



**FRANCES GOLDIN** LITERARY AGENCY, INC.

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Frankfurt 2024

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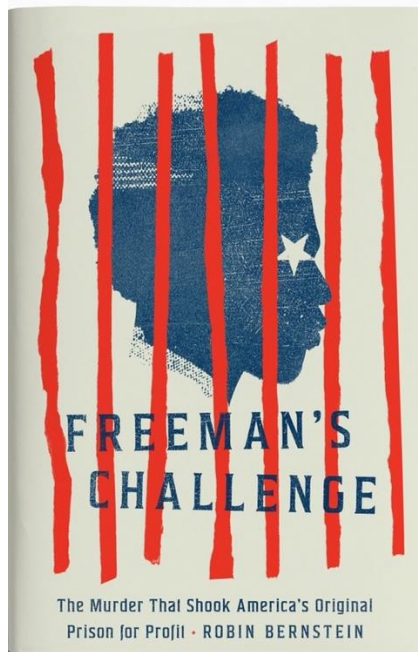
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**FRANCES GOLDIN** LITERARY AGENCY, INC.

# NONFICTION



**ROBIN BERNSTEIN** is the Dillon Professor of American History and professor of African and African American studies and studies of women, gender, and sexuality at Harvard University. She is the author of *Racial Innocence: Performing American Childhood from Slavery to Civil Rights*.

- **US + Can:** University of Chicago Press
- **UK Co-agent:** Abner Stein
- **US Editor:** Tim Mennel
- **Translation:** FGLA
- **Final Available**
- **Publication:** May 2024
- **Domestic Agent:** Roz Foster

## **FREEMAN'S CHALLENGE: The Murder that Shook America's Original Prison for Profit**

An award-winning historian tells a gripping, morally complicated story of murder, greed, race, and the true origins of prison for profit.

In *Freeman's Challenge*, Robin Bernstein tells the story of an Afro-Native teenager named William Freeman who was convicted of a horse theft he insisted he did not commit and sentenced to five years of hard labor in Auburn's prison. Incensed at being forced to work without pay, Freeman demanded wages. His challenge triggered violence: first against him, then by him. Freeman committed a murder that terrified and bewildered white America. And white America struck back—with aftereffects that reverberate into our lives today in the persistent myth of inherent Black criminality. William Freeman's unforgettable story reveals how the North invented prison for profit half a century before the Thirteenth Amendment outlawed slavery "except as a punishment for crime"—and how Frederick Douglass, Harriet Tubman, and other African Americans invented strategies of resilience and resistance in a city dominated by a citadel of unfreedom.

Through one Black man, his family, and his city, Bernstein tells an explosive, moving story about the entangled origins of prison for profit and anti-Black racism.

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"Freeman's Challenge is a provocative, robust and rigorously researched interrogation of the historical meaning of imprisonment... Bernstein deftly reveals the deep connections between imprisonment, racism and the development of the capitalist economy."

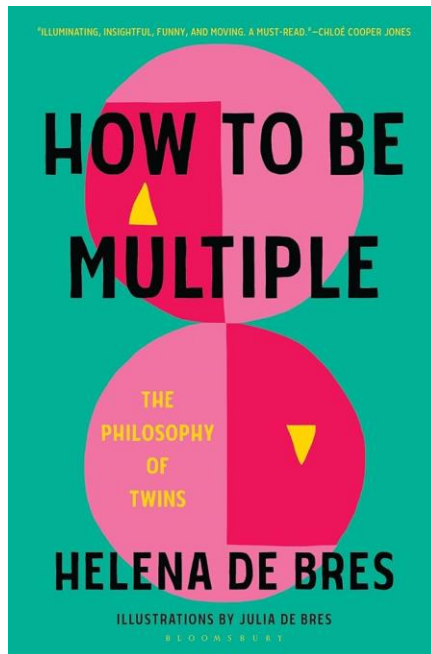
—**Angela Y. Davis, Distinguished Professor Emerita, History of Consciousness and Feminist Studies, UC Santa Cruz**

"In this narrative tour de force, Bernstein offers a riveting and heartbreaking account of one Afro-Native adolescent's refusal to be broken... *Freeman's Challenge* is itself a challenge, presenting a bold new argument about the ... carceral labor system and the racialized ideology of criminality."

—**Tiya Miles, author of *All That She Carried*, winner of the National Book Award**

"As Bernstein's stunning latest makes so clear..., American prisons were sites of deep racial injustice, extraordinary abuse, and brutal labor exploitation [that] reinforce this nation's race and class inequalities. As this narrative also shows, however, America's prisons were also always sites of unflinching and Herculean resistance. And therein lies the future."

—**Heather Ann Thompson, author of *Blood in the Water*, winner of the Pulitzer Prize**



**HELENA DE BRES** is a professor of philosophy at Wellesley College. Her essays and humor writing have appeared in *The Point*, the *New York Times*, the *Los Angeles Review of Books*, *McSweeney's Internet Tendency*, and elsewhere. Her book *Artful Truths: The Philosophy of Memoir* was published by the University of Chicago Press in 2021.

- **US & Can:** Bloomsbury
- **US Editor:** Callie Garnett
- **UK:** Manchester University Press
- **Translation:** FGLA
- **Final manuscript available**
- **Publication:** November 2023
- **Domestic Agent:** Alison Lewis

## HOW TO BE MULTIPLE: *The Philosophy of Twins*

Philosopher Helena de Bres uses the curious experience of being a twin as a lens to reconsider our place in the world.

*Wait, are you you or the other one? Which is the evil twin? Have you ever switched partners? Can you read each other's mind?* Twins get asked the weirdest questions by strangers, loved ones, even themselves. For Helena de Bres, a twin and philosophy professor, these questions are closely tied to some of philosophy's most unnerving unknowns. *What makes someone themselves rather than someone else? Can one person be housed in two bodies? What does perfect love look like? Can we really act freely? At what point does wonder morph into objectification?*

Accompanied by her identical twin Julia's drawings, Helena uses twinhood to rethink the limits of personhood, consciousness, love, freedom, and justice. With her inimitably candid, wry voice, she explores the long tradition of twin representations in art, myth, and popular culture; twins' peculiar social standing; and what it's really like to be one of two. With insight, hope, and humor, she argues that our reactions to twins reveal our broader desires and fears about selfhood, fate, and human connection, and that reflecting on twinhood can help each of us—twins and singletons alike—recognize our own multiplicity, and approach life with greater curiosity, imagination, and courage.

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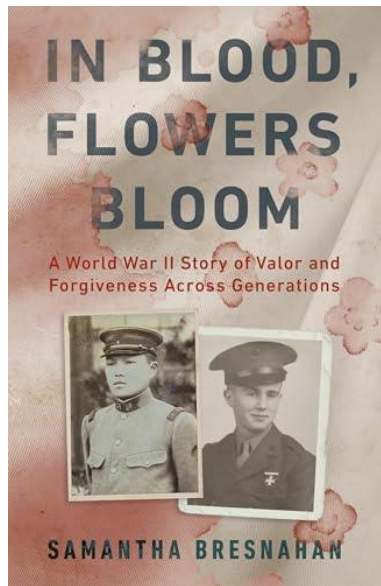
“Lucid, curious, and deeply felt, *How to Be Multiple* is a work of philosophy, an autobiography of twindom, and a captivating exploration of selfhood... What a fun, gorgeous book.” —**Melissa Febos, National Book Critics Circle Award-winning author of *Girlhood***

“Profoundly illuminating, insightful, funny, and moving—*How to Be Multiple* is a must-read.”  
—**Chloé Cooper Jones, author of *Easy Beauty***

“Vivacious...[de Bres] stitches the project together with brio.” —**Parul Sehgal, *The New Yorker***

“[de Bres] draws on her own experience as a way to explore mind-body boundaries and the nature of individualism and autonomy...Fascinating.” —***Wall Street Journal***

“Stunning . . . In fluid prose, de Bres gracefully clarifies philosophical notions for the lay reader, and her own observations as an identical twin invigorate the book's emotional center while leaving room for the many unsolved mysteries of identity, kinship, and closeness. This will challenge the way readers see the world.” —***Publishers Weekly, starred review***



**SAMANTHA BRESNAHAN** is a supervising producer for CNN International, based in London. She's reported across the US and around the world, producing global features from India, Brazil, Japan, Kuwait, Thailand, South Korea, Jamaica, Norway, England, Hong Kong, France, the United Arab Emirates, and beyond. She is a four-time News and Documentary Emmy Award nominee, a Livingston Award finalist, and winner of multiple National Headliner Awards. In addition to her more than fifteen years of experience as a journalist, Bresnahan holds a master of fine arts degree in narrative nonfiction from the University of Georgia.

- **Publication:** April 15, 2025
- **Final manuscript available**
- **Translation available**
- **World English:** PublicAffairs/Hachette
- **US Editor:** Anu Roy-Chaudhury
- **Domestic Agent:** Ayla Zuraw-Friedland

## **IN BLOOD, FLOWERS BLOOM: A World War II Story of Valor and Forgiveness Across Generations**

**An intergenerational story of war, forgiveness, and memory told through stolen and returned battlefield souvenirs.**

How do we remember war? How do we forgive? In *Blood, Flowers Bloom* illuminates one of the last untold stories of World War II, the common act of soldiers, sailors and Marines taking their enemy's possessions after victory. This is the story of a single Japanese battle flag found among the belongings of a long-passed American WWII veteran, originally belonging to a Japanese soldier. In telling the story of this flag, and its journey from battle in the Philippines to a shed in upstate New York, award-winning writer, Samantha Bresnahan reveals the way in which objects represent generations of trauma, imperialism, and memory.

Weaving through time, *In Blood, Flowers Bloom* tells the overlapping stories of two families, that flag, and a decades-long quest: here we meet American Iwo Jima veteran Marty Connor, Japanese imperial Naval captain turned Buddhist monk Tsunezo Wachi, and Masataka Shiokawa, the resilient son of a Japanese soldier killed in battle at Okinawa. These three men could have lived and died as enemies—that was their historical prerogative. Instead, they banded together as uneasy allies, and then eventual friends, in their shared mission to return artifacts taken by American GIs to their rightful owners, giving Japanese families a new opportunity for closure and healing the wounds inflicted by loss of loved ones—both physically and spiritually.

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**STEPHANIE BURT** is a poet, literary critic, and professor with nine published books, including *Close Calls with Nonsense* (Graywolf Press, 2009) which was a finalist for the National Book Critics Circle Award. Her most recent poetry collection is *We Are Mermaids* (Graywolf, 2022). Her culture writing has appeared in many venues including *The New Yorker*, *The Guardian*, *The New Republic*, *The Nation*, the *London Review of Books* and *TLS*. She is a Guggenheim award winner and the Donald P. and Katherine B. Loker Professor of English at Harvard University

- **World English:** Basic Books
- **US Editor:** Lara Heimert
- **Translation:** FGLA
- **Proposal:** Available
- **MS Due:** January 2025
- **Domestic Agent:** Matt McGowan
- **Chinese (complex)** Peripato
- **Chinese (simplified)** CITIC
- **German** Beck
- **Italian** Nottetempo
- **Japanese** Chuokoron Shinsha

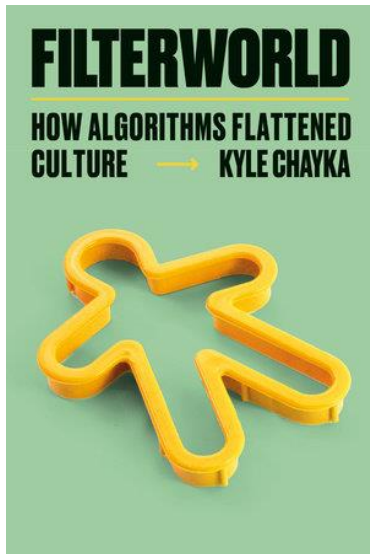
## UNTITLED ON TAYLOR SWIFT

**\*\*Sold in a significant pre-empt\*\***

*A leading literary and pop culture critic looks at Taylor Swift at the height of her success*

Based on her course at Harvard University, the announcement of which received major media coverage from around the world, *Untitled on Taylor Swift* will be the first serious work of cultural criticism about Taylor Swift as an artist and creator, touching on girlhood, fame, privilege, costume, economics, song and stagecraft, and the author's own transition to womanhood. In the vein of Sarah Smarsh's *She Come By It Natural*, on Dolly Parton, or Touré's *I Would Die 4 U: Why Prince Became an Icon*, Burt's book will be an appreciation and analysis of one of the most influential pop stars of a generation.

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**KYLE CHAYKA** is a staff writer at The New Yorker, where he writes a column on digital technology and the impact of the Internet and social media on culture. His debut nonfiction book, *THE LONGING FOR LESS* was published in 2020. As a journalist and critic he has contributed to publications including *The New York Times Magazine*, *Harper's*, *The New Republic*, and *Vox*. Kyle is also the co-founder of Study Hall, an online community for journalists, and *Dirt*, a newsletter about digital culture.

- **US & Can:** Doubleday
- **US Editor:** Thomas Gebremedhin
- **UK:** Bonnier | **Brazil:** Editora Saraiva | **Chinese (simple):** China Translation & Publishing | **Italy:** Roi Edizioni | **Korea:** MiraeBooks | **Netherlands:** Ten Have | **Chinese (complex)** Acropolis | **Poland:** PWN | **Spain:** Gatopardo | **Russia:** Corpus | **Thai:** Salt | **Vietnam:** Phan Le
- **Other Translation:** FGLA
- **Final Manuscript Available**
- **Publication:** January 16, 2024
- **Domestic Agent:** Caroline Eisenmann

## ***FILTERWORLD: How Algorithms Flattened Culture***

From *New Yorker* staff writer and author of *The Longing for Less* Kyle Chayka comes a timely history and investigation of a world ruled by algorithms, which determine the shape of culture itself.

From trendy restaurants to city grids, to TikTok and Netflix feeds the world round, algorithmic recommendations dictate our experiences and choices. The algorithm is present in the familiar neon signs and exposed brick of Internet cafes, be it in Nairobi or Portland, and the skeletal, modern furniture of Airbnbs in cities big and small. Over the last decade, this network of mathematically determined decisions has taken over, almost unnoticed—informing the songs we listen to, the friends with whom we stay in touch—as we’ve grown increasingly accustomed to our insipid new normal.

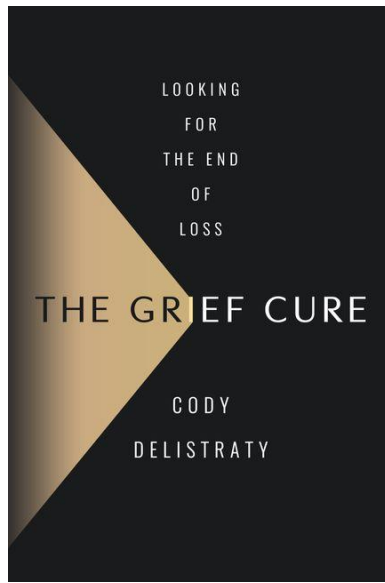
This ever-tightening web woven by algorithms is called “Filterworld.” Kyle Chayka shows us how online and offline spaces alike have been engineered for seamless consumption, becoming a source of pervasive anxiety in the process. Users of technology have been forced to contend with data-driven equations that try to anticipate their desires—and often get them wrong. What results is a state of docility that allows tech companies to curtail human experiences—human lives—for profit. But to have our tastes, behaviors, and emotions governed by computers, while convenient, does nothing short of call the very notion of free will into question.

In *Filterworld*, Chayka traces this creeping, machine-guided curation as it infiltrates the furthest reaches of our digital, physical, and psychological spaces. With algorithms increasingly influencing not just what culture we consume, but what culture is produced, urgent questions arise: What happens when shareability supersedes messiness, innovation, and creativity—the qualities that make us human? What does it mean to make a choice when the options have been so carefully arranged for us? Is personal freedom possible on the Internet? To the last question, *Filterworld* argues yes—but to escape Filterworld, and even transcend it, we must first understand it.

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“*[Filterworld]* evokes less transient impulses than genuine, lingering feelings: depression about our big-box corporate dystopia and admiration for Chayka’s curiosity and clear writing style.” —**Alexandra Jacobs, *The New York Times Book Review***

“*[Chayka]* brings stark clarity... *[Filterworld]* does the near impossible... This is a book about technology and culture. But it is also, in the end—in its own inputs and outputs and signals—a book about politics.” —**Megan Garber, *The Atlantic***



**CODY DELISTRATY** is a writer and editor, most recently working as the culture editor at the *Wall Street Journal Magazine*. He has written for the *New York Times*, *The New Yorker*, *The Atlantic*, and was the European arts columnist for *The Paris Review* in Paris. He has degrees in politics from New York University and history from the University of Oxford. He and his work have been featured on WNYC, France 5, and Arté, and British *Vogue* named him a best young writer of the year. He has also given corporate talks about tragedy, art, and creativity to companies like PwC. He lives in New York City.

