation of the human patient.

**Megan Rosenbloom** is a medical librarian at the University of Southern California, where she holds a tenured faculty position. A leading figure in the Death Positivity movement, she speaks publicly on the intersection of history and medicine at venues including Philadelphia’s Mutter Museum, New York’s Morbid Anatomy Museum, London’s Barts Pathology Museum, and Los Angeles’ Huntington Library and Gardens. She has written for outlets including *Laphan’s Quarterly, Philadelphia City Paper,* and *WHYY’s* The Pulse, and she is often quoted in articles for media as diverse as *VICE, Scientific American, Times Higher Education, Pacific Stand,* and *The Atlantic.* Rosenbloom is a member of the Order of the Good Death, and, along with the Order’s founder Caitlin Doughty, co-founded Death Salon (deathsalog.org), a worldwide event series that bring the Order’s work to the public for sold-out events. Altogether, through her personal and Death Salon accounts, she interacts with 17,000 fans on Twitter and a further 34,000 on Facebook and Instagram.

**All rights: FSG**

Scheinman, Ted

**CAMP AUSTEN**

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

Nonfiction, March 2018 (finished copies available)

**FSG Originals**

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

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

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

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

Praise for CAMP AUSTEN:

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

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

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

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Skaife, Christopher

**THE RAVENMASTER**

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

Nonfiction, October 2018 (finished copies available)

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

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

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

**Christopher Skaife** is Yeoman Warder (Beefeater) and Ravenmaster at the Tower of London. He has served in the British Army for twenty-four years, during which time he became a machine-gun specialist as well as an expert in survival and interrogation resistance. He has been featured on the History Channel, PBS, the BBC, *Buzzfeed, Slate*, and more. He lives at the Tower with his wife and, of course, the ravens. Follow him on Twitter and Instagram @Ravenmaster1.

Praise for THE RAVENMASTER:

“Skaife is doing us, I think, a small political service by introducing us to the quirks and histories of every bird in his care; he is letting us love them in a way that makes them more than mere symbols.“ —Helen Macdonald, author of *H is for Hawk*, in ***The Atlantic***

“This is a charmer! Life w. the legendary ravens at the Tower of London! Chock full of wild things you didn’t know. One raven fell in the love with a metal monkey. Heck, when all else fails.. #birds #history #London THE RAVENMASTER, Christopher Skaife”—**Margaret Atwood** [[on Twitter]](https://twitter.com/MargaretAtwood/status/1023908234275549184)

"Balancing fascinating tidbits (a raven’s need for order and routine) with macabre details (blood-soaked dog biscuits and ghostly sightings), [Skaife] titillates as he educates, rehabilitating the gloomy reputation of the raven. Skaife’s conversational style and disarming candor make this a rollicking tale fit for nearly any armchair adventurer."

**—*Publisher's Weekly***

"A delightful read from a masterful—and very funny—storyteller." —**Jennifer Ackerman**, author *The Genius of Birds*.

"I will never forget the first time I saw Chris Skaife, in full Yeoman Warder regalia, feed one of his beloved ravens a chick carcass. The group of nearby French tourists were horrified, but I looked on in wonder at the sheer size and power of the Tower ravens. Chris adores his birds with every fiber of his being. His knowledge and love for the ravens flies off of the page in The Ravenmaster." —**Caitlin Doughty**, *Smoke Gets in Your Eyes*

"Skaife is both a raven master and a master storyteller. Compulsively readable—I devoured the book in a single sitting!" —**Lindsey Fitzharris**, *The Butchering Art*

British rights: HarperCollins UK

Canadian rights: HarperCollins Canada

**Translation rights: FSG**

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

Stern, Eddie, with a foreword by Deepak Chopra

**ONE SIMPLE THING**

**A New Look at the Science of Yoga**  
Nonfiction, January 2019 (manuscript available)

**North Point Press**

Legendary yoga teacher Eddie Stern provides a pragmatic and succinct introduction to the purposes and benefits of yoga, synthesizing scientific and behavioral research with classic yoga philosophy in order to pull back the curtain on how and why yoga works. The book will be illuminating to both dedicated yoga practitioners and newcomers interested in a substantial overview of the practice, its traditions, and its effects. 

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

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

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

Targoff, Ramie

**RENAISSANCE WOMAN**

**The Life of Vittoria Colonna**

Nonfiction, April 2018 (finished copies available)

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

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

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

Praise for RENAISSANCE WOMAN:

"Insightful . . . Targoff captures the Renaissance's 'simultaneous magic and strangeness' in a single woman." —***Kirkus***  
“Targoff, the author of books on John Donne, the language of devotion, and the theme of Eros and the afterlife in Renaissance English, fills a profound gap, providing the first modern biography of this remarkable person . . . Targoff’s efforts are both spritely and scholarly in this book to be enjoyed by any literate reader.”  —***Library Journal***  
“Targoff's biography shows how Colonna’s commitment to the Catholic Church intersected with her participation in cultural and political transformation.”  —***Booklist***

“Targoff (*Common Prayer*), professor of English and co-chair of Italian studies at Brandeis University, paints Vittoria Colonna (1492–1547) as an embodiment of the Italian Renaissance in this enjoyable narrative, noting Colonna’s intense religiosity and role as the first published female Italian poet . . . Targoff provides several helpful translations of Colonna’s poems, accompanied by clear explications of her struggles with mourning and spirituality, which her letters also documented . . . Targoff’s well-researched, thoughtful biography reveals Colonna as a woman who turned grief and a spiritual quest into a renowned literary reputation.” **—*Publisher’s Weekly***  
  
“I was engrossed, inspired, and moved by the story of this groundbreaking, contradictory, and overlooked literary figure. Ramie Targoff brings Vittoria Colonna to life with a novelist’s flair for plot, detail, and character. Her passion for her subject is contagious, and her analysis of Renaissance culture is both scrupulous and empathetic, at once erudite and richly dramatic.” —**Jhumpa Lahiri**, author of *In Other Words*

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Weatherall, James Owen

**A SPECIES SUPERIOR TO THAT OF MAN**

**The World of John von Neumann**

Nonfiction (proposal available)

The definitive account of the life and work of John von Neumann, one of the great thinkers of the twentieth century, whose research in quantum physics, mathematics, the development of the first digital computers, the creation of the atomic bomb, game theory, economics, and information theory shaped our world.

Hungarian born, von Neumann was an unparalleled genius who mastered calculus at age 8, learned languages including Ancient Greek at a young age, and would go on to change the world of mathematics and science. This book will be more than just a biography, with physicist, philosopher, and author James Owen Weatherall probing deep into how von Neumann's mind worked. Weatherall's background makes him one of the few candidates who can cover enough territory to truly understand von Neumann’s thinking.

Von Neumann’s achievements include single-handedly developing the mathematical foundations of three unrelated disciplines—quantum physics, microeconomics, and computer science—in addition to making crucial contributions to pure mathematics, the theory of automata, and even biology and the origins of life. His design for a digital computer, known as the von Neumann architecture, is the basis for essentially all computers to this day. He invented game theory, the mathematical theory of strategic reasoning, which has had an incomparable influence on economic thought—and on 20th century geopolitics.

By the end of his career, von Neumann was not only identifying the logic of how things in the world work, he was also shaping that logic, both through his political interventions. After moving to the US in his 20s, von Neuman went on to play an essential role in the Manhattan Project, and became, as a RAND corporation consultant, a major advisor to the U.S. government on issues related to nuclear weapons and defense policy. Although he died prematurely, of bone cancer in 1957, his legacy has shaped not only 21st century science, but culture, politics, and the global world order as well. Weatherall will examine how using mathematics to understand the world, particularly the world of human behavior, can change the world we aim to study.

**James Owen Weatherall** is a physicist, philosopher, and mathematician. He holds graduate degrees from Harvard, the Stevens Institute of Technology, and the University of California, Irvine, where is presently an assistant professor of logic and philosophy of science. He has written for *Slate* and *Scientific American*. His previous books include *The Physics of Wall Street* (HMH, 2013), *Void: The Strange Physics of Nothing* (Yale University Press, 2016), and *The Misinformation Age* will be published in January, 2019 by Yale University Press.