- **US & Can:** HarperCollins
- **US Editor:** Sarah Haugen
- **Korea:** Booknet
- **Russia:** Corpus
- **UK:** Matt Turner / RCW
- **Translation:** FGLA
- **Proposal available**
- **Delivery:** October 2023
- **Publication:** June 2024

## **THE GRIEF CURE: *Looking for the End of Loss***

**In this lyrical and moving story of the world of Prolonged Grief, journalist Cody Delistraty reflects on his experience with loss and explores what modern science, history, and literature reveal about the nature of our relationship to grief and our changing attitudes toward its cure.**

When Cody Delistraty lost his mother to cancer in his early 20s, he found himself unsure how to move forward. The typical advice was to move through the five stages, achieve closure, get back to work, go back to normal. So begins a journey into the new frontiers of grief, where Delistraty seeks out the researchers, technologists, therapists, marketers, and communities around the world who may be able to cure the pain of loss in novel ways. From the neuroscience of memory deletion to book prescriptions, laughter therapy, psilocybin, and Breakup Bootcamp, what ultimately emerges is not so much a cure as a fresh understanding of what living with grief truly means.

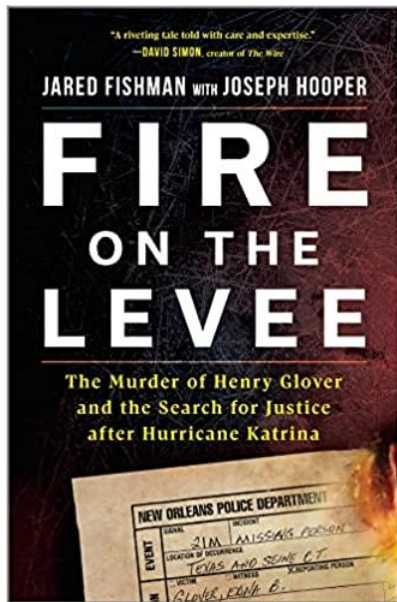
As Delistraty created his own ad hoc treatment plan, the American Psychiatric Association and the World Health Organization gave extended, disruptive grief an official name: Prolonged Grief Disorder. A diagnosis, based on meeting several symptoms and contingencies, has opened innovative avenues of treatment and an important conversation about a debilitating form of grief, but it has also opened a debate as to whether this form of grief, no matter how severe and unrelenting, is best approached medically at all.

Braiding deep, emotional resonance with sharp research and historical insight, Delistraty places his own experience in dialogue with great writers and thinkers throughout history who have puzzled over this eternal question: how might we best face loss?

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"If ever you've experienced grief, or if ever you expect to, you really need to read *The Grief Cure*... magnificent." —**Susan Cain, author of *Bittersweet and Quiet***

"Delistraty keenly weaves his open grief into a broader fabric full of curiosity and sorrow, investigating the numerous ways people have tried to heal or move through grief. [His] voice is insightful and attuned to nuance, exploring the dynamics of grief hierarchies and public performances, always returning to the crucial question that propels his inquiry: When is pain a problem to be solved, and when is it simply part of being alive?" —**Leslie Jamison, author of *Splinters and The Empathy Exams***



**JARED FISHMAN**, is the founder and executive director of Justice Innovation Lab, an organization that designs solutions for a more equitable and effective justice system. He served for 14 years as a federal prosecutor in the Department of Justice’s Civil Rights Division, and serves as adjunct faculty at the George Washington University Law School and Georgetown University. His work and analysis have been featured on CNN, CBS, CBC, and in The New York Times and The Washington Post.

- **US & Can:** Hanover Square
- **Domestic Editor:** Peter Joseph
- **UK + Translation:** FGLA
- **Final MS Available**
- **Publication Date:** April 25, 2023
- **Domestic Agent:** Sam Stoloff

## ***FIRE ON THE LEVEE: The Murder of Henry Glover and the Search for Justice after Hurricane Katrina***

**The former federal prosecutor and founder of Justice Innovation Lab tells the story of his struggle to unravel the cover-up of a police shooting, and subsequent incineration of the shooting victim, in Hurricane Katrina–era New Orleans.**

In 2009, Jared Fishman was a young prosecutor working on low-level civil rights cases in the Justice Department when a file landed on his desk. That folder contained two items: a story from The Nation magazine examining a mysterious death in New Orleans following Hurricane Katrina, and an autopsy report for a man named Henry Glover, whose charred remains were found in a burned-out car two weeks after the storm. The autopsy report, bafflingly, listed no cause of death. But according to The Nation story, a gravely wounded Glover had last been seen in a car driven by a New Orleans police officer.

Intrigued despite the lack of evidence, Fishman set out to learn what happened to Glover. He flew to New Orleans and teamed up with a rookie FBI agent, and together they started to track down anyone with information about what had happened to Glover on that day.

Fire on the Levee tells the story of a young idealistic prosecutor determined to bring the truth to light. The case would lead to major reforms in the New Orleans Police Department and ultimately change our understanding of race, policing and justice in post-Katrina New Orleans and beyond.

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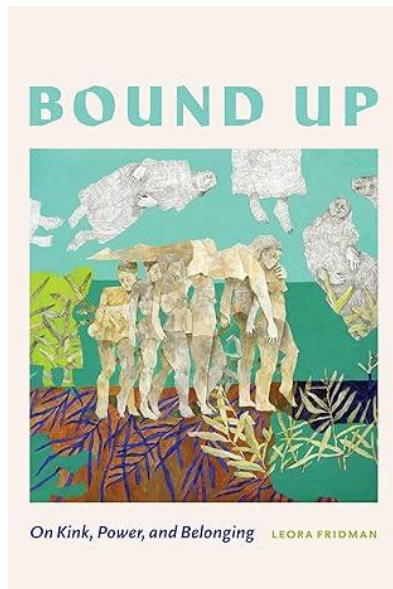
### **Praise for FIRE ON THE LEVEE:**

“A riveting tale told with care and expertise.” —**David Simon, creator of *The Wire***

"A true crime whodunit set against the backdrop of Hurricane Katrina where all the prime suspects are police. The effort to solve this senseless murder and its grisly cover-up is a miracle of dogged investigation, told in a way that keeps the reader turning the page. Mandatory reading for anyone who cares about better policing in the U.S." —**Gary Rivlin, author of *Katrina: After the Flood***

"[A] riveting true crime saga... Readers will be gripped." —**★ Publishers Weekly (starred review)**

“A cautionary tale of unchecked police power and failed justice.”—**Kirkus Review**



**LEORA FRIDMAN** is a writer whose work is concerned with issues of identity, care, ability, and embodiment. She is author of *Static Palace*, a collection of essays about chronic illness, art and politics (punctum books 2022), *My Fault*, selected by Eileen Myles for the Cleveland State University Press First Book Prize, and other books of prose, poetry and translation. Her work appears or is forthcoming in *Fence*, the *Millions*, the *New York Times*, the *Rumpus*, *Tricycle Magazine*, *Matters of Feminist Practice* and the *Believer*, among others. She is currently faculty at the Eugene Lang College of Liberal Arts at The New School and Director of the New Jewish Culture Fellowship.

- **World English:** Wayne State Univ. Press
- **US Editor:** Sandra Korn
- **Translation:** FGLA
- **Final MS Available**
- **Publication:** September 24, 2024
- **Domestic Agent:** Tess Weitzner

## ***BOUND UP: On Kink, Power, and Belonging***

**A powerful work of nonfiction on kink, assimilation, and inherited trauma.**

Beginning from the author's own experience as a Jewish person exploring Nazi kink, the book expands into a wider conversation about how sexuality and embodied practices meet historical oppressions. Combining the personal and critical, *BOUND UP* reads across alt-right Furies, emerging BDSM cultures, and the slipperiness of racialization to reckon with trauma, humor, and systemic vs. individual responsibility—and ultimately to argue for the essential role of the body in grappling with history.

Particularly relevant in the wake of #metoo and our ongoing cultural discussion of consent, *BOUND UP* insists on the resilience of sexuality and the restorative power of kink. How can honest play and direct communication lead to true forms of rehabilitation on both personal and political levels?

In smart, often darkly funny prose, Fridman builds on the legacy of autofiction from writers like Chris Kraus and Sheila Heti, discussions of queer healing in Maggie Nelson and Audre Lorde, and the work of feminist and queer researchers and critics including Saidiya Hartman, J. Jack Halberstam, and Hannah Arendt. An earlier version was shortlisted for the 2020 Graywolf Prize in Nonfiction.

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### **Praise for *BOUND UP*:**

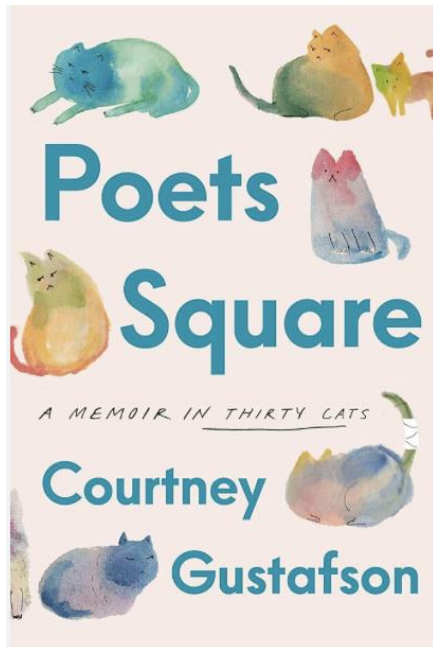
"Honest, informative, and often hilarious, *Bound Up* brilliantly renders all the complexities that come with being an American Jew [...] With honesty and insight, Fridman's unique perspective pushes the boundaries of understanding desire and the enduring legacies of the past."

—**Joey Soloway, director and producer of *Transparent***

"Fridman is my favorite type of writer: one whose fascination with a subject is so profound and acutely felt and rigorously investigated that after reading her work I come out obsessed with the topic. I will be thinking about her completely original (and erotic!) exploration of Jewish history in *Bound Up* for years."

—**Bess Kalb, author of *Nobody Will Tell You This but Me***

"I've promised myself I'll say words I've been taught not to, to uncover what they conceal,' Leora Fridman writes in her revelatory book, *Bound Up*, and she does just that, exploring kink as it relates to intergenerational Jewish trauma, disability, and merely trying to exist as a woman in the twenty-first century. In her thoughtful exploration of her own story, Fridman tells a wider tale of power, grace, and survival, and readers will be grateful to benefit from her bravery."—**Lynn Melnick, author of *I've Had to Think Up a Way to Survive***



**COURTNEY GUSTAFSON** is a cat rescuer, community organizer, and creator of Poets Square Cats on TikTok and Instagram. She lives and works in Tucson, Arizona.

- **US&C:** Crown (PRH)
- **US Editor:** Libby Burton
- **UK:** Fig Tree (Penguin UK)
- **Chinese (complex):** Bliss
- **German:** Ullstein
- **Italian:** Mondadori Oscar
- **Dutch:** Nieuw Amsterdam
- **Other Translation:** FGLA
- **2P Available**
- **Publication:** April 2025
- **Domestic Agent:** Caroline Eisenmann

## **POETS SQUARE: *A Memoir in Thirty Cats***

**\*\*Sold in a major pre-empt\*\***

**An intimate memoir about the importance of community and care in a world that can feel impossibly broken—and a story about accidentally going viral while tending to a colony of feral cats.**

When Courtney Gustafson moved into a rental house in the Poets Square neighborhood of Tucson, Arizona, she didn't know that the property came with thirty feral cats. Focused only on her own survival—in a new relationship, during a pandemic, with poor mental health and a job that didn't pay enough—Courtney was reluctant to spend any of her own time or money caring for the wayward animals.

But the cats—their pleading eyes, their ribs showing, the new kittens born in the driveway—didn't give her a choice.

She had no idea about the grief and hardship of animal rescue, the staggering size of the problem in neighborhoods across the country. And she couldn't have imagined how that struggle—toward an ethics of care, of individuals trying their best amid spectacularly failing systems—would help pierce a personal darkness she'd wrestled with for much of her life. She also didn't expect that the TikTok and Instagram accounts she created to share the quirky personalities of the wild but lovable cats, like Monkey, Goldie, Francois, and Sad Boy, would end up saving her home.

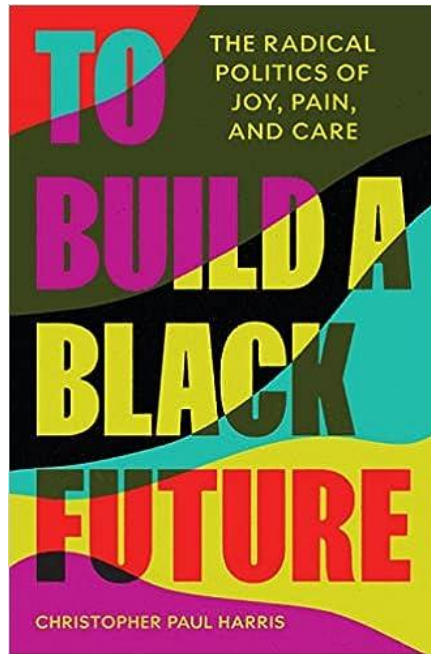
Courtney writes toward a vision of connectedness—from the dark alleys where she feeds feral cats, from inside the tragically neglected homes where she climbs over piles of trash and occasionally animals, from her own driveway with the cats she loves and must sometimes let go. Compelling and tender, Poets Square is as much about cats as it is about the urgency of care, community, and a little bit of dumb hope.

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### **Praise for POETS SQUARE:**

“Courtney Gustafson writes with uncommon grace about the castoff, the abandoned, the invisible. This book should be read and treasured for its ability to make the reader more human and humane.”

—**Lauren Slater, author of *Blue Dreams* and *Lying***



**CHRISTOPHER PAUL HARRIS** is assistant professor of global and international studies at the University of California, Irvine.

- **World English:** Princeton University Press
- **US Editor:** Bridget Flannery-McCoy
- **Translation:** FGLA
- **Final Manuscript Available**
- **Publication:** September 12, 2023
- **Domestic Agent:** Roz Foster

## TO BUILD A BLACK FUTURE

**An incisive portrait of how the new Black politics can forge a future centered on collective action, community, and care.**

When #BlackLivesMatter emerged in 2013, it animated the most consequential Black-led mobilization since the civil rights and Black power era. Today, the hashtag turned rallying cry is but one expression of a radical reorientation toward Black politics, protest, and political thought. *To Build a Black Future* examines the spirit and significance of this insurgency, offering a revelatory account of a new political culture—responsive to pain, suffused with joy, and premised on care—emerging from the centuries-long arc of Black rebellion, a tradition that traces back to the Black slave.

Drawing on his own experiences as an activist and organizer, Christopher Paul Harris takes readers inside the Movement for Black Lives (M4BL) to chart the propulsive trajectory of Black politics and thought from the Middle Passage to the present historical moment. Carefully attending to the social forces that produce Black struggle and the contradictions that arise within it, Harris illustrates how M4BL gives voice to an abolitionist praxis that bridges the past, present, and future, outlining a political project at once directed inward to the Black community while issuing an outward challenge to the world.

Essential reading for the age of #BlackLivesMatter, this visionary and provocative book reveals how the radical politics of joy, pain, and care, in sharp contrast to liberal political thought, can build a Black future that transcends ideology and pushes the boundaries of our political imagination.

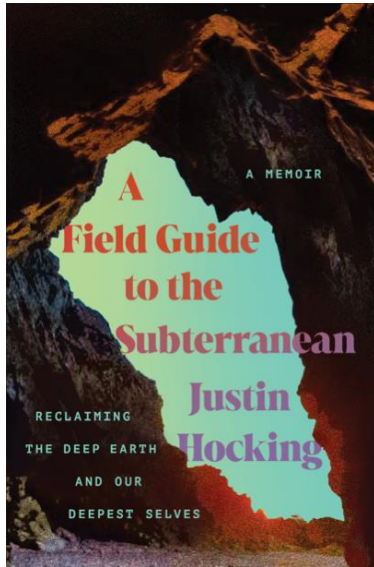
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### **PRAISE FOR TO BUILD A BLACK FUTURE:**

“In *To Build a Black Future*, Christopher Paul Harris makes the revolution irresistible! This is not a book to be read once but one to return to whenever we get lost, a social compass bearing witness to where we have been, affirming where we are, and illuminating where we still might go.”

—**Ruha Benjamin**, author of *Viral Justice: How We Grow the World We Want*

“A sorely needed return to the basic ideas underneath the movements that are defining our political era. Important reading for Black activists, organizers, artists, and thinkers.” —**Olúfẹmi O. Táíwò**, author of *Elite Capture: How the Powerful Took Over Identity Politics (And Everything Else)*



**JUSTIN HOCKING** is the author of *The Great Floodgates of the Wonderworld* (Graywolf 2014). His nonfiction and fiction have appeared in the *Rumpus*, *Orion*, *The Normal School*, *Portland Review*, *The Portland Noir Anthology*, *Tin House*, *Poets & Writers*, *The Columbia Journal*, and elsewhere.

- **US & Can:** Counterpoint
- **US Editor:** Dan Smetanka
- **UK & Translation:** FGLA
- **Final MS Available**
- **Publication:** June 2025
- **Domestic Agent:** Matt McGowan

## **A FIELD GUIDE TO THE SUBTERRANEAN: Reclaiming the Deep Earth and Our Deepest Selves**

Critically acclaimed author of *The Great Floodgates of the Wonderworld* heralds a radically inventive and kaleidoscopic approach to the genre of nature writing and memoir

*A Field Guide to the Subterranean* is about the lessons of hard-won renewal and the ad hoc spiritual rigging we sometimes have to create to overcome existential challenges. Hocking uses various modes—memoir, natural history, cultural criticism, suspenseful narrative nonfiction, science writing—to investigate the ways in which the environment, not just our polluted natural surroundings but the rugged American extractive character, thwart self-knowledge and connection to the world. In particular, Hocking reckons with the broken, latchkey household of his 80's childhood, in an area of Colorado ravaged by mining and nuclear testing, as well as toxic elements found in Gen X skateboarding and Outward Bound/NOLS-type sub-cultures which led him to struggle to accept his own queerness. Living Frost's adage that "the only way out is through," Hocking boldly mines his self, finding footholds in natural wonder, birding, surfing, a generous partner, and service, to climb out anew.

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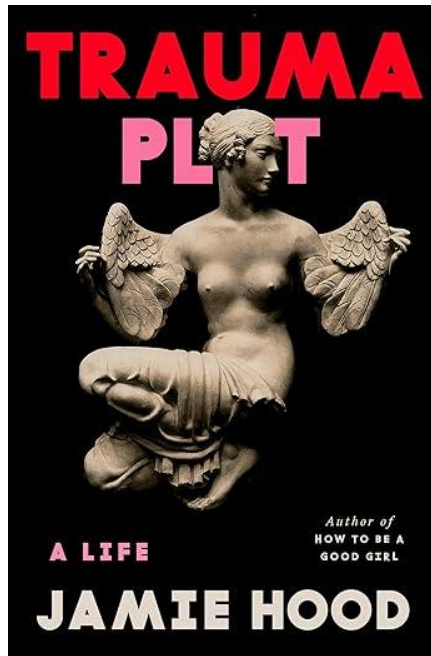
### **Praise for *The Great Floodgates of the Wonderworld*:**

*Winner of the 2015 Oregon Book Award for Creative Nonfiction; A Finalist for the 2015 PEN Center USA Literary Award for Creative Nonfiction; A Barnes & Noble Discover Great New Writers selection; Selected by Hector Tobar as his Favorite Book of 2014 in Publisher's Weekly; A Library Journal Best Books of 2014 Selection; A Kirkus Reviews Best Books of 2014 Selection; A Hudson's Books 2014 Booksellers Favorite; A #3 Denver Post Bestseller*

"Hocking is an enormously talented wordsmith . . . *The Great Floodgates of the Wonderworld* is as original a New York writer's memoir as you're likely to read. Rarely has modern day New York been captured so viscerally and sensually." —**Hector Tobar**, *Publisher's Weekly*

"As generous as it is smart, as intimate as it is grand, as illuminating as it is dark. With grace and guts, Justin Hocking dares to go where few men have gone before: not only out to sea, but also into the depths of the human heart."—**Cheryl Strayed**, author of *Wild*

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**JAMIE HOOD** is a critic, memoirist, and poet, and the author of *how to be a good girl* (Grieveland 2020). Her work has appeared or is forthcoming in *The Baffler*, *The Nation*, *Los Angeles Review of Books*, *The New Inquiry*, *Observer*, *The Drift*, *SSENSE*, *Bookforum*, *Vogue*, and elsewhere. She lives in Brooklyn.

- **US:** Pantheon/Random House
- **US Editor:** Zach Phillips
- **Translation:** FGLA
- **Proofed Manuscript Available**
- **Delivery Date:** Spring 2024
- **Publication:** Spring, 2025
- **UK Rep:** Holly Faulks at Greene & Heaton
- **Domestic Agent:** Ayla Zuraw-Friedland

## TRAUMA PLOT: A LIFE

**\*Sold in a six-figure pre-empt\***

In many ways, *TRAUMA PLOT* is the book that essayist, critic, and poet Jamie Hood has been writing her entire life. In the thirty years since her first sexual assault (age six, by the neighbor), it has taken many forms: a chronological, straight memoir of violence; a book-length poem; a manifesto; a novel. In the wake of each subsequent attack (twice as a teenager, several times in graduate school, most recently at a Brooklyn bar), and resultant attempt to narrativize the violence, what became clear was that no single genre was able to capture the entirety of what she was trying to say.

Trauma disorients the very possibility of straightforward narrative, so then why do we expect our tellings of it to be linear and easily digestible? *TRAUMA PLOT* asks: what is rape at its core? And beyond: how would an account of rape that acknowledges and incorporates the truth of trauma as an experience shift the conversation?

Told in nine parts—media historical, political, poetic, autofictional, literary critical, and memoiristic—*TRAUMA PLOT* reckons with the confessional imperative of survivors and the role of rape narratives in our collective consciousness. Weaving between genres and throughout history, Hood consults Artemesia Gentileschi and other foremothers in revenge and witness, documents a month of walking the exact route that she took to escape an assailant, tangles with the specter of Dick Wolf and *Law and Order*, reflects on her own coping mechanisms and childhood in Virginia, probes the specific silence around trans women’s experience of rape, and interrogates what it means to enter a post-#MeToo era of backlash in 2022.

*TRAUMA PLOT* is a necessarily illuminating text, imagining stranger, more radical models of storytelling. Combining the hybridity of Camen Maria Machado’s *IN THE DREAM HOUSE* with the intensity of Maggie Nelson’s *THE ART OF CRUELTY*, *TRAUMA PLOT* promises to do for sexual violence what *CITIZEN* did for conversations around race, and become part of a new wave of cultural resistance.

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"Hood descends into the terrifying dark of the unsayable with the dimmest of flashlights and returns bearing verbal gems, treasures, and marvels. *Trauma Plot* is a glass case of such wonders."  
—**Torrey Peters**, bestselling author of *Detransition, Baby*



**JAMIE HOOD** is a critic, memoirist, and poet, and the author of *how to be a good girl* (Grieveland 2020). Her work has appeared or is forthcoming in *The Baffler*, *The Nation*, *Los Angeles Review of Books*, *The New Inquiry*, *Observer*, *The Drift*, *SSENSE*, *Bookforum*, *Vogue*, and elsewhere. She lives in Brooklyn.

- **US:** Vintage
- **OSD:** March 25, 2025
- **Final manuscript available**
- **UK & Translation available**
- **UK Rep:** Holly Faulks, Greene & Heaton
- **US Editor:** Zach Phillips
- **Domestic Agent:** Ayla Zuraw-Friedland

## HOW TO BE A GOOD GIRL: A MISCELLANY

The ambitious and experimental debut by Jamie Hood, author of *Trauma Plot*, interrogating the “good girl” archetype and the price one pays to embody it.

In the thick of winter 2020, when so many books were buried beneath the catastrophe of the COVID-19 news cycle, one unlikely debut seemed to cut through the noise. Jamie Hood’s *How to Be a Good Girl* was an inventive and hybrid work of self-making, mingling diary entries, poetry, literary criticism, and love letters to interrogate the archetype of the “good girl,” and the ideas of femininity, passivity, desire, and trauma that come with it. Journeying from the ice age to our modern-day climate crisis, it devoured texts as expansive as Levinas and Plath to the Ronettes and after-school specials, all the while asking: what pound of flesh must a woman pay to be seen as “good.”

*How to Be a Good Girl* was a critical darling when it was first published by Grieveland. *The Rumpus* praised its “bold vulnerability,” and *Vogue* named it a Best Book of 2020. Now, Vintage is proud to reissue this provocative and genre-bending debut and find new readers for an exciting, new literary voice.

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“An utterly compelling blend of lyricism, diary, and criticism that has become my go-to for invoking the brilliant, trans-eye view of the agonies and pleasures of heterosexuality, Hood gives voice to ideas I don’t need until she speaks.”—**Torrey Peters, author of *Detransition, Baby***

“how to be a good girl is a book of tenacious generosity, rooted in the strength and vulnerability that attend love. Hood’s writing probes the ache of attachment to reaffirm, not disavow, a commitment to living (feeling) deeply. If you crave the comfort of a sensitive company of a friend who refuses the temptations of bitterness and cynicism even in the hardest moments, you will find it here.”

—**Charlotte Shane, author of *An Honest Woman***

“It’s not every collection of writing that can move seamlessly from the legacy of European colonization to tepid sex with condescending men to meditations...Jamie Hood has a gift for making many different forms of expression coexist within one work.”—*Vogue*

“...*how to be a good girl* reads like a revelation... Hood breaks open notions of goodness and girlhood and rearranges the shards with care. While reading, I had so many moments of recognition that what I’m left with is a feeling of deep gratitude. This is a book I’ll return to again and again.”

—**Kate Elizabeth Russell, author of *My Dark Vanessa***

# Why Are People Into That? A Cultural Investigation of Kink Tina Horn

**TINA HORN** hosts and produces the long-running fetish podcast *Why Are People Into That?!* and was the host and co-writer of the *Wondery* podcast limited series, *Operator*. She is the creator of the sci-fi sex rebel comic book series *SfSx* (Safe Sex) and has contributed to numerous anthologies including *We Too: Essays on Sex Work and Survival*, which she also co-edited. Horn is the winner of two Feminist Porn Awards, an AVN-nominated director, and holds an MFA in Creative Nonfiction Writing from Sarah Lawrence. Originally from Northern California, Horn spent a decade in NYC before re-settling in Los Angeles with her wife and dog.

- **US:** Pantheon/Random House
- **US Editor:** Carrie Capolitano
- **UK + Translation available**
- **Full edited MS available**
- **Delivery Date:** Spring 2024
- **Publication:** June 2024
- **Domestic Agent:** Jade Wong-Baxter

## WHY ARE PEOPLE INTO THAT?: A Cultural Investigation of Kink

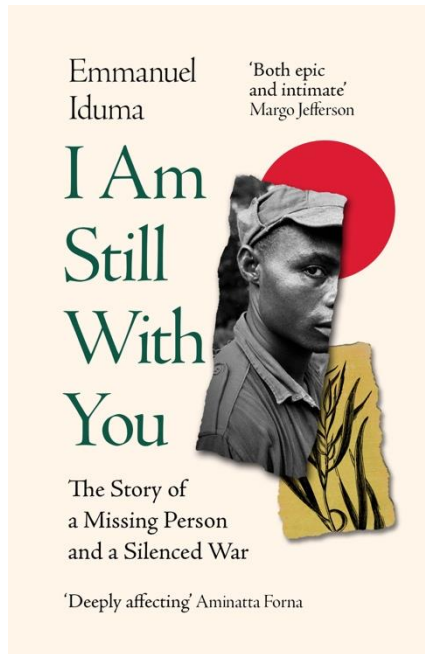
From a #1 Apple podcast host, Lambda Literary fellow, and dominatrix comes a sex-positive, judgment-free cultural deep-dive into the world of kink.

When celebrated BDSM educator Tina Horn first launched *Why Are People Into That?!*, publications from *Vice* to *Buzzfeed* heralded it as one of the best sex podcasts around. Each episode centered around a different fetish or fantasy, thoughtfully examining why, exactly, different strokes work for different folks. From sex workers and scientists to artists and activists, Tina's wide range of guests helped educate fascinated listeners across the world on the wide spectrum of humanity's appetites. With her listeners growing more and more insatiable, she soon realized that the only way to address the titular question with all the depth and nuance it deserved was to turn that idea into a book.

From spanking, strap-ons, and sluts, to taboos involving cake, chains, and cannibalism, *WHY ARE PEOPLE INTO THAT?* explores the universal drives that shape even the most specific erotic tastes, and the cultural context that molds and is molded by the way we conceptualize pleasure, gender, fantasy, and power. With buoyant prose, Tina invites us to reconsider everything we thought we knew about sexuality. How, for example, should we think about "consensual nonconsent" in a post-#MeToo era? How does cross-dressing fit in with our evolving cultural understanding of gender performance and identity? And what do foot fetishists, fisters, and FinDoms have in common?

Blending insightful cultural criticism, investigative journalism, and spicy anecdotes from Tina's 15+ years of hard-earned expertise in the sex industry and beyond, *WHY ARE PEOPLE INTO THAT?* is a philosophical-but-fun exploration of the prismatic spectrum of human desire and the expansive possibilities of pleasure. For fans of *adrienne maree brown* and *Emily Nagoski*, this raunchy and rousing book is perfect for anyone who is interested not only in the intricacies of what we desire, but in how desire itself really works.

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**EMMANUEL IDUMA** was born and raised in Nigeria, where he trained as a lawyer. He is the author of the travelogue *A STRANGER'S POSE*, which was longlisted for the 2019 RSL Ondaatje Prize. He holds an MFA in art writing from the School of Visual Arts, New York City and has received many grants and awards for his writing, including the prestigious Windham-Campbell Prize.

- **US&C:** Algonquin
- **US Editor:** Madeline Jones
- **UK:** William Collins
- **Nigeria (English):** Masobe Books
- **Arabic:** Abdullah Gohar
- **Translation:** FGLA
- **Books & Final Manuscript Available**
- **Publication:** February 2023
- **Domestic Agent:** Alison Lewis

## **I AM STILL WITH YOU: *The Story of A Missing Person in the Nigerian Civil War***

**An astonishing search for the author's disappeared uncle and the hidden tragedies of a war that shaped him, his family, and a nation**

Emmanuel Iduma never met his uncle, the man for whom he was named. The elder Emmanuel left home in 1967 to fight in the Biafran War and was not seen again. The war lasted for three years, with young Igbo men volunteering to fight for a breakaway republic in the chaotic wake of British decolonization. Around one hundred thousand disappeared like Emmanuel's uncle, though there are no official records of these losses. The tensions that gave rise to the conflict remain live today, threatening sometimes to bubble over. In this landscape, there are no monuments or graves. Instead, a collective remembering that remains largely silent.

*I Am Still With You* sees a young Nigerian return to his place of birth. Travelling the route of the war, Iduma explores a national history and the mysteries of his own family, finding both scarred and haunted, the memories warped by time and the darkest parts left for decades unspoken. In intimate, lyrical prose, he shares a deeply moving story of collective loss and making peace with the unknowable.

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**NAMED A BEST BOOK OF THE YEAR BY THE NEW YORKER, TIME, AND VULTURE**

"A poignant story rescued from silences and lacunae."—*Kirkus Review*, *\*starred review\**

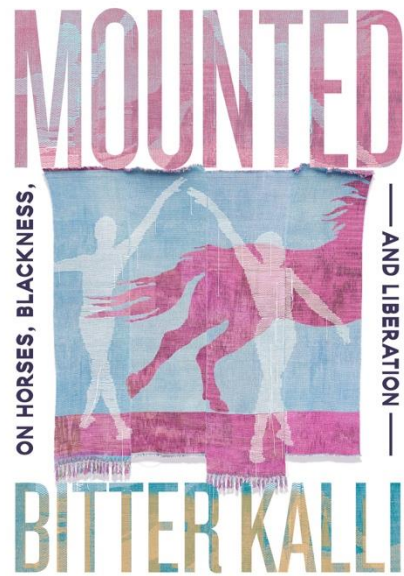
"Brilliant...blends travelogue, reportage, criticism, memoir, and history in a hypnotic tale." —*Vulture*

"A thorough and thoughtful reporter, Iduma uses his family's own tragedy to tell the devastating story of a country that has not been allowed to properly mourn its dead." —*TIME Magazine*

"This adroitly crafted work seeks closure for 'a generation that has to lift itself from the hushes and gaps of the history of the war.'"—*The New Yorker*

"In clear, elegiac prose, Iduma's search leads to an affecting conclusion." —*The New Statesman*

"Both epic and intimate. It gives us the beauties and consolations of an ethnical imagination." —**Margo Jefferson, Pulitzer-Prize winning author of *Negroland* and *Constructing a Nervous System***



**BITTER KALLI** (they/them) is a writer, artist, and land worker. Currently based in Philadelphia, their work has appeared in outlets including Guernica, Urban Omnibus, Brooklyn Rail, Architectural Digest, Triquarterly Magazine, and has been nominated for the PEN Robert Dau Short Story Prize.

- **World English:** Amistad / HarperCollins
- **US Editor:** Alexa Frank
- **Translation:** FGLA
- **Edited Manuscript:** September 2024
- **Publication:** Summer 2025
- **Domestic Agent:** Ayla Zuraw-Friedland

## ***MOUNTED: On Horses, Blackness and Liberation***

In 2015, the LA Times tweeted side-by-side images of Serena Williams and racehorse American Pharoah along with the question “Who’s the Real Sportsperon of the Year?” in reference to the annual title awarded by Sports Illustrated. This wasn’t the first time a Black athlete had been compared to a horse, or even made to compete against one. Throughout American history, the relationship between horses and Black people has become a singular site for complex performances of status, labor, racial hierarchy, and white anxiety.

**MOUNTED: ON HORSES, BLACKNESS, AND LIBERATION** examines the shared history of Blackness and horses, exploring what the image of the horse can teach us about nationhood, race, and American landscapes both mythical and physical. Drawing on their personal history as a former urban equestrian, Black queer person, and child of Jamaican and Filipino immigrants, essayist and art critic Bitter Kalli (they/them) argues for the horse as a critical site of power and identity.

In a series of approximately a dozen essays, Kalli explores the work of Black artists and media makers from Beyonce to filmmakers Tiona Nekkia-McClodden and Jeymes Samuel, and their own relationship to horses throughout their life. Alternatively playful and critical, meditative and biting, these essays chart a course throughout time and place—from the shadows of racetracks where jockey culture and the ubiquity of “equestrian chic” originated, to the reclamation (or, to borrow Lil Nas X’s word, yeehawification) of the image of the cowboy and fraught connections of equestrian sport to US militarization and European colonial domination. What emerges is a central question: What does it mean for Black people to ride and tend horses in the context of a culture that has also used horses against them?