British rights: Bodley Head

**Translation rights: FSG**

Rights sold, *The Misinformation Age*: **Simplified Chinese**/CITIC, **Korean**/Interpark/Banni

Rights sold, *Void: The Strange Physics of Nothing*: **Chinese (simplified)**/Cheers Publishing, **Italy**/Bollati Boringhieri, **Turkey**/Buzdagi Yayinevi

Rights sold, *The Physics of Wall Street*: **Australia/New Zealand**: Scribe, **British**/Short Books, **Chinese (simplified)**/Cheers Publishing, **Finnish**/Terra Cognita Oy, **Japanese**/Hayakawa, **Korean**/Business Map, **Russian**/Mann-Ivanov-Ferbe, **Spanish**/Ariel/Planeta, **Portuguese (in Brazil)**/Campus Elsevier

Weschler, Lawrence

**AND HOW ARE YOU, DR. SACKS?**

**A Biographical Memoir**

Nonfiction, August 2019 (manuscript available October 2018)

Oliver Sacks was a professor of neurology and a physician whom *The New York Times* named “the poet laureate of medicine.” His oeuvre includes *Awakenings, The Man Who Mistook His Wife For A Hat* and an acclaimed memoir, *On The Move*.

Over thirty years ago, Lawrence Weschler was asked by Oliver Sacks to be his official biographer. They were friends and spent much time together, but when Weschler brought up the need to discuss his homosexuality, Sacks backed down. Weschler had collected years’ worth of notebooks and taped conversations with Sacks and his friends, but the project was put on hold. Sacks later encouraged Weschler to write this book, giving him full permission to use all diaries and notes. Weschler spent the last few months of his life with Sacks, so this book will not only retell stories of Sacks’ youth, but will also be an intimate look at his death—the way he faced it and continued to work up to the final moments.

We see Sacks rowing and ranting and caring deeply; composing the essays that would form *The Man Who Would Mistake His Wife for A Hat*; recalling his turbulent drug-fueled younger days; helping his patients and exhausting his friends; and waging intellectual war against a medical and scientific establishment that fails to appreciate his greatest concern: the spontaneous vitality of the human soul. And all the time he is pouring out a stream of glorious, ribald, hilarious, and often profound conversation that establishes him as one of the great talkers of the age. Here is the definitive portrait of Sacks as our times’ pre-eminent romantic scientist, a self-described “clinical ontologist” whose entire practice revolved around one question he asked his patients: how *are* you? How *do* you *be*?

**Lawrence Weschler** was a longtime writer for the New Yorker (from 1981-2002). He has written many books, including *Waves Passing in the Night,* *The Passion of Poland; A Miracle, A Universe: Settling Accounts with Torturers*; and *Calamities of Exile: Three Nonfiction Novellas, True to Life: Twenty Five Years of Conversation* with David Hockney. His book *Mr. Wilson’s Cabinet of Wonder* was shortlisted for both the Pulitzer Prize and the National Book Critics Circle Award; and *Everything that Rises* received the 2007 National Book Critics Circle Award for Criticism.

Praise for *Waves Passing in the Night:*

"Part scientific detective story and part reflection on science and its relation to its own history and social reality. . . . Absorbing. . . . Weschler is one of our great writers." —***NPR.org***  
  
"Richly suggestive . . . the relationship that unfolds here is a vigorous and invigorating meeting of two dynamically curious minds." —***San Francisco Chronicle***  
  
"[An] altogether engrossing and entertaining essay on fringe science." —***Booklist***  
  
“A marvelous book, full of wonders and delights. Lawrence Weschler describes Walter Murch and his celestial theories in a way that lights up the reader’s mind like a pinball machine.” —**Ian Frazier**

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**Rights sold: Dutch**/De Bezige Bij, **German**/Rowohlt, **Korean**/Alma Publishing Corp, **Turkish**/Domingo

Wheeler, Joshua

**ACID WEST**

**Essays**

Nonfiction, April 2018 (finished copies available)

**FSG Originals**

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

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

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

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

Praise for ACID WEST:

Joshua Wheeler’s essay collection Acid West is alive, unglamorous, funny, visceral, American, a Martin Parr-esque look at a country that has always been in the business of redefining itself. —***Literary Hub***  
"His narrative voice is funny and approachable throughout, which keeps the book lively and light even while demonstrating Wheeler’s intelligence... His prose is superb... Acid West stays engaging and Wheeler’s confidence in his wordsmithing never wanes. Wheeler is artful with such nonchalance that he can focus his writing on crafting imagery and constructing metaphors." —***Spectrum Culture***  
  
"Wheeler's essays limn this American outback and its unsettled and sometimes-unsettling ways . . . In a dusty rejoinder to Chuck Klosterman's *Fargo Rock City*, Wheeler shows a fine eye for the stranger aspects of this country . . . His account of digging ditches in the caliche soil to repair water lines is a masterpiece of proletarian wistfulness." —***Kirkus***

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

**All rights: FSG**

Wiman, Christian

**HE HELD RADICAL LIGHT**

Nonfiction, September 2018 (manuscript available)

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

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

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

Praise for MY BRIGHT ABYSS:

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

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**Rights sold: Dutch**/Utigeverij Brandaan

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

**GrAPHIC NOVELS from Hill and Wang**

Bauman, Yoram and Grady Klein

**THE CARTOON INTRODUCTION TO CALCULUS**

Nonfiction, July 2019 (manuscript available December 2019)

The latest in the celebrated *Cartoon Introduction* series. The award-winning illustrator Grady Klein has teamed up once again with the world’s only stand-up economist, Yoram Bauman, Ph.D., to take on the daunting subject of calculus. A supplement to traditional textbooks, **THE CARTOON INTRODUCTION TO CALCULUS**focuses on the big ideas rather than all the formulas you have to memorize.  
  
With Klein and Bauman as our guides, we scale the dual peaks of Mt. Derivative and Mt. Integral, and from their summits, we see how calculus relates to the rest of mathematics. Beginning with the problems of speed and area, they show how the discipline is unified by a fundamental theorem. We meet geniuses like Archimedes, Liu Hui, and Bonaventura Cavalieri, who survived the slopes on intuition but prepared us for the avalanche-like dangers posed by mathematical rigor. Then we trek onward and scramble through limits and extreme values, optimization and integration, and learn how calculus can be applied to economics, physics, and so much more. We discover that calculus isn’t the pinnacle of mathematics after all, but its tools are foundational to everything that follows. Klein and Bauman round out the book with a handy glossary of symbols and terms, so you don’t have to worry about mixing up constants and constraints. With a witty and engaging narrative full of jokes and insights, **THE CARTOON INTRODUCTION TO CALCULUS**is an essential primer for students and for anyone curious about math.

A freelance cartoonist, illustrator, and animator, **Grady Klein** is the creator of the *Lost Colony* series of graphic novels. An environmental economist at the University of Washington, **Yoram Bauman**, PhD, is the world’s first and only stand-up economist. They are the coauthors of *The Cartoon Introduction to Economics*, Volumes One and Two.

Praise for *The Cartoon Introduction to Economics: Volume One:*“The major concepts of macroeconomics are broken down with wit, verve, and clarity . . . This clever, lucid, and lighthearted book is a godsend to anyone who needs a simple but complete primer on the ins and outs of economics.” —***Publishers Weekly***

“Learning economics should be fun. Klein and Bauman make sure that it is.” —**N. Gregory Mankiw**, Professor of Economics, Harvard University, and author of *Principles of Economics*  
  
“Bauman and Klein present solid basic economics in a brilliant cartoon wrapper. The authors successfully shine a happy light on the dismal science.” —**Hugo Sonnenschein**, Distinguished Service Professor and President Emeritus, University of Chicago  
  