Throughout these essays, Kalli also works to untangle their own experiences as the sole Black member of their equestrian team at Columbia, and how the aesthetics, ethos, and practice of horse stewardship contributed to their understanding of gender, sexuality, and radical community building

**Combining the cultural acuity of *THEY CAN’T KILL US UNTIL THEY KILL US* and *GLITCH FEMINISM* with the striking personal narratives of *HOW FAR THE LIGHT REACHES* and *TACKY*, **MOUNTED** seeks to move beyond the reductive stereotypes that often define our perceptions of “horse people”—their swaggering masculinity, their snooty elitism—and their assumed whiteness, to honor the nuance and resistance of how Black people relate to the image and physical presence of the horse in all its forms.**



**EMMA KEMP** is an arts writer and cultural critic based in Los Angeles. She holds an MFA from California Institute of the Arts and teaches writing at Otis College of Art and Design. She is the recipient of grants and awards including a Utah Humanities Fellowship, an Al Larvick grant, and the Ithaca New Voices literary award.

- **US:** Grand Central Press
- **US Editor:** Carrie Napolitano
- **UK:** Jonathan Cape
- **UK Editor:** Zeljka Marosevik
- **Proposal available**
- **Delivery:** December 2025
- **Publication:** Winter 2026
- **Translation Available**
- **Domestic Agent:** Alison Lewis

## **AT THE BOTTOM OF EVERYTHING: *Conor Oberst And Our Dystopian Digital Age***

**\*US rights sold in a six-figure deal, at auction\***

**\*UK rights sold in a pre-empt\***

**The first and only authorized biography of the indie-rock star Conor Oberst, frontman of Bright Eyes and Desaparecidos—a dramatic, intimate narrative opening a portal into the unhinged decades of millennials’ coming-of-age.**

In bedrooms the world over, through the early 2000s, sensitive teens spent untold hours quietly crying over the lyrics of a boy wunderkind from Omaha, Nebraska. With his swoopy, black bangs, his candid realness, and his deep, dark, unknowable heart, Conor Oberst was “indie rock’s reigning poet-prince” – our generation’s Bob Dylan, *The New Yorker* among others speculated. Against a backdrop of global upheaval and financial crisis, he spoke to young millennials’ disillusionment like no one before.

These were the days of LiveJournal, Tumblr, and LimeWire, the advent of online fandom and the mainstream explosion of emo and indie music, and Oberst was catapulted onto a global, digital stage, and into an enduring place in the cultural canon. Yet the man himself remained an enigma: intensely private and clearly tortured, he has never divulged large swaths of his life story to the public.

That is, until he met the writer Emma Kemp. Through years of steady trust-building, Kemp has secured sustained and exclusive access to Oberst and his inner circle, allowing her to track the story of an anxious and existential 12-year-old prodigy up to the dizzying heights of fame, love, and musicmaking – and into the spiraling shadowlands of depression and addiction.

*At The Bottom of Everything* is an original, intimate, and honest portrait of an artist who shaped the social and political consciousness of a generation. Oberst’s tumultuous personal narrative is deeply compelling in its own right, and will be new even to fans. Yet Kemp’s sharp, critical eye is always turned outwards, tracing his evolution across four decades at the crest of a cultural wave. Through Oberst, she cracks open millennials’ fraught path to maturity, our messy obsession with authenticity and vulnerability, and our fragmented digital selves.



**MATT KESSLER** is a journalist based in Birmingham, Alabama. His reporting appears in *The Guardian* and *The Atlantic* and has been commended by the Mississippi ACLU. His cultural criticism and award-winning short stories have appeared in *Pitchfork*, *Vice*, *The Rumpus*, and the *Los Angeles Review of Books*, among others. He holds an MFA from the University of Mississippi and is completing a PhD in creative writing and literature at the University of Southern California.

- **US:** Grand Central Press
- **US Editor:** Maddie Caldwell
- **Proposal available**
- **Delivery:** Summer 2025
- **Publication:** Spring 2026
- **Translation + UK Available**
- **UK Co-agent:** Angelique Tran Van Sang, Felicity Bryan Associates
- **Domestic Agent:** Alison Lewis

## ***THE WIREGRASS: A Tale of the Murder and Retribution***

**\*\*Sold in a significant deal, at auction\*\***

**A vital and propulsive true crime narrative of corruption, injustice, and two young women's murder in a little-known corner of the American Deep South.**

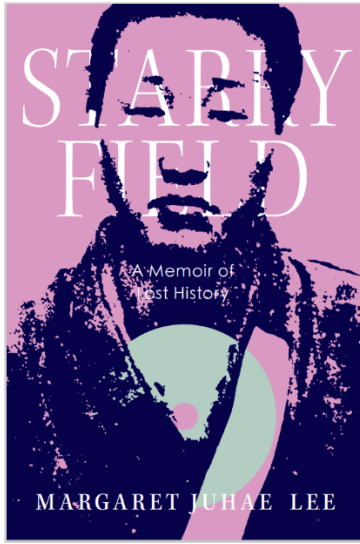
In 1999, in the rural Alabama town of Ozark, high schoolers Tracie Hawlett and J.B. Beasley were found shot in the trunk of their car, weeks before the start of their senior year. The night of their murder remains shrouded in mystery. They were driving between field parties. They were lost. But why were their jeans muddy, soaked to the bone? And what drove someone to kill them?

Twenty years passed, but locals could not forget the girls' deaths. Suspicions of a police cover-up reached a fever pitch until, out of the blue, a softspoken Black man named Coley McCraney—a long-haul trucker and ordained deacon—was arrested for the crime. The dramatic trial and controversial conviction that followed would tear this small farming community in two.

*The Wiregrass* is an under-documented region of the American Deep South, known for its peanuts. Religiously conservative and historically poor, it stretches from Montgomery, Alabama to Macon, Georgia and south to the Florida Panhandle. Cut off from major highways, effectively run by local law enforcement, it's a place where America's fundamental prejudices present themselves without veneer; inequality, violence and racism run bone-deep.

A native Alabamian, seasoned journalist, and student of Maggie Nelson and Percival Everett (who gave the book its title), Matt Kessler has spent seven years researching the tangled case of the Beasley-Hawlett murders, attending the trial of Coley McCraney, and gaining the trust of the local community—as well as the ire of local police enforcement.

*The Wiregrass* is an atmospheric and utterly compelling true crime narrative, as interested in the rippling effects of murder on a small, tight-knit community as it is on exposing truth in places that are otherwise forgotten and neglected. Calling to mind the work of Patrick Radden Keefe (*Say Nothing*, *Empire of Pain*) and David Grann (*Killers of the Flower Moon*, *The Wager*), as well as Michelle McNamara's legendary *I'll Be Gone in the Dark*, this is a thrilling yet profound story of race, class, and the corruption of power.



**MARGARET JUHAEE LEE** is an Oakland-based writer and a former literary editor of *The Nation* magazine. She has been the recipient of a Bunting Fellowship from Harvard University, a Korean Studies Fellowship from the Korean Foundation. She is also a Tin House scholar, and has been awarded residencies at the Mesa Refuge, the Anderson Center, and Mineral School. Her articles, reviews, and interviews have been published in *The Nation*, *Newsday*, *Elle*, *ARTnews*, *The Advocate*, *The Progressive* and most recently in *The Rumpus*.

- **US & UK:** Melville House
- **US Editor:** Carl Bromley
- **Translation:** FGLA
- **Final Manuscript Available**
- **Publication:** March 5, 2024
- **Domestic Agent:** Ayla Zuraw-Friedland

## ***STARRY FIELD: A Memoir of Lost History***

**This poignant memoir traces 4 generations of family trauma against the backdrop of Korea’s modern history for readers who love a sweeping intergenerational story like *Pachinko* and *The Return*.**

Journalist and critic Margaret Juhae Lee tells the story of her search for the truth about the life and early death of her grandfather, Lee Chul Ha, a student revolutionary who was jailed for protesting the Japanese colonization of Korea in 1929.

At the end of her life, her grandmother, Halmani, opens up about Margaret’s grandfather, the “criminal” who was imprisoned and a source of shame for the family. What Margaret unearths is a trove of extraordinary material concerning the life of her grandfather, information that both affirms and explodes what she had always believed about herself, her father, and their legacy. Combining investigative journalism, oral history, and archival research, *Starry Field* weaves together the stories of Margaret’s grandparents, parents, and herself against the backdrop of Korea’s tumultuous modern history, from the colonial era to its technological boom.

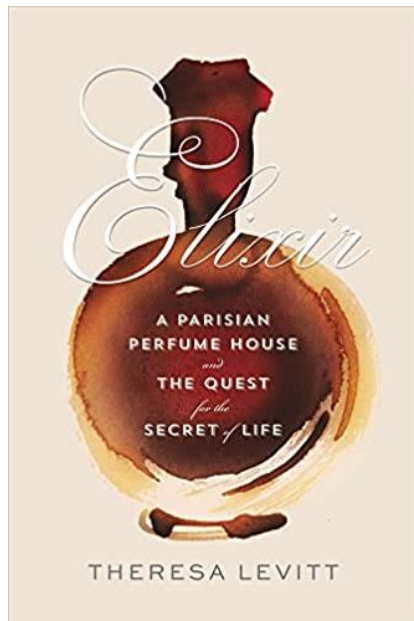
The moving memoir is told in a series of short chapters anchored by 3 long-form interviews Margaret conducted with Halmani before her death. Though she initially sets out to uncover the secrecy around her grandfather’s life, what she finds instead is a deep bond between her and her grandmother—2 women, 2 generations apart, living on opposite sides of the world, with the shared desire to start a family and find something called home. 20 memorable photographs will be included.

“This winding investigation of long-buried family secrets succeeds” – *Publishers Weekly*

“Engaging, intriguing...[Starry Field is] a poignant reclamation of a hidden history, leavened by a sense of personal growth and understanding.” — *Kirkus Reviews*

“[Lee] reminds us that even knowing where we came from won’t tell us where we’re going – but it will help along the way.” — **Susan Choi, National Book Award winning author of *Trust Exercise***

“With the propulsive force of a mystery... a probing, companionable tale about the search for self and home by a fiercely observant, funny, and important writer.”  
— **Sabina Murray, PEN/Faulkner-winning author of *Valiant Gentlemen***



**THERESA LEVITT** is a historian of science and a professor at the University of Mississippi. She is the author of *A SHORT BRIGHT FLASH* (W. W. Norton) and *THE SHADOW OF ENLIGHTENMENT* (Oxford U. Press). She received her B.S. in physics from MIT, a MA in History from Iowa State University, and a PhD from Harvard. She was the recipient of a National Science Foundation grant and a Fulbright IIE Graduate Research Fellowship, among other honors.

- **US & Can:** Harvard University Press
- **US Editor:** Acquired by Janice Audet, now handled by Rachel Field
- **UK:** Basic Books
- **Russia:** Corpus
- **Translation:** FGLA
- **Final pages available**
- **Publication:** April 2023
- **Domestic Agent:** Caroline Eisenmann

## **ELIXIR:** *A Parisian Perfume House and the Quest for the Secret of Life*

**A story of alchemy in Bohemian Paris, where two scientific outcasts discovered a fundamental distinction between natural and synthetic chemicals that inaugurated an enduring scientific mystery.**

For centuries, scientists believed that living matter possessed a special quality—a spirit or essence—that differentiated it from nonliving matter. But by the nineteenth century, the scientific consensus was that the building blocks of one were identical to the building blocks of the other. *Elixir* tells the story of two young chemists who were not convinced, and how their work rewrote the boundary between life and nonlife.

In the 1830s, Édouard Laugier and Auguste Laurent were working in Laugier Père et Fils, the oldest perfume house in Paris. By day they prepared the perfumery’s revitalizing elixirs and rejuvenating eaux, drawing on alchemical traditions that equated a plant’s vitality with its aroma. In their spare time they hunted the vital force that promised to reveal the secret to life itself. Their ideas, roundly condemned by established chemists, led to the discovery of structural differences between naturally occurring molecules and their synthetic counterparts, even when the molecules were chemically identical.

Scientists still can’t explain this anomaly, but it may point to critical insights concerning the origins of life on Earth. Rich in sparks and smells, brimming with eccentric characters, experimental daring, and the romance of the Bohemian salon, *Elixir* is a fascinating cultural and scientific history.

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### **Praise for ELIXIR:**

“[*Elixir*] vividly evokes cultural life in Bohemian Paris, the turbulence of the French Revolution and its aftermath, and the feuds that plagued rival scientists... Levitt’s social history, especially of perfume, is fascinating.”—**Moira Hodgson, *Wall Street Journal***

“[A] fascinating account of the birth pangs of organic chemistry in 19th-century Paris... [Levitt] has caught well these dreaming, competitive, daring men in the act of living, each striving compulsively for the giddy, intoxicating bliss of insight into the making of the world.”—**Matthew Lyons, *The Times***

“Almost impossible to put down... Written with the propulsive flow of a novel, [*Elixir*] unfolds in two interconnected but sequential stories, each following a scientific hero... A whirlwind tour from the point of view of pomades, perfumes, and eau de cologne.”—**Michael D. Gordin, *Science***



**MIRIAM LEWIN** is a radio and television journalist with over 30 years' experience. She is the author of *Skyvan*, *Aircrafts*, *Pilots And Secret Archives*, an investigation on the death flights as a method of exterminating prisoners during the dictatorship.

**HORACIO LUTZKY** is a lawyer and journalist based in Buenos Aires. He is the author of *Toasting Over The Rubble: The Jewish Leadership And The Attacks: Between Denunciation And Cover-Up*.

- **World English:** Seven Stories Press
- **WO Spanish:** PRH, Argentina
- **ENG + Translation:** FGLA
- **Final Spanish MS + English language sample chapter and prologue + Amazon press kit on TV series available**
- **Domestic Agent:** Ria Julien

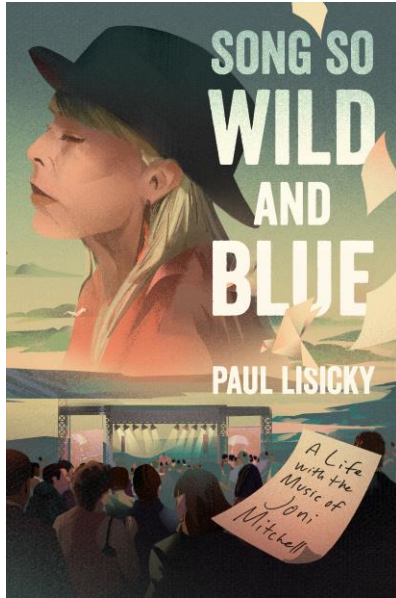
## ***IOSI: The Spy Who United Us***

Now an **Amazon Prime series** premiering at the **Berlinale 2022**, **IOSI** tells an incredible true story of domestic terrorism, spies, and a cover-up of the bloodiest anti-Semitic attacks in the history of Argentina.

Told in three alternating first-person narratives, **IOSI** is the story of two journalists tracking a spy named Iosi—a young intelligence agent whose infiltration of the Jewish community in Argentina paved the way for the terrorist attacks on the Israeli embassy in Argentina and the building of the Israelite Argentine Mutual Association, which killed 85 people in 1994.

Haunted by the ghosts of the dead, Iosi cannot ignore the fact that his efforts to spy on this fellow citizens yielded information that would be instrumental to the bombings. Wracked by guilt, Iosi turns against his superiors, and joins forces with journalists Miriam Lewin and Horacio Lutzky to uncover the full extent of the government's involvement in the murders.

Recounting their efforts over more than a dozen years, Iosi, Lewin, and Lutzky tell of their harrowing journey, marked by corrupt judges, an official state coverup, and the murder of the prosecutor to whom Iosi hoped to testify. In a startling epilogue, Iosi is vindicated when in 2021, the Inter-American Commission on Human Rights confirmed Argentina's knowledge of the attack, their failure to prevent it, and the existence of "deliberate coverup."



**PAUL LISICKY** is the author of five books, including *THE NARROW DOOR* and *FAMOUS BUILDER*. A graduate of the Iowa Writers' Workshop, his awards include fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the James Michener/Copernicus Society, and the Fine Arts Work Center in Provincetown, among others. He teaches in the MFA program at Rutgers University and lives in Brooklyn.

- **US & Can.:** HarperOne
- **US Editor:** Rakesh Satyal
- **UK & Translation:** FGLA
- **Manuscript available**
- **Publication:** February 25<sup>th</sup>, 2025
- **Domestic Agent:** Matt McGowan

## **SONG SO WILD AND BLUE: *A Life with Joni Mitchell***

From the author of *THE NARROW DOOR* and *LATER*, Paul Lisicky's *SONG SO WILD AND BLUE* will be a look back at the life of a writer forged by the distinctive and radical artistry of Joni Mitchell. It will be a book about creativity, about Lisicky's beginnings as a songwriter, studying music as a kid, publishing and recording music his late teens, before bringing that energy to writing. At the same time it will be a book about building and revising a self over time. Does Joni Mitchell offer lessons in survival? *SONG SO WILD AND BLUE* makes a case for that by thinking about Lisicky's own doubts and beliefs up against Mitchell's, especially as dramatized in her individual songs.