“Had Art Spiegelman and John Maynard Keynes collaborated on a comic book on economics, they could only have dreamed of coming up with something this good.” —**Jonathan A. Shayne, a.k.a. Merle Hazard**, country singer and founder of Shayne & Co., LLC  
  
“Klein's preferences for relatively thick lines and bare-bones perspective . . . [conjures] the work of the marvelous *New Yorker* cartoonist Lou Myers . . . Probably the least dismal treatment of the dismal science ever.” —***Booklist***  
  
“For anybody who is genuinely interested in economics, who really wants to learn the jargon, or anyone who is starting out studying an economics course, this is just a brilliant source.” —**Tim Harford**, author of *Adapt*

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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

**Translation rights: FSG**

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

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

Bauman, Youram and Klein, Grady

**The Cartoon Introduction to Economics**

**Volume 2: Macroeconomics**

Nonfiction, December 2011 (finished copies available)

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

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

Michael Patton with Zander and Kevin Cannon

**THE CARTOON INTRODUCTION TO PHILOSOPHY**

Nonfiction, April 2015 (finished copies available)

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

Hamilton, Tim

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

Fiction, July 2009 (finished copies available)

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

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

Praise for RAY BRADBURY’S “FAHRENHEIT 451”:

“A graphic adaptation of a novel like *Fahrenheit 451* is more than just an illustrated version of the original . . . The book has the look of a classic comic. Hamilton deliberately limited his color choices, so much of the book is in the muted tones of blue, green and gray. But that is punctuated by the fire scenes, which reflect some of the most memorable passages in the novel . . . Apart from the images, Hamilton manages to retain much of the power of Bradbury’s original words.” —Lynn Neary*,* ***NPR***  
  
“If you know the novel, you’ll still be thrilled by Tim Hamilton’s artwork in this new version, which combines a comic-book clarity--the panels are simple and straightforward, without the distraction of a lot of visual razzmatazz--with a deep, humane rendering of the novel’s theme.” —Julia Keller*,* ***Chicago Tribune***  
  
“Vibrant and vital . . . [Hamilton] saturates the story with his own evocative energy and vision. He doesn’t use all of Bradbury’s words, instead allowing the story’s inherent visual propulsion to add even more depth and texture to an already-indelible tale . . . Hamilton’s arousing adaptation doesn’t just update Bradbury’s novel. It primes *Fahrenheit 451*, long a staple of high school and college reading lists, for rediscovery. Like the greatest works of art, its rugged heart and soul are evergreen; that it is, perhaps, even more relevant today, imbues the book with an unsettling prescience that even Bradbury may never have predicted.” —Renee Graham*,* ***The Boston Globe***  
  
“Tim Hamilton’s illustrations have given new life to this venerable work.” —Nick Smith*,* ***ICv2***

***FAHRENHEIT 451* IS NOW AN HBO MOVIE!**

**All rights: FSG**

British Rights: HarperCollins UK

Translation rights sold: **Czech**/Baronet, **Danish**/Forlaget Fahrenheit, **French**/Editions Casteman, **German**/Eichborn Verlag, **Greek**/Metaichmio Editions, **Italian**/Mondadori, **Portuguese**/ Globo, **Russian**/AST, **Spanish**/Ediciones de la Flor, **Turkish**/Epsilon Yayinevi

**Other graphic novels available from Hill and Wang:**

THE 9/11 REPORT: A Graphic Adaptation

MALCOLM X: A Graphic Biography

RONALD REAGAN: A Graphic Biography

STUDENTS FOR A DEMOCRATIC SOCIETY: A Graphic History

J. EDGAR HOOVER: A Graphic Biography

AFTER 9/11: America’s War on Terror (2001- )

THE UNITED STATES CONSTITUTION: A Graphic Adaptation

ISADORA DUNCAN: A Graphic Biography

THE STUFF OF LIFE: A Graphic Guide to Genetics and DNA

THE BEATS: A Graphic History

STUDENTS FOR A DEMOCRATIC SOCIETY: A Graphic History

THE VIETNAM WAR: A Graphic History

TROTSKY: A Graphic Biography

CHE: A Graphic Biography

THE BEATS: A Graphic History

ANNE FRANK: The Anne Frank House Authorized Graphic Biography

EVOLUTION: The Story of Life on Earth

HEALTH CARE REFORM: What It Is, Why It’s Necessary, How It Works

TRINITY: A Graphic History of the First Atomic Bomb

NOT THE ISRAEL MY PARENTS PROMISED ME

THE CARTOON INTRODUCTION TO STATISTICS

DIABETES AND ME: An Essential Guide for Kids and Parents

THE GREAT AMERICAN DOCUMENTS: VOLUME 1: 1620-1830

SECOND AVENUE CAPER: When Goodfellas, Divas, and Dealers Plotted Against the Plague

BATTLE LINES: A Graphic History of the Civil War

**Forthcoming graphic novels from Hill and Wang:**

THE GREAT AMERICAN DOCUMENTS: VOLUME 2: 1831-1900 (September 2019)

THE CARTOON INTRODUCTION TO PSYCHOLOGY (April 2020)

THREE-FIFTHS A MAN: A Graphic History of the African American Experience (May 2020)

THE CARTOON INTRODUCTION TO WORLD HISTORY (May 2020)

**FARRAR, STRAUS AND GIROUX**

**BACKLIST HIGHLIGHTS**

Aciman, André

**OUT OF EGYPT**

**A Memoir**

Nonfiction, January 1995 (finished books available)

This richly colored memoir chronicles the exploits of a flamboyant Jewish family, from its bold arrival in cosmopolitan Alexandria to its defeated exodus three generations later. In elegant and witty prose, Aciman introduces us to the marvelous eccentrics who shaped his life: Uncle Vili, the strutting daredevil, soldier, salesman, and spy; the two grandmothers, the Princess and the Saint, who gossip in six languages; Aunt Flora, the German refugee who warns that Jews lose everything "at least twice in their lives." And through it all, we come to know a boy who, even as he longs for a wider world, does not want to be led, forever, out of Egypt.

**André Aciman** is the author of *Call Me by Your Name,* now a successful film, *False Papers, Enigma Variations, Harvard Square,* and *Eight White Nights*. Born in Alexandria and raised in Egypt, Italy, and France, Aciman teaches comparative literature at the City University of New York Graduate Center and lives in Manhattan with his family.

Praise for OUT OF EGPYT:

"It is Mr. Aciman's great achievement that he has re-created a world gone forever now, and given us an ironical and affectionate portrait of those who were exiled from it." —***The New York Times Book Review***

"Aciman may have gone out of Egypt but, as this evocative and imaginative book makes plain, he has never left it, nor it him." —***The Washington Post***  
  
"With beguiling simplicity, Aciman recalls the life of Alexandria as [his family] knew it, and the seductiveness of that beautiful, polyglot city permeates his book." —***The New Yorker***  
  
"Beautifully remembered and even more beautifully written." —***Los Angeles Times Book Review***

British: Faber & Faber

**Translation rights: FSG**

Translation rights sold: **Catalan**/Edicions 34, **French**/Flammarion, **Italian**/Guanda, **Korean**/51Books, **Polish**/Wydawnmictwo Czarne

Fadiman, Anne

**EX LIBRIS**

**Confessions of a Common Reader**

Nonfiction, November 2000 (finished books available)

Anne Fadiman is—by her own admission—the sort of person who learned about sex from her father's copy of Fanny Hill, whose husband buys her 19 pounds of dusty books for her birthday, and who once found herself poring over her roommate's 1974 Toyota Corolla manual because it was the only written material in the apartment that she had not read at least twice.