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### **Praise for *THE NARROW DOOR*:**

"The most moving account of love among artists I've ever read. *The Narrow Door* is astonishing."  
—**Garth Greenwell**

"Paul Lisicky always has the capacity to break your heart for he has the diviner's gift for finding the wellsprings of the quietest sorrows." —**Joy Williams**

"Breathtaking and heartbreaking."—***Publishers Weekly***

"An elegy, an apologia, and a triumph."—**Alexander Chee, *The New York Times Book Review***

"Mr. Lisicky has a gift for understanding suffering, an added bundle of receptors for detecting loneliness."—***The New York Times***

"Paul Lisicky's *The Narrow Door* circumnavigates the often inscrutable forces that bring us in and out of each other's lives and hearts, while paying welcome homage to the oft-unsung role of friendship in them. While Lisicky bears witness to "the hell of wanting [that] has no cure," his ship always feels buoyant, by virtue of a narrator whose attentiveness to feelings both big and small is marked throughout by honesty and devotion."—**Maggie Nelson, author of *The Argonauts***



**MADISON MAINWARING** is a journalist, cultural critic, and professor of French and Francophone Studies at the University of Notre Dame. She writes for *The New York Times*, *The Economist*, *The Atlantic*, *Harper's*, *The Times Literary Supplement*, and *The Paris Review Daily*. She completed a PhD in French Studies at Yale, where she received the highest honors available to junior scholars in the field. She won a 2022-23 MacDowell Fellowship to support her research for *BAND APART*.

- **US, Can., & France:** PublicAffairs / Hachette
- **US Editor:** Anu Roy-Chaudhury
- **UK:** Bloomsbury Continuum
- **UK Editor:** Tomasz Hoskins
- **Translation:** FGLA
- **Proposal available**
- **MS due:** December 2025
- **Publication:** Winter 2026
- **Domestic Agent:** Alison Lewis

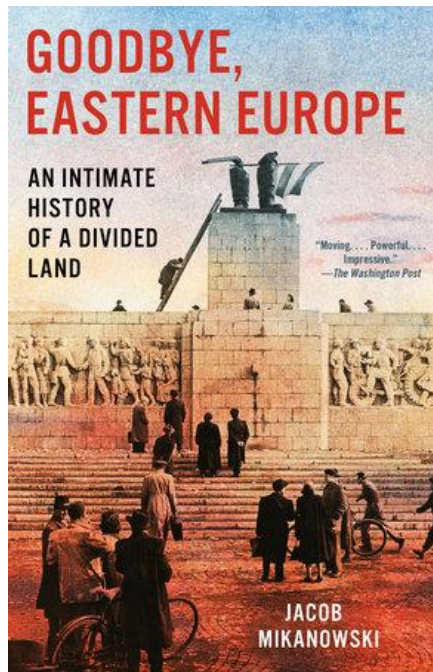
## **BAND APART: *The Women of the French New Wave***

A glamorous narrative history uncovering the work of the French New Wave actresses Anna Karina, Brigitte Bardot, Jean Seberg, and Jeanne Moreau, whose revolutionary artistry has been forgotten behind the long shadows of their male directors (and, often, husbands).

The French New Wave has been remembered through its male directors, famed for elevating film from lowbrow entertainment to art. Jean Luc Godard and Francois Truffaut were cultural heroes of their time, their work in film compared to what Picasso did to painting. They are beloved and celebrated to this day for forever changing the way we make and watch movies.

Forgotten behind these men's long shadow are the women who brought their films to life. It was the verve and nonchalance of Anna Karina, Brigitte Bardot, Jean Seberg, Jean Moreau, and a dozen fellow actresses that made the New Wave so revolutionary, its charm so modern, its influence so widespread and lasting. They became international icons, at once beloved, reviled, and abused for their insistent independence. Yet their part in this sea change has been brushed aside, their strength in the face of trenchant misogyny quickly forgotten.

Recovering the courageous work and lives of these New Wave sisters, *BAND APART* spirals outwards from the dramatic narratives of Karina, Bardot, Seberg, and Moreau to paint a vibrant portrait of this remarkable community of women and their revolutionary moment. As dramatic and sensitive as Mary Gabriel's *Ninth Street Women*, Tove Ditlevsen's *The Copenhagen Trilogy*, and Sarah Bakewell's *At the Existentialist Café*, it is a story of courage and talent, romance and violence, survival and creation – cinematic in its own right.



**JACOB MIKANOWSKI** is a writer, academic and journalist with 20 years' experience studying and writing about Eastern Europe. His work has appeared in *The New York Times*, *The Atlantic Monthly*, *Harper's*, *The Guardian*, *Lapham's Quarterly*, and elsewhere.

- **US & Can:** Pantheon
- **UK:** Oneworld
- **Czech Republic:** Host
- **Germany:** Rowohlt Berlin
- **Hungary:** Maxim | **Estonia:** Postimees
- **Italy:** Keller | **Arabic:** Abdullah Gohar
- **Russia:** Eksmo | **Korea:** Cum Libro
- **Ukraine:** Publishing Local History
- **Other Translation:** FGLA
- **Finished books available**
- **Publication:** July 2023
- **Domestic Agent:** Sam Stoloff
- **Domestic Editor:** Maria Goldverg

## GOODBYE, EASTERN EUROPE: *An Intimate History of a Divided Land*

*In light of Russia's aggressive 2022 invasion of Ukraine, Goodbye, Eastern Europe is a crucial, elucidative read, a sweeping epic chronicling a thousand years of strife, war, and bloodshed, from pre-Christianity to the fall of Communism—illuminating the remarkable cultural significance and richness of a place perpetually lost to the margins of history.*

Eastern Europe, the moniker, has gone out of fashion since the fall of the Soviet Union. Ask someone now, and they might tell you that Estonia is in the Baltics, or Scandinavia, that Slovakia is in Central Europe and Croatia is in the Eastern Adriatic or the Balkans. In fact, Eastern Europe is a place that barely exists at all, except in cultural memory. Yet it remains a powerful marker of identity for many, with a fragmented and wide history, defined by texts, myths, and memories of centuries of hardship and suffering.

*Goodbye, Eastern Europe* is a masterful narrative about a place that has survived the brink of being forgotten. Beginning with long-lost accounts of early pagan life, Mikanowski offers a kaleidoscopic tour recounting the rise and fall of the great empires—Ottoman, Hapsburg, and Russian—the dawn of the modern era, the ravages of Fascism and Communism, as well as Capitalism, the birth of the modern nation-state, and more. A student of literature, history, and the ghosts of his own family's past, Mikanowski paints a magisterial portrait of a place united by diversity, and eclecticism, and a people with the shared story of being the dominated rather than the dominating.

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“Ambitious. . . . stunning. . . . Shot through with lyrical reflections and astute analysis, this is a rewarding portrait of a diverse and complex part of the world.”

—★ *Publishers Weekly* (starred review)

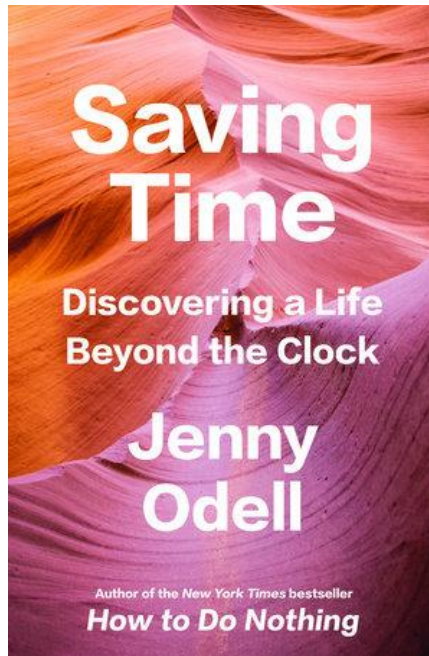
“... deeply engaging take on an ever-shifting region... [*Goodbye, Eastern Europe*] will appeal to readers seeking a fresh take on European history.” —★ **Willem Marx**, *Library Journal* (starred review)

“An epic history. . . . of a part of the world too often ignored, told with vigor, color, and authority.”

—*Kirkus Reviews*

“The enormous contradiction of a single, vast geopolitical region that evinces a stereotype-defeating multiplicity is captured brilliantly... The result is a celebration as well as an exercise in tough love.”

— **Robert D. Kaplan**, *The Wall Street Journal*



**JENNY ODELL** is the author of *HOW TO DO NOTHING*, which was a *NYT* bestseller and one of Barack Obama’s favorite books of 2019.

- **US & Can:** Random House
- **US Editor:** Hilary Redmon
- **UK:** Bodley Head
- **Germany:** Beck | **Spain:** Planeta Ariel
- **BR Portuguese:** Companhia das Letras
- **Italy:** NR Edizioni | **Dutch:** Ten Have
- **China (Simplified):** CTPH
- **China (Complex):** Crown
- **Korea:** SangSangSquare
- **Japan:** Sayusha
- **Lithuania:** Alma Littera
- **Turkey:** Saga Yayincilik
- **Other Translation:** FGLA
- **Final pages available**
- **Publication:** March 2023
- **Domestic Agent:** Caroline Eisenmann

## **SAVING TIME: *Discovering A Life Beyond the Clock***

**\*\*US RIGHTS SOLD IN A 12 BIDDER (17 IMPRINT) AUCTION \*\***

**\*\*UK RIGHTS SOLD IN AN 11 BIDDER AUCTION \*\***

**\*\*A *New York Times* Bestseller \*\***

**A radical argument that we are living on the wrong clock—one that tells us time is money—and that there are other ways of experiencing time that offer bold, hopeful possibilities for ourselves and the planet from the *New York Times* bestselling author of *How to Do Nothing*.**

Our daily experience, dominated by the corporate clock that so many of us contort ourselves to fit inside, is destroying us. It wasn’t built for people, it was built for profit. This is a book that tears open the seams of reality as we know it—the way we experience time itself—and rearranges it, reimagining a world not centered around work, the office clock, or the profit motive. Explaining how we got to the point where time became money, Odell offers us new models to live by—inspired by pre-industrial cultures, ecological, and geological time—that make a more humane, more hopeful way of living seem possible.

In this dazzling, subversive, and deeply hopeful reframing of time, Jenny Odell takes us on a journey through other temporal habitats. As planet-bound animals, we live inside shortening and lengthening days, alongside gardens growing, birds migrating, and cliffs eroding. The stretchy quality of waiting and desire, the way the present may suddenly feel marbled with childhood memory, the slow but sure procession of a pregnancy, or the time it takes to heal from injuries—physical or emotional. Odell urges us to become stewards of these different rhythms of life, to imagine a life, identity, and source of meaning outside of the world of work and profit, and to understand that the trajectory of our lives—or the life of the planet—is not a foregone conclusion. In that sense, “saving” time—recovering its fundamentally irreducible and inventive nature—could also mean that time saves us.

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“Saving Time is an exposé of our past, an antidote to our present, and a manifesto for the future. ... It is one of the most important books I’ve read in my life.”

— **Ed Yong, author of *An Immense World***

“Odell’s journey to find the best way to use our limited time on earth is an eye-opening look at what it really means to be alive” — ***TIME***

“It is in the gap between present and future, where outcomes are not yet determined, that Jenny Odell enters with her paradigm-destroying new book ... [A] grand, eclectic, wide-ranging work.”

— ***New York Times***



**J. ERIC OLIVER, Ph.D.** is Professor of Political Science at the University of Chicago and host of the podcast “Nine Questions with Eric Oliver.” He the author of five previous books including *Democracy in Suburbia* (Princeton University Press 2001); *The Paradoxes of Integration* (University of Chicago Press 2010) and *Fat Politics: The Real Story Behind America’s Obesity Epidemic* (Oxford University Press 2006).

- **WO English:** Liveright/Norton
- **US Editor:** Peter Simon
- **Translation:** FGLA
- **Final Proposal:** Available
- **Manuscript due:** January 2025
- **Domestic Agent:** Matt McGowan

## **READING ARISTOTLE NAKED**

### ***The Art and Science of Knowing Your Self***

**While there are thousands of self-help books in the marketplace there is no popular book that explains what the self actually is -- *Reading Aristotle Naked* changes this by offering a sharp, witty, and holistic tour of the nested processes that construct the self.**

Based on the author’s popular class at the University of Chicago *Reading Aristotle Naked* takes readers on a beguiling journey behind the scenes of their lived experience, peeling back the layers of the self by weaving together the most important discoveries in quantum mechanics, cellular biology, neuroscience, linguistics, behavioral science, psychology, psychedelics, and beyond, with the wisdom of our ancient traditions and modern philosophers. Offering profound ideas about what underlies the nature of being, *Reading Aristotle Naked* is more than just a compendium of abstract theories and scientific facts. It also explains how these notions can be applied to our ordinary lives by offering practical suggestions for living well and transcending the self, grounded by the author’s own search for self-knowledge.

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**REGAN PENALUNA** is a writer and journalist based in Brooklyn. Previously, she was an editor at Nautilus Magazine and Guernica, where she wrote and edited long-form stories and interviews. A feature she wrote was listed in the Atlantic as one of “100 Exceptional Works of Journalism.”

- **World English:** Grove Atlantic
- **Acquiring Editor:** Katie Raissian
- **Translation:** FGLA
- **Chinese (Simplified):** Shanghai Naquan Cultural Diffusion
- **Books & Final MS Available**
- **Publication:** March 14<sup>th</sup>, 2023
- **Domestic Agent:** Caroline Eisenmann

## HOW TO THINK LIKE A WOMAN: *Four Women Philosophers Who Taught Me How to Love the Life of the Mind*

From a bold new voice in nonfiction, an exhilarating account of the lives and works of influential 17th and 18th century feminist philosophers Mary Wollstonecraft and her predecessors who have been written out of history, and a searing look at the author’s experience of patriarchy and sexism in academia.

As a young woman growing up in small-town Iowa, Regan Penaluna daydreamed about the big questions: Who are we and what is this strange world we find ourselves in? In college she fell in love with philosophy and chose to pursue it as an academician, the first step, she believed, to becoming a self-determined person living a life of the mind. What Penaluna didn’t realize was that the Western philosophical canon taught in American universities, as well as the culture surrounding it, would slowly grind her down through its misogyny, its harassment, its devaluation of women and their intellect. Where were the women philosophers?

One day, in an obscure monograph, Penaluna came across Damaris Cudworth Masham’s name. The daughter of philosopher Ralph Cudworth and a contemporary of John Locke, Masham wrote about knowledge and God, and the condition of women. Masham’s work led Penaluna to other remarkable women philosophers of the era: Mary Astell, who moved to London at age twenty-one and made a living writing philosophy; Catharine Cockburn, a philosopher, novelist, and playwright; and the better-known Mary Wollstonecraft, who wrote extensively in defense of women’s minds. Together, these women rekindled Penaluna’s love of philosophy and awakened her feminist consciousness.

In *How to Think Like a Woman*, Regan Penaluna blends memoir, biography, and criticism to tell the stories of these four women, weaving throughout an alternative history of philosophy as well as her own search for love and truth. Funny, honest, and wickedly intelligent, this is a moving meditation on what philosophy could look like if women were treated equally.

**\*A New York Times Editors’ Choice\***

**\*A Most Anticipated Book of 2023 from The Millions and Literary Hub\***

“Incisive...Lucid and frank, this blend of memoir, biography, and criticism makes a solid case for why representation matters.” — *Publishers Weekly*



**STEVEN PHELPS** is director of The Center for Brain, Behavior and Evolution at the University of Texas in Austin, the work of which has been featured in the New York Times, Washington Post, National Geographic, Newsweek, and many others. Phelps is a recent Guggenheim and Radcliffe fellow and his writing has been published in The Atlantic, Aeon, Nature, the New York Times, and Scientific American.

- **US + Can:** Algonquin
- **US Editor:** Madeline Jones
- **UK:** Picador (UK editor Ravi Mirchandani)
- **Translation:** FGLA
- **Proposal Available**
- **Domestic Agent:** Matt McGowan

## **LET US AVOID HEARTACHE: A Natural History of Intimacy**

*A personal and scientific exploration of intimacy by a leading neurobiologist*

*Let Us Avoid Heartache* braids the science of social bonding with personal narrative to deepen the reader's understanding of human intimacy and how it sits within the array of animal affections. The book will move chronologically through a human life, taking us from the physiological tensions of pregnancy to the early networks of care and play among siblings, to pair bonding and the neuroscience of romantic love, and ultimately to the site in the brain where love and grief inextricably reside. Along this journey we encounter a strange but revealing bestiary: the peculiar goose that begat attachment theory, the parenting habits of poison frogs, the alien friendships among bats, the bonding of prairie voles. And we draw close to the author, a half-Arab, gay man who grew up in poverty in the rural Midwest. The story of Steve's relationships deepen the science: his single mother who hid her pregnancy and planned to give him over to the state but for a moment of bonding, hardened childhood friends deprived of care who landed in jail, his own reluctant domestication with his partner (and dog), the aftermath of a close friend who committed suicide and the blossoming of a new friendship with the hiker who found the body.

*Let Us Avoid Heartache* gives us, with scientific fact and emotive force, the hows and whys of the relationships that make us who we are. They shape us indelibly before we're done growing, propel us out into the world, sustain us with all that life can throw at us, and allow us to continue when they come to an end.