This witty collection of essays recounts a lifelong love affair with books and language.  For Fadiman, as for many passionate readers, the books she loves have become chapters in her own life story. Writing with remarkable grace, she revives the tradition of the well-crafted personal essay, moving easily from anecdotes about Coleridge and Orwell to tales of her own pathologically literary family. As someone who played at blocks with her father's 22-volume set of Trollope ("My Ancestral Castles") and who only really considered herself married when she and her husband had merged collections ("Marrying Libraries"), she is exquisitely well equipped to expand upon the art of inscriptions, the perverse pleasures of compulsive proof-reading, the allure of long words, and the satisfactions of reading out loud.  There is even a foray into pure literary gluttony--Charles Lamb liked buttered muffin crumbs between the leaves, and Fadiman knows of more than one reader who literally consumes page corners. Perfectly balanced between humor and erudition, *Ex Libris* establishes Fadiman as one of our finest contemporary essayists.

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Fadiman, Anne

**THE SPIRIT CATCHES YOU AND YOU FALL DOWN**

**A Hmong Child, Her American Doctors, and the Collision of Two Cultures**

Nonfiction, September 1997 (finished books available)

**Winner of the National Book Critics Circle Award**

**THE SPIRIT CATCHES YOU AND YOU FALL DOWN**explores the clash between a small county hospital in California and a refugee family from Laos over the care of Lia Lee, a Hmong child diagnosed with severe epilepsy. Lia's parents and her doctors both wanted what was best for Lia, but the lack of understanding between them led to tragedy. Winner of the National Book Critics Circle Award for Nonfiction, the Los Angeles Times Book Prize for Current Interest, and the Salon Book Award, Anne Fadiman's compassionate account of this cultural impasse is literary journalism at its finest.

**Anne Fadiman** was born in New York City and was raised in Connecticut and Los Angeles. After graduating from Harvard, she worked as a wilderness instructor in Wyoming before returning to New York to write. She has been a staff writer at *Life*, editor-at-large of *Civilization*, and editor of *The American Scholar*. Fadiman is also the author of *The Wine Lover’s Daugher* (FSG 2017) and *At Large and At Small* (FSG 2008), and the editor of *Rereadings*. She now lives with her family in western Massachusetts and serves as the Francis Writer-in-Residence at Yale.

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Gornick, Vivian

**FIERCE ATTACHMENTS**

**A Memoir**

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

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

**Gremio de Libreros de Madrid Book of the Year 2017**

**Premio Euskadi de Plata 2018**

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

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

As Gornick walks with her aged mother through the streets of New York, arguing and remembering the past, each wins the reader’s admiration: the caustic and clear-thinking daughter, for her courage and tenacity in really talking to her mother about the most basic issues of their lives, and the still powerful and intuitively-wise old woman, who again and again proves herself her daughter’s mother. Unsparing, deeply courageous, **FIERCE ATTACHMENTS** is one of the most remarkable documents of family feeling that has been written, a classic that helped start the memoir boom and remains one of the most moving examples of the genre.

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Gornick, Vivian

**THE ODD WOMAN AND THE CITY**

**A Memoir**

Nonfiction, May 2015 (finished copies available)

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

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

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

**Also forthcoming in February 2020: an untitled memoir by Vivian Gornick!**

**FSG will reissue two backlist titles in 2020:**

**APPROACHING EYE LEVEL and THE END OF THE NOVEL OF LOVE**

Praise for Vivian Gornick:

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

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

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

**—Guardian Book Supplement**

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

Reich, Wilhelm

**MASS PSYCHOLOGY OF FASCISM**

Nonfiction, 1933

In this classic study, Wilhelm Reich provides insight into the phenomenon of fascism, which continues to ravage the international community in ways great and small.

Drawing on his medical experiences with men and women of various classes, races, nations, and religious beliefs, Reich refutes the still generally held notion that fascism is a specific characteristic of certain nationalities or a political party ideology that is imposed on innocent people by means of force or political maneuvers. "Fascism on only the organized political expression of the structure of the average man's character. It is the basic emotional civilization and its mechanistic-mystical conception of life."—Wilhelm Reich

Responsibility for the elimination of fascism thus results with the masses of average people who might otherwise support and champion it.

**Wilhelm Reich**, a native of Austria, was born in 1897 and went on to become an incredibly influential psychanalyst and author of sixteen books.

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