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**CAMERON RUSSELL** has spent the last eighteen years working as a model. With over 38 million views and counting, she gave one of the **top ten most popular TED talks of all time** on the power of image. She is the recipient of the 2018 *Harpers Bazaar Women of the Year Award* and the *GCFA's Changemaker Award*, and was nominated for a Shorty Award for her work organizing models to expose systemic sexual harassment and abuse in fashion. She has twice been named model of the year (humanitarian and social media star) by models.com, provider of the industry's most influential model rankings. In 2012 she graduated with honors from Columbia University with a degree in economics and political science.

- **US & Can:** Random House
- **US Editor:** Marie Pantojan
- **UK:** Oneworld
- **Translation:** FGLA
- **Fully Edited MS Available:** Oct 2023
- **Publication:** March 2024
- **Domestic Agent:** Caroline Eisenmann

## HOW TO MAKE HERSELF AGREEABLE TO EVERYONE: *A Memoir*

**A bold and innovative memoir that explores who holds the power in an image-obsessed culture, from the model and activist who helped organize the movement to bring equity to fashion.**

By elevating me for something I have no control over, the industry and economy signal to all women: There is almost nothing you can do or create that is as valuable as how you look.

Scouted by a modeling agent when she was just sixteen years old, Cameron Russell first approached her job with some reservations: She was a serious student with her sights set on college, not the runway. But modeling was a job that seemed to offer young women like herself unprecedented access to wealth, fame, and influence. Besides, as she was often reminded, “there are a million girls in line” who would eagerly replace her.

In her powerful memoir, Russell chronicles how she learned to navigate the dizzying space between physical appearance and interiority and making money in an often-exploitative system. Being “agreeable,” she found, led to more success: more bookings and more opportunities to work with the world’s top photographers and biggest brands.

But as her prominence grew, Russell found that achievement under these conditions was deeply isolating and ultimately unsatisfying. Instead of freedom, she was often required to perform the role of compliant femme fatale, so she began organizing with her peers, helping to coordinate movements for labor rights, climate and racial justice, and bringing MeToo to the fashion industry. Intimate and illuminating, *How to Make Herself Agreeable to Everyone* is a nuanced, deeply felt memoir about beauty, complicity, and the fight for a better world.

“Fiercely intellectual, deeply vulnerable, and unapologetically honest.”—**Imani Perry, National Book Award-winning author of *South to America***

“...unique and honest... Russell doesn’t just hold the door open for more voices from within fashion, she makes a compelling argument as to why they must be heard.”—**Christy Turlington Burns, founder and president of *Every Mother Counts* and model**

“[*How to Make Herself Agreeable to Everyone*] artfully pivots toward repair and locates truths in the actual bodies, experiences, and imaginations of those who hold the clothes up... Russell’s writing... will become malleable legend.”—**Kiese Laymon, author of *Heavy***



**CLAIRE STAPLETON** is a writer, communications consultant, and tech labor activist. After 12 years at Google, she co-organized the Google Walkout in 2018, in which 20,000 employees loudly protested the company’s mishandling of sexual harassment. Along with most of the other Walkout organizers, Claire left Google six months later after being retaliated against for labor organizing. Today, Claire advises executives and organizations on navigating the complicated communications landscape. She speaks and writes frequently about tech worker issues, and publishes an existential advice column for tech workers on Substack. Her essay in *Elle Magazine*, “Google Loved Me Until I Pointed Out Everything That Sucks About It,” was one of *Elle.com*’s most-shared posts of 2019. She serves on the Advisory Council for the Institute for Rebooting Social Media at the Berkman-Klein Center for Tech & Society at Harvard University.

- **US & Can:** SMP
- **US Editor:** Hannah Phillips
- **UK + Translation available**
- **UK rep:** Kat Aitken, Lexington Lit
- **Proposal Available**
- **Publication:** TBD, Spring 2026
- **Domestic Agent:** Caroline Eisenmann

## TECH SUPPORT

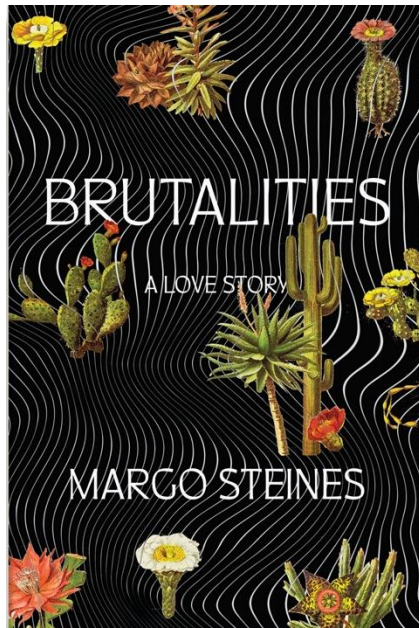
**From an organizer of the Google Walkouts, a funny, fast-reading memoir of one worker’s journey from tech true-believer to activist for change, asking: what do you do when you wake up one day, and realize your job isn’t actually good?**

When a newly-graduated Claire Stapleton accepted a position at Google in 2007, she thought she had found the perfect job. The company promised not just a career path, but a mission: to do good, to connect the world, to provide a sense of value and purpose for its employees. It was the heady days of big-tech optimism, a time when it seemed like technology would help change things dramatically for the better—and also make employees rich along the way.

Starting as a junior communications staffer, Stapleton made a name for herself managing TGIF, the weekly staff meeting hosted by the founders, and her company-wide emails won her recognition as a cheerful, persuasive voice peddling company magic. Informally dubbed the “Bard of Google” and known for her consummate “Googleness”, she was soon pulled into higher-level meetings, helping to write speeches, emails, and blog posts for executives including Larry Page.

But as Stapleton’s time at the company progressed, and she moved into bigger and more prestigious roles—working at the revered Google Creative Lab, and then in marketing for YouTube—she couldn’t ignore the doubts that started creeping in. She could increasingly see the way that the company’s stated values diverged from its practices, from the toxic workplace of the Creative Lab to the real-world harms caused by YouTube. So in 2018, when company dissatisfaction around Google’s mishandling of serious sexual harassment allegations started to swell, Stapleton found herself using her voice in an altogether different fashion: to help lead the 20,000 employee Google Walkouts, a ground-breaking protest against the toxicity and exploitation of Silicon Valley culture which *The New York Times* would go on to call a “watershed moment in tech,” and the “one of the largest worker protests in a generation.” Overnight, Stapleton became a public face of tech discontent—and realized there was no going back to her life before.

**TECH SUPPORT** is a memoir of one worker’s radicalization, a hugely smart and funny look back at a surreal era in tech, and a book that asks how we disentangle ourselves from work, when work increasingly demands our whole self. A dishy workplace memoir with bite and startling candor, **TECH SUPPORT** is a story about riding the big-tech roller coaster from someone who truly bought in, before she bought out with all of her might. It’s also a book about grappling with the role of work in our lives, in a culture that tells us our career is who we are—and what it means to try to find a sense of *identity, and power, beyond our jobs.*



**MARGO STEINES** holds an MFA in creative nonfiction from the University of Arizona, where she teaches writing. Her work has appeared in the *New York Times* (Modern Love), the *Sun*, and elsewhere. A native New Yorker, she lives in Tucson, Arizona.

- **WO English:** W.W. Norton
- **US Editor:** Drew Weitman
- **Translation:** FGLA
- **Manuscript Available**
- **Publication:** October 2023
- **Domestic Agent:** Matt McGowan

## BRUTALITIES

**A searing, vivid memoir that investigates the dynamics of violence, power, desire, and a body pushed to the brink.**

Quarantined in a southwestern desert city in the midst of her high-risk pregnancy, Margo Steines felt her life narrow around her growing body, compelling her to reckon with the violence entangled in its history. She was a professional dominatrix in New York City, a homestead farmer in a brutal relationship, a welder on a high-rise building crew, and a mixed martial arts enthusiast; each of her many lives brought a new perspective on how power and masculinity coalesce—and how far she could push her body toward the brink. With unflinching candor, Steines searches for the roots of her erstwhile attraction to pain while charting the complicated triumph of gentleness and love.

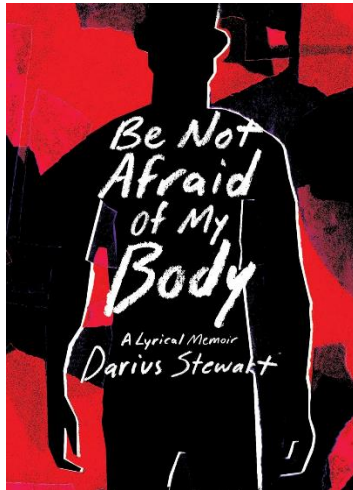
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Steines manages to keep her reader close, writing with a rare crystalline precision as she explores her fixation with violence and with certain forms of traditional masculinity... What elevates Steines's book above the difficult, often extreme experiences she shares is her willingness to look honestly and objectively at her desires."— **Casey Schwartz, *New York Times Book Review***

"Steines tackles complex, nuanced truths about power and violence through clear writing and an unflinching gaze... [A] propulsive debut... The author's skillful prose expresses pain clearly...but this discomfort is tempered by her clearheaded insights and retroactive self-empathy."— **Kirkus (starred review)**

"Brutalities is electric with insight, riveted by its commitments—to love and bewilderment, to bearing witness—and utterly propulsive." —**Leslie Jamison, author of *The Empathy Exams***

"*Brutalities* is a perfect book. Reading it felt like consuming something designed precisely for me and of course, I won't be alone in this—that is the genius of great works of art: they reach our deepest interiors by naming the unspoken ordinary, the things we fear seeing or being seen as. There is nothing ordinary about this book, however. It is a brainy, elegant, erotic, brutal, funny, hypnotic achievement by an author obsessed with the far reaches of what it means to live in a body, and how some kinds of love look like violence while others can be medicine. It has made a devotee of me; I'll read anything Margo Steines ever writes." —**Melissa Febos, author of *Girlhood* and *Whip Smart***



**DARIUS STEWART** is a poet and writer from Knoxville, Tennessee. He is the author of the poetry collection *Intimacies in Borrowed Light* (EastOver Press 2022). His poems and creative nonfiction have appeared in the *Brooklyn Review*, *Cimarron Review*, *Fourth Genre*, *Salamander*, *Verse Daily*, and others. He holds MFAs from the Michener Center for Writers and the University of Iowa's Nonfiction Writing Program. Currently, he is a Lulu Johnson Doctoral Fellow in Literary Studies at the University of Iowa.

- **WO English:** Belt Publishing
- **Translation:** FGLA
- **Manuscript Available**
- **Publication:** February 6, 2024
- **Domestic Agent:** Matt McGowan

## BE NOT AFRAID OF MY BODY: A *Lyrical Memoir*

From an exhilarating new voice, a breathtaking memoir about gay desire, Blackness, and growing up.

Darius Stewart spent his childhood in the Lonsdale projects of Knoxville, navigating school, friendship, and his own family life in a context that often felt perilous. As we learn about his life in Tennessee—and eventually in Texas and Iowa, where he studies to become a poet—he details the obstacles to his most crucial desires: hiding his earliest attraction to boys in his neighborhood, predatory stalkers, doomed affairs, his struggles with alcohol addiction, and his eventual diagnosis with HIV. Through a mix of straightforward memoir, brilliantly surreal reveries, and moments of startling imagery and insight, Stewart's explorations of love, illness, chemical dependency, desire, family, joy, shame, loneliness, and beauty coalesce into a wrenching, musical whole. A lyrical narrative reminiscent of Saeed Jones's *How We Fight for Our Lives* and Kiese Laymon's *Heavy*, *Be Not Afraid of My Body* stands as a compelling testament to growing up Black and gay and to the drive in all of us to collect the fragments of our own experience and transform them into a story that does justice to the multitudes we contain.

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"Reading the marvelous (it is indeed a marvel!) *Be Not Afraid of My Body* incited a very particular need in me: to lovingly strike Darius Stewart because what else is there to do when his just-don't-make-no-damn-sense brilliance leaves you ecstatically bewildered? It is a common practice in Black churches: the need to lovingly strike because, say, a member of the choir's voice has inched you closer to the divine. Within these pages is another voice, a literary one, that inches us ever closer to the divine." —**DK Nnuro, author of *What Napoleon Could Not Do***

"*Be Not Afraid of My Body* is a gift, an assembly of grace, wit, candor, outrage, bewilderment, charm, and wisdom of stunning beauty." —**John D'Agata, author of *About a Mountain and The Lifespan of a Fact***

"Darius Stewart is a charming, searching, and unflinching interlocutor, whether he's speaking through the book's presiding influence, Essex Hemphill, or regaling the reader with messy hookups and botched attempts to snort coke through a cigarette. Calling *Be Not Afraid of My Body* artful belies just how readable, dazzlingly propulsive this book is. I already can't wait to read it again." —**Kaveh Akbar, author of *Pilgrim Bell* and *Calling a Wolf a Wolf***



**MICHELLE TEA** is the author of over a dozen widely acclaimed books memoir, fiction, and cultural criticism, and the recipient of awards from PEN/America, the Guggenheim, Lambda Literary, and the Rona Jaffe Foundation. Her books have been translated into French, Japanese, Slovenian, German, Italian, and Swedish.

- **US:** HarperOne
- **US Editor:** Rakesh Satyal
- **Translation + UK Available**
- **Proposal available**
- **Delivery:** June, 2025
- **Publication:** Spring 2026
- **UK co-agent:** Nicola Chang, David Higham Associates
- **Domestic Agent:** Alison Lewis

## **FREE LOVE: *Adventures in Marriage and Polyamory***

**A wildly entertaining, authentic, and profound guide to navigating freedom and commitment, in a society intent on pinning us down.**

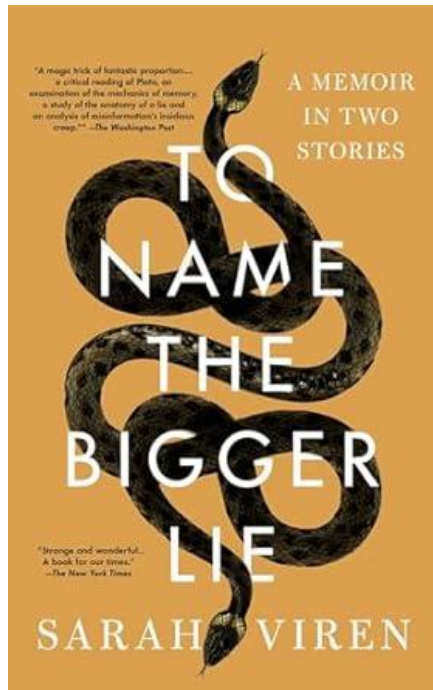
Polyamory is having a moment. Whether you love it or hate it, the explosion of non-monogamy into the mainstream suggests a widespread frustration and stuck-ness within traditional relationship structures, perhaps especially among women and femmes, whose sexual freedom has long been contained and policed. Why do we have to choose between adventure and security? Why can't we try, at least, to have them both?

Long before its current it-girl moment, polyamory was foundational to many radical subcultures, who saw in it not only the chance for sexual freedom, but a path towards dismantling patriarchal oppression and the zero-sum game of capitalism – a path towards personal, spiritual, and collective growth, care, and empowerment. Polyamory was also foundational to the life of beloved writer and queer icon Michelle Tea, from the clandestine, ill-fated throuples of her late teens, to the punk lesbian underground of 90s San Francisco, through marriage and divorce, Tinder flings and enduring friendships, heartbreak and motherhood.

In **FREE LOVE**, she will share these juicy, hilarious, and moving stories with her characteristic wit and charm, while delving into the radical, forgotten history of openness, and interviewing and researching widely, to guide readers through the thorny choices we make in our own relationships – poly or no. A modern-day *The Ethical Slut* meets Dolly Alderton's *Everything I Know About Love*, it marries the storytelling of Maggie Smith and Samantha Irby with the practical wisdom and heartwarming appeal of writers like Glennon Doyle, Emily Nagoski, and Vanessa Marin.

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“Michelle Tea is our luminary of optimistic rebellion—sassy, astute, quicksilver, a master of the hot mess, with a legendary stature reaffirmed by wave upon wave of new readers.” —**Jeremy Atherton Lin, National Book Critics Circle Award-winning author of *Gay Bar***



**SARAH VIREN** is a contributing writer for the *New York Times Magazine* and the author of *Mine*. Sarah's creative work has been supported by an NEA Fellowship and a Kerouac House Writing Residency, and her writing appears in the *New York Times Magazine*, *Oxford American*, *Texas Monthly*, and elsewhere. An assistant professor of creative nonfiction at ASU, she is a graduate of the Nonfiction Writing MFA at the University of Iowa.

- **World English:** Scribner
- **US Editor:** Sally Howe
- **Translation:** FGLA
- **Final Manuscript Available**
- **Publication:** June 2023
- **Domestic Agent:** Matt McGowan

## TO NAME THE BIGGER LIE: *A Memoir in Two Stories*

Named a Best Book of 2023 by LitHub, NPR, and the Texas Observer; Finalist for a Lambda Literary Award

Part coming-of-age story, part psychological thriller, part philosophical investigation, this unforgettable memoir traces the ramifications of a series of lies that threaten to derail the author's life—exploring the line between truth and deception, fact and fiction, and reality and conspiracy.

Sarah's story begins as she's researching what she believes will be a book about her high school philosophy teacher, a charismatic instructor who taught her and her classmates to question everything—in the end, even the reality of historical atrocities. As she digs into the effects of his teachings, her life takes a turn into the fantastical when her wife, Marta, is notified that she's been investigated for sexual misconduct at the university where they both teach.

Based in part on a viral New York Times essay, *To Name the Bigger Lie* follows the investigation as it upends Sarah's understanding of truth. She knows the claims made against Marta must be lies, and as she uncovers the identity of the person behind them and then tries, with increasing desperation, to prove their innocence, she's drawn back into the questions that her teacher inspired all those years ago: about the nature of truth, the value of skepticism, and the stakes we all have in getting the story right.

*To Name the Bigger Lie* reads like the best of psychological thrillers—made all the more riveting because it's true.

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"Strange and wonderful... A book for our times, when singular truths seem less certain with each passing day." —*New York Times Book Review*

"This is breathtaking stuff." —*Publishers Weekly*, **STARRED** review

"Viren ... has pulled off a magic trick of fantastic proportion... [*To Name the Bigger Lie*] is poetry, such as Yevtushenko's Babi Yar, which "in sharing that suffering" fights "to keep that truth from being erased or forgotten." It is art. It is a book like this." — *Washington Post*



**KATE WAGNER** is an architecture critic and journalist based in Chicago and Ljubljana, Slovenia. First known as the creator of the popular blog McMansion Hell, she currently serves as architecture critic at The Nation and has previously been a columnist at The New Republic, The Baffler, and Curbed. Her writing about architecture and culture has been published widely in outlets including The Atlantic and The Washington Post. In 2018 Wagner graduated with a Master of Arts from Johns Hopkins University's Peabody Institute, where her research focused on formal typologies of late modern concert halls and the history of architectural acoustics from 1960-1990.

- **US:** Liveright
- **US Editor:** Maria Goldverg
- **UK:** Hutchinson Heinemann/Cornerstone
- **Translation:** FGLA
- **Proposal Available**
- **Publication:** Spring 2027
- **Domestic Agent:** Caroline Eisenmann

## STRUCTURAL ISSUES

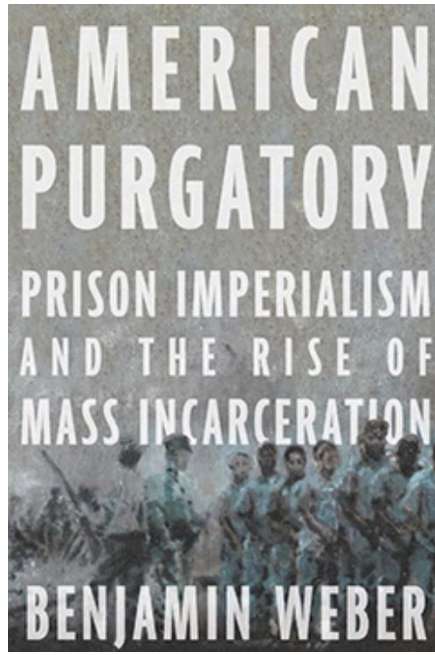
**A highly entertaining journey through why modern buildings look the way they do—and why we dislike them so much—from one of architecture’s brightest and most popular writers.**

Kate Wagner got an unconventional start in architecture writing when, at the age of just 23, her blog McMansion Hell went wildly viral. A scathing mixture of humor, architectural explanation, and social criticism, the blog was devoted to deconstructing the American McMansion: shoddily built, aesthetically incoherent, comically super-sized houses which look “less like a cohesive whole and more like a Frankenstein of ornate mini-houses attached to a massive garage”. The project unpacked the way our deeply held ideas and values are expressed in housing, showing how the McMansion was inextricably shaped by the conditions and culture of the time.

Wagner’s ascent through the world of architecture writing has continued dizzyingly from that point: at 25, her architecture column for The New Republic made her the youngest ever writer to hold such a post in the field, and she currently serves as Architecture Critic for The Nation, which has described her as the successor to the legendary critic Michael Sorkin. Wagner is now known for her unsparing, sharply funny critiques of the built environment, ranging from NYC’s Vessel (“the depth of architectural thinking at work here makes a kiddie-pool seem oceanic”) to windowless bedrooms (“building codes, for all their often problematic stuffiness, do exist to protect us”) to towering new glass constructions (“like a bland, visible scar reminding residents of the city’s gentrification”).

STRUCTURAL ISSUES is a culmination of Wagner’s career thinking and writing about buildings, and why those buildings so often make us unhappy. We live and work inside of architecture—it profoundly shapes our day-to-day experience, our emotional and social lives, and our world—and yet few of us truly can explain why the built environment looks and feels the way it does. Why does interior design use so much endless, mind-numbing gray now? Who on earth thought that open-floor plan offices were a good idea? Why do clothing stores feel less like spaces to buy things, and more like screechy, brand-focused “experiences” meant to be Instagrammed?

STRUCTURAL ISSUES provides a guide to understanding the way we build in the world, moving from private spaces—houses, apartment buildings, and interior design—to the public spaces many of us have come to dread. It ends in the field of architecture itself, explaining the underlying workings of a practice that so often ends up producing these dysfunctional buildings. Wagner’s rejection of much of what she sees in architecture is fueled by a belief that bad architecture springs from the bad conditions in the broader world—or, as she would put it, “we build in a society”. Hating architecture is also a vital expression of wanting architecture to be better, and fighting for better architecture also means fighting for a better world.



**BENJAMIN D. WEBER** is an assistant professor of African American and African Studies at the University of California, Davis. He has worked at the Vera Institute of Justice, Alternate ROOTS, the Marcus Garvey and UNIA Papers Project, and as a public high school teacher in East Los Angeles. The author of *American Purgatory* (The New Press), he lives in Davis, California.

- **World English:** New Press
- **US Editor:** Marc Favreau
- **Translation:** FGLA
- **Galley Available**
- **Publication:** October 3, 2023
- **Domestic Agent:** Roz Foster

## ***AMERICAN PURGATORY: Prison Imperialism and the Rise of Mass Incarceration***

**A groundbreaking look at how America exported mass incarceration around the globe, from a rising young historian**

In this explosive new book, historian Benjamin Weber reveals how the story of American prisons is inextricably linked to the expansion of American power around the globe.

A vivid work of hidden history that spans the wars to subjugate Native Americans in the mid-nineteenth century, the conquest of the western territories, and the creation of an American empire in Panama, Puerto Rico, and the Philippines, *American Purgatory* reveals how “prison imperialism”—the deliberate use of prisons to control restive, subject populations—is written into our national DNA, extending through to our modern era of mass incarceration. Weber also uncovers a surprisingly rich history of prison resistance, from the Seminole Chief Osceola to Assata Shakur—one that invites us to rethink the scope of America’s long freedom struggle.

Weber’s brilliantly documented text is supplemented by original maps highlighting the global geography of prison imperialism, as well as illustrations of key figures in this history by the celebrated artist Ayo Scott. For readers of Michelle Alexander’s *The New Jim Crow*, here is a bold new effort to tell the full story of prisons and incarceration—at home and abroad—as well as a powerful future vision of a world without prisons.

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“American Purgatory will forever change how we understand the rise of mass incarceration. It will forever change how we understand this country.” —**Clint Smith, bestselling author of *How the Word Is Passed: A Reckoning with the History of Slavery Across America***

"A must-read, *American Purgatory* makes clear that truly understanding the depth of today’s carceral crisis means recognizing it as a global apparatus—one that has always informed how this nation maintains white supremacy as well as manages acts of resistance and self-determination not simply within its own borders, but around the world."

—**Heather Ann Thompson, Pulitzer Prize-winning author of *Blood in the Water***



**LINDSAY ZAFIR** is a historian of science, sexuality, and social movements, teaching at the City College of New York. She holds a PhD in History from Yale University, where her dissertation—which laid the groundwork for this book—won the George Washington Egelston Prize. She is the co-editor of *Power Lines* (New Press, 2024), an anthology of writing by labor and climate justice organizers, and was for many years the Editor of *The Forge*, a national publication by and for organizers across the progressive movement.

- **US:** Bloomsbury
- **US Editor:** Mo Crist
- **US Editor:** Marc Favreau
- **UK + Translation available**
- **Proposal available**
- **Delivery:** Fall 2025
- **Publication:** Fall 2026
- **Domestic Agent:** Alison Lewis

## **STATE OF DENIAL: *AIDS and the Rise of Science Denialism***

**A forgotten history of the movement that sowed the seeds for the rise of science denialism around the globe, revealing the institutional failures of modern states since the 1980s.**

This February, the World Economic Forum named the rampant spread of disinformation as the single greatest risk that the world faces today. We saw its consequences in deaths associated with COVID denialism, in the rise of the once-marginal anti-vaccination movement, and in major public figures around the world publicly questioning long-accepted medical consensus – including the cause of AIDS.

Where does science denialism come from, and how does it grow? Many have tried to answer this question, placing the blame variously on social media, AI, right-wing politicians, corporations, the 24-hour news cycle, a general “death of expertise.” But the rise of denialism, Zafir argues, stems back much further. Turning to a science denial movement that was largely forgotten – until it was recently resurrected in Russia and by far-right politicians in the US – she uncovers the historical crossroads that lead to a broad loss of faith in institutions of authority in the late 20th century.

AIDS denialism, which emerged in the US and Australia in the early 1980s among the gay communities hit hardest by the pandemic – and ultimately spread across the globe, leading to an estimated 330,000 deaths in South Africa – signaled a profound transformation in our relationship to scientific authority. Tracing a compelling, untold history, Zafir unearths the profound failures of governments and institutions which fostered a climate of distrust that is still with us today.

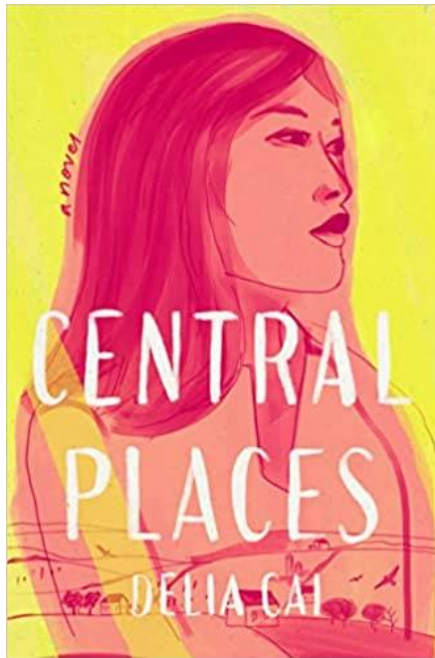
Ultimately, Zafir argues that when we respond to misinformation by digging in our heels on the authority of experts or doubling down on the facts, we risk dangerously eliding the real messiness and uncertainty inherent in scientific knowledge production. And even more crucially, we overlook the historical shifts that have made denialism possible, from the increasing disempowerment of ordinary people, to the growing corporate dominance over all areas of modern life, to the very real failures of the neoliberal state to meet its citizens’ needs.

STATE OF DENIAL is an essential corrective to the history of science denialism, and a key to understanding the turbulent years to come.



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# FICTION AND POETRY



**DELIA CAI** is a graduate of the Missouri School of Journalism and her writing has appeared in *BuzzFeed*, *GQ*, *The Cut*, and *Catapult*. Her media newsletter, *Deez Links*, has been highlighted in *The New York Times*, *New York magazine*, and *Fortune*. She is currently a senior correspondent at *Vanity Fair* and lives in Brooklyn. *Central Places* is her first novel.

- **North American:** Ballantine (PRH)
- **US Editor:** Anne Speyer
- **UK:** Merky (PRH)
- **Arabic:** Technical Education
- **Translation:** FGLA
- **Final manuscript and Books Available**
- **Publication:** January 2023
- **Domestic Agents:** Caroline Eisenmann & Jade Wong-Baxter

## CENTRAL PLACES

**A young woman’s rootless past and uncertain future collide when she brings her white fiancé home to meet her Chinese immigrant parents, toppling her carefully constructed life, in this vibrant, insightful debut from an exciting new voice in fiction.**

Audrey Zhou left Hickory Grove, the tiny central Illinois town where she grew up, as soon as high school ended, and she never looked back. She moved to New York City and became the person she always wanted to be, complete with a high-paying, high-pressure job and a seemingly faultless fiancé. But if she and Manhattan-bred Ben are to build a life together, in the dream home his parents will surely pay for, Audrey can no longer hide him, or the person she’s become, from those she left behind.

But returning to Hickory Grove is . . . complicated. Audrey’s relationship with her parents has been soured by years of her mother’s astronomical expectations and slights. The friends she’s shirked for bigger dreams have stayed behind and started families. And then there’s Kyle, the easygoing stoner and her unrequited crush from high school that she finds herself drawn to again. Ben might be a perfect fit for New Audrey, but Kyle was always the only one who truly understood her growing up, and being around him again after all these years has Old Audrey bubbling up to the surface.

Over the course of one disastrous week, Audrey’s proximity to her family and to Kyle forces her to confront the past and reexamine her fraught connection to her roots before she undoes everything she’s worked toward and everything she’s imagined for herself. But is that life really the one she wants?

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“Delia Cai’s *Central Places* is a sensitive, sharp-eyed, slyly funny story of venturing back into the foreign country that is your past—and discovering that you can never really shake the places and people that shaped you.” —**Celeste Ng, author of *Little Fires Everywhere***

“With prose that flies at a breakneck speed, “Central Places” digs deeper than the average romantic comedy into the social anxieties that underlie the characters who populate such stories... Cai ... paints a sobering portrait of small-town America, not as a place the ambitious and conscientious must flee but as a site of reckoning — between past and present, stereotype and reality, and the differences between those who call it home.” — *The Washington Post*



**YSABELLE CHEUNG** is a writer and editor based in Hong Kong. Her fiction, including stories from this collection, has appeared in or is forthcoming from *Granta*, *The Rumpus*, *Joyland*, and *Slate*. The titular story ‘Please, Get Out and Dance,’ published in *The Margins* (Asian American Writers Workshop), was nominated for the 2022 Pushcart Prize. Her essays and cultural criticism have appeared in the *Atlantic*, the *Los Angeles Review of Books*, *Artforum*, and *Lithub*, among others. She holds a BA in English Literature and Creative Writing from the University of East Anglia.

- **World English:** Blair/Carolina Wren Press
- **US Editor:** Robin Miura
- **Translation Rights Available**
- **Audio Rights Available**
- **Unedited Manuscript Available**
- **Delivery Date:** Fall 2024
- **Publication:** Fall/Winter 2025
- **Domestic Agent:** Jade Wong-Baxter

## PLEASE GET OUT AND DANCE: STORIES

Set between Hong Kong and America, between the present day and an uncannily altered future, this speculative collection warps the familiar rules of our world to ask: what does it mean to be Asian, and to be a woman, living under the specter of state and technological surveillance – or trying to break free from it?

In the collection’s title story, a group of rebels escapes a city that is literally disappearing around them – building by building, person by person – to migrate to a new home beneath the ocean, defying their government’s mandate. In “The Patchwork Dolls”, a young woman of color realizes she can make her fortune by surgically selling her facial features to whiter, wealthier clients, plunging her deep into the ethical conundrum of racial passing and the thorniness of ‘selling out’ women’s bodies. And “Herbs” follows an elderly widow who, when the clones of her dead husband start to appear uninvited in her home, must grapple with her memories and the question of whether it’s possible to break free from the cycles of past relationships.

*PLEASE GET OUT AND DANCE* weaves together eerie fabulism in the tradition of Carmen Maria Machado or Kelly Link with the surrealism of Te-Ping Chen’s *LAND OF BIG NUMBERS* and the dystopian-adjacent elements of Sequoia Nagamatsu’s *HOW HIGH WE GO IN THE DARK*. In each of these stories, Ysabelle tilts the world just slightly off its axis – moving between technology and nature, womanhood, violence, surveillance and escape – to bring together a haunting meditation on what it means to survive within our increasingly digitized and mechanized world.

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“...Cheung's protagonists grapple with intimacies of power from the personal to the political to the changing natural world. Yet, what draws me to these stories is not only their relevance, but their intelligent dedication to accuracy of individual feeling, no matter what the form, device, or imagination required. In other words, while these stories are set in various times, Cheung does not shy away from the present. Neither science fiction, myth, nor magical realism, but some amalgamation of it all, *Please Get Out and Dance* offers fugitive possibilities against the hauntings of our historical moment.”

– **Yanyi** (*Dream of the Divided Field; The Year of Blue Water*)

“With grace and precision, Ysabelle Cheung conjures up uncanny worlds... that cove[r] a full spectrum of human emotions resting underneath a glaze of unreality. A startling debut with evocative haunting tales that evoke Angela Carter, Kazuo Ishiguro, and Carmen Maria Machado; I devoured this book in one sitting.” – **Karen Cheung** (*The Impossible City*)



**SHELDON COSTA** a writer originally from Post Falls, Idaho. His fiction has appeared in or is forthcoming from *Electric Literature*, *Michigan Quarterly Review*, *Conjunctions*, *The Georgia Review*, and *Crazyhorse*, among others. He is a winner of the AWP Intro Journal Project, the 2018 Helen Earnhart Harley Creative Writing Fellowship Award, and the Cream City Review's 2019 Summer Prize in Fiction, judged by Ramona Ausubel. His work has been selected as a runner-up in both the Pinch Literary Awards and the Masters Review's Short Story Award for New Writers, and nominated for a pushcart.

- **World English:** Quirk Books
- **US Editor:** Jess Zimmerman
- **Translation Rights Available**
- **Fully revised manuscript available late October 2024**
- **Publication:** October 2025
- **Domestic Agent:** Caroline Eisenmann

## THE GREAT WORK

**TRUE GRIT** meets **ANNIHILATION** in a supernatural ride through the violent, collapsing dream of the great American frontier.

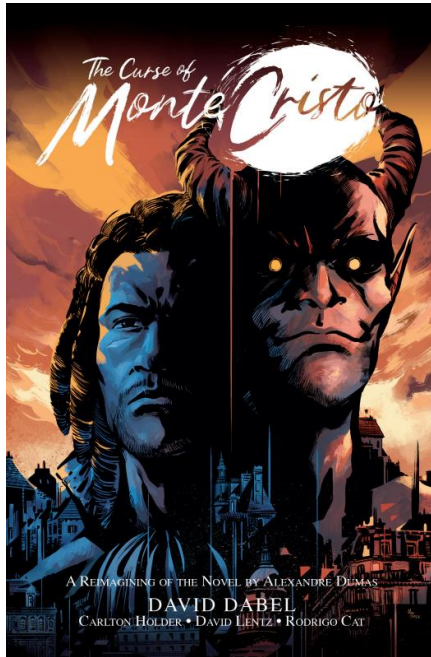
In the unruly territory of the Pacific Northwest in 1876, the news of the day is about a dragon. The few who have actually encountered the reptilian creature seem to lose their grip on reality, spiraling into delusion and violence. But even those who haven't laid eyes on the monster have noticed changes to their landscape: a surreal warp in the fabric of nature, and an unshakeable sense of dread in both humans and beasts.

Before the arrival of this dragon, Gentle Montgomery had long shared a simple life with his business partner and best friend Liam O'Kelly, selling healing tinctures and embalming the bodies of the local dead for burial, while devoting their free time to the study of alchemy. That quiet existence is upended when Liam drowns in a nearby river pursuing the creature, which Liam believes to in fact be a mythical salamander that holds the key ingredient of the philosopher's stone and will unlock the secrets of eternal life. Shattered by grief, Gentle is determined to track the monster down to complete Liam's work and resurrect his friend from the dead. But his plans are complicated by the arrival of Kitt, a fourteen-year-old nephew Gentle never knew existed.

Kitt is on the run from his abusive father, Gentle's estranged brother Emmanuel, whose violent whims Gentle himself fled as a preteen. Despite his best efforts to deter Kitt from the dangerous journey ahead, Gentle finds himself an unwilling chaperone to the soft-spoken boy as the two set out for the Olympic Peninsula's interior, an unforgiving terrain considered to be the last truly "wild" place in all of America—and a place where the salamander's powerful influence brings mounting horrors out of the landscape, and from the humans occupying it.

Gentle and Kitt discover that they're not the only ones tracking the salamander, and soon enough, the pair are being hunted themselves. As Gentle and Kitt draw nearer to the beast, they're forced to confront their own dark pasts and come face to face with a terrible truth about the feverish endpoint of the American West.

Imaginative and gripping, **THE GREAT WORK** is a hard-charging yet deeply felt story about the toxic myth of American expansion, the demands of masculinity and the strange territory of male friendship, and what it means to form a family. A speculative Western with the racing pulse of a supernatural thriller or horror novel, the novel will appeal to genre-bending readers of **RED RABBIT**, or those drawn to books like **OUR WIVES UNDER THE SEA** or **OUR SHARE OF NIGHT** which mix magic with serious thematic and emotional impact.



**DAVID DABEL** was born in Port-au-Prince, Haiti. He grew up speaking French Creole fluently, and hearing of the amazing adventures and bravery that led to the freedom of his people. In the past, David has worked in partnership with his brothers to establish Dabel Brothers Productions, through which they created graphic novel adaptations with authors such as George R.R. Martin, Orson Scott Card, Jim Butcher, Robert Jordan, Dean Koontz, and more. Some of these projects went on to become New York Times Best Sellers for upwards of 9 weeks, and their title *The Dresden Files: Welcome to the Jungle* was nominated for a Hugo Award.

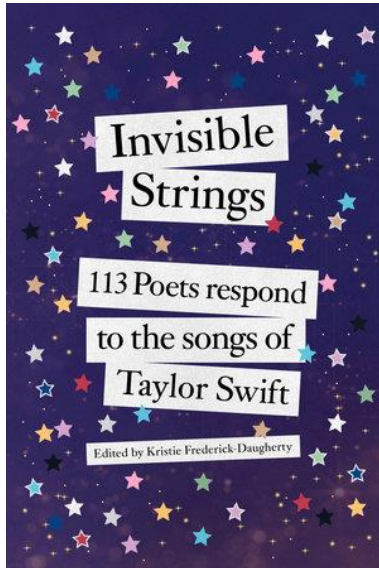
- **World English:** Andrews McMeel
- **US Editor:** Katie Gould
- **Translation:** FGLA
- **Final Manuscript Available**
- **Publication:** March 25<sup>th</sup>, 2025
- **Domestic Agent:** Tess Weitzner

## THE CURSE OF MONTE CRISTO

**Journey to the beginnings of the bloody days of the Haitian Revolution, with a classic tale of revenge and reclamation, reimagined with a horror twist, in the graphic novel *The Curse of Monte Cristo*.**

France, 1788. Edmond Dantès, a Haitian of African descent and Parisian citizen has been sentenced to a life of hell at Château d'If for treason against the Ancien Régime. Once a man of faith, Edmond believes he's been abandoned by God, and the only thing that keeps him going is his deep hatred of those who he believes have framed him. Faria, an older prisoner who becomes a mentor to Edmond, confesses, "I am not flesh of this realm. Your lust for revenge drew me here."

Together, they escape the prison and return to Saint Domingue, where the smell of rebellion is thick in the air. Edmond, once an enslaved man himself, thought he had escaped the colonized land and his past life for good, only to return as the wealthy and mysterious Count of Monte Cristo. In pursuit of his enemies – including Mercedes, once his fiancée – he finds his careful rage growing only more reckless and ravenous. Haydee, a young revolutionist, tries to use his fury for good, while Faria, drunk off the misery Edmond has caused, hungers for the fresh taste of innocent blood. As Edmond's enemies begin to catch on to the count's true identity, and the fight for liberation from the French colonists swells to a pop, Edmond must reckon with the deal he's made with Faria. Is it any more sinister – or any different – than the pact he's made with his own inner demons?



**KRISTIE FREDERICK DAUGHERTY** is a poet and a professor at the University of Evansville. She holds an MFA in Poetry from Vermont College of Fine Arts. She is also a PhD candidate in Literature/Criticism at the Indiana University of Pennsylvania, where she is writing a dissertation which examines how Taylor Swift’s lyrics intersect with contemporary poetry.

- **US & Can:** Ballantine
- **US Editor:** Sara Weiss
- **UK:** Headline
- **Translation:** FGLA
- **Final Manuscript:** Available
- **MS Due:** December 3, 2024
- **Domestic Agent:** Matt McGowan

## **INVISIBLE STRINGS: 113 Poets Respond to the Songs of Taylor Swift**

*With an introduction by Sir Jonathan Bate*

**\*Sold for six figures at auction\***

*An anthology of brand-new poems inspired by Taylor Swift songs, from a powerhouse group of contemporary poets, including Kate Baer, Maggie Smith, and Joy Harjo.*

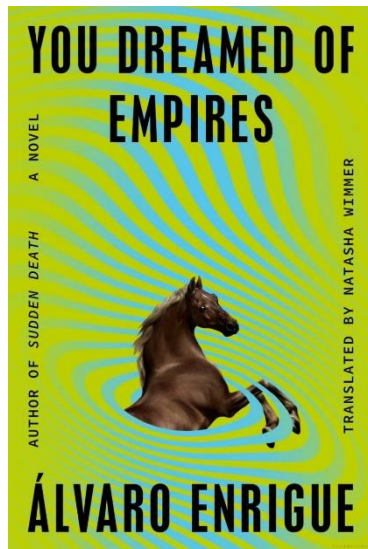
With a record-breaking four Grammy awards for Album of the Year, Taylor Swift stands alone in the world of pop music. One of the most talented lyricists of all time, her music captivates millions of fans throughout the globe with the narrative depth and emotional resonance of her songwriting.

In *Invisible Strings*, poet, professor, and dedicated Swiftie Kristie Frederick Daugherty has brought together 113 contemporary poets, each contributing an original poem that responds to a specific Taylor Swift song.

In a spirit of celebration and collaboration, poets have taken a cue from Swift’s love of dropping clues and puzzles for her fandom to decode, as each poem alludes to a song without using direct lyrics. Swifties will enjoy closely reading each of the poems to discover which song each poet responded to; each poem responds to only one song.

The collection showcases a diverse and accomplished array of writers including the 23rd US Poet Laureate **Joy Harjo**, Pulitzer Prize winners **Diane Seuss**, **Yusef Komunyakaa**, **Carl Phillips**, **Rae Armantrout**, **Paul Muldoon**, and **Gregory Pardlo**, and bestselling poets **Maggie Smith**, **Aimee Nezhukumatathil**, **Kate Baer**, **amanda lovelace**, **Tyler Knott Gregson**, **Lang Leav**, **Shikha Malaviya**, **Richard Siken**, and **Holly McNish**.

Swifties will experience the profundity and nuance of Swift’s lyrics through these poems, while having fun matching the poems to songs from all of her eras—vault tracks included! For poetry lovers, this one-of-a-kind anthology is an unparalleled collection of new work from today’s most lauded and revered poets.



**ÁLVARO ENRIGUE** is the award-winning author of five novels and two books of short stories. His first novel *La muerte de un instalador* won the 1996 Joaquín Mortiz Prize. He was, in 2008, *GQ* Magazine's (Latin America) Writer of the Year. In 2011 he was awarded the Cullman Fellowship by the New York Public Library Center for Scholars and Writers. His novel *SUDDEN DEATH* (2013) was awarded the Premio Herralde and published in 14 languages.

- **US & Can:** Riverhead (PRH)
- **UK:** Harvill Secker
- **WO Spanish:** Anagrama (Oct 2022)
- **Lithuania:** Vox Rara
- **Turkey:** Domingo
- **Italy:** Feltrinelli | **Germany:** Blessing
- **French:** Memoire d'Encrier
- **Croatia:** Vukovic Runjic
- **Translation:** FGLA
- **Final Spanish MS available**
- **Final English MS available**
- **Publication:** January 9, 2024
- **Domestic Agent:** Ria Julien

## YOU DREAMED OF EMPIRES

From the visionary author of *Sudden Death*, a hallucinatory, revelatory colonial revenge story.

One morning in 1519, conquistador Hernán Cortés enters the city of Tenochtitlan – today's Mexico City. Later that day, he will meet the emperor Moctezuma in a collision of two worlds, two empires, two languages, two possible futures.

Cortés is accompanied by his captains, his troops, his prized horses, and his two translators: Friar Aguilar, a taciturn friar, and Malinalli, an enslaved, strategic Nahua princess. After nearly bungling their entrance for the city, the Spaniards are greeted at a ceremonial welcome meal by the steely Aztec princess Atototli, sister and wife of Moctezuma. As they await their meeting with the emperor – who is at a political and spiritual crossroads, and relies on hallucinogens to get by – Cortés and his entourage are ensconced in the labyrinthine palace. Soon, one of Cortés's captains, Jazmín Caldera, overwhelmed by the grandeur of the place, begins to question the ease with which they were welcomed into the city, and wonders at the chances of getting out alive, much less conquering the empire. And what if... they don't?

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**\*A New York Times Editors' Choice\***

“Sublime...Enrigue [is] a major talent.” – *The New York Times*

“Incantatory...Enrigue conjures both court intrigue and city life with grace.” —*The New Yorker*

“Enrigue’s genius lies in his ability to bring readers close.” – *Los Angeles Times*

“Riotously entertaining...Enrigue revels in the salacious and the scatological, serving up a sensory feast.”  
–*The Financial Times*

“[A] delirious historical fantasia...funny, ghastly, eye-opening, marvelous.” – *The Wall Street Journal*

“Enrigue (and in English his excellent translator, Natasha Wimmer) boldly uses modern language to recreate the past...It’s a rich approach that achieves a hallucinatory vividness” – *The Guardian*



**ÁLVARO ENRIGUE** is the award-winning author of five novels and two books of short stories. His first *novel* *La muerte de un instalador* won the 1996 Joaquín Mortiz Prize. In 2007, the “Bogotá39” project named him one of the most promising Latin American writers of his generation. He was, in 2008, *GQ* Magazine’s (Latin America) Writer of the Year. In 2011 he was awarded the Cullman Fellowship by the New York Public Library Center for Scholars and Writers. His last novel *SUDDEN DEATH* (2013) was awarded the Premio Herralde and published in 14 languages.

- **US & Can:** Riverhead
- **UK:** Harvill Secker
- **WO Spanish:** Anagrama (Sept. 2018)
- **Brazil:** Companhia das Letras
- **Italy:** Feltrinelli | **Germany:** Blessing
- **Translation:** FGLA
- **Final Spanish manuscript available**
- **English summary available**
- **US Publication:** August 1st, 2026
- **Domestic Agent:** Ria Julien

## **NOW I SURRENDER AND THAT IS ALL: THE BOOK OF GERONIMO**

“Álvaro Enrigue... belongs to many literary traditions at once and shows a great mastery of them all” –Carlos Fuentes

In *THE BOOK OF GERONIMO*, his sweeping nineteenth century epic set in the shadows of the Mexican War of Independence, Herralde Prize winner (*SUDDEN DEATH*) Álvaro Enrigue chronicles the last days of the Apache Wars in this searching tale of conquest and resistance.

When the Apaches abduct Camila Ezguerra, a young widow from a northern outpost in the state of Chihuahua, this act of revenge sets off a search throughout the territory by a ragtag army of the nascent Mexican state. At the helm of this band of motley soldiers is Lieutenant Coronel Jose Maria Zuloaga, a Quixote of the Old West, whose troops include a gun-toting nun, an elderly dance teacher and a twin pair of freed Yaqui prisoners riding across the vast Apache territory in search of the abducted woman. As the story of Zuloaga and the Apaches unfolds, the novel telegraphs forward a half a century to Geronimo’s last stand against the US Army, and the curious allegiances and intrigues American officials that lead to Geronimo’s capture. Uniting these strands is a mystery at the center of the novel in the form of Camila and her ultimate transformation as she and her captors travel deep into Apache territory.

In this magisterial novel, Enrigue plumbs the depths of the North American imaginary of the Old West through a series of reversals that defy the narrative of cowboys and Indians, saviors and saved, Mexicans and Americans.

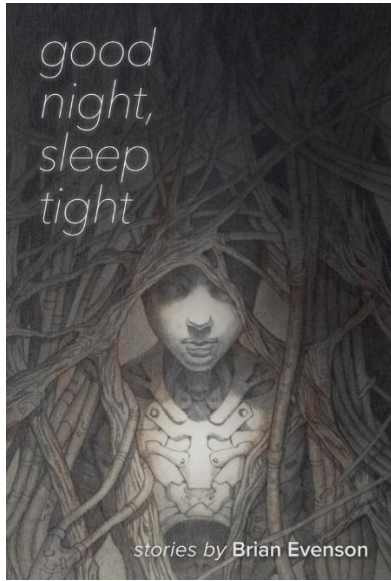
In turn brutal, tender, comic, and utterly masterful, *THE BOOK OF GERONIMO* displays Enrigue’s, penchant for the absurd and keen eye for the bloody history of the Americas. *THE BOOK OF GERONIMO* is a revisionist Western for our age.

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### **Praise for *SUDDEN DEATH*:**

“Engrossing... rich with Latin and European history.” —*The New Yorker*

“[A] bawdy, often profane, sprawling, ambitious book that is as engaging as it is challenging.”  
—*Vogue*



**BRIAN EVENSON** is the author of several books of fiction. He is the recipient of the Shirley Jackson Award and the American Library Association's award for Best Horror Novel, and has been nominated for an Edgar award and an International Horror Guild Award. He lives in Los Angeles and teaches in the Critical Studies Program at CalArts.

- **US & Can:** New Directions
- **US Editor:** Brittany Dennison
- **UK & Other Translation:** FGLA
- **Unedited manuscript available**
- **Publication:** March 2025
- **Domestic Agent:** Jade Wong-Baxter

## GOODNIGHT, SLEEP TIGHT

*The Millions*, "Most Anticipated Books of Fall 2024"  
*Literary Hub*, "Most Anticipated Books of 2024"  
SIBA Read This Next! September Pick  
Chicago Review of Books September Must-Read

From the "master of literary horror" (*GQ*) comes a collection of new stories tracing the limits and consequences of artificial intelligence and "post-human" relationships. Populated by twins stepping into worlds of absence, bears who lick their cubs into creation, and artificial beings haunted by their less-than-human nature, each page sketches a world where our all-too-real feelings of isolation and ecological dread take on an otherworldly tinge.

In *Good Night, Sleep Tight*, Brian Evenson deftly weaves ethical dilemmas, maternal warmth, and echoes of apocalypse into his most tender, disquieting book yet.

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### Praise for *Goodnight, Sleep Tight*:

"This collection of unsettling stories blurs the lines between dream and reality, life and death, human and not, Bradbury and Borges." —*Kirkus Reviews*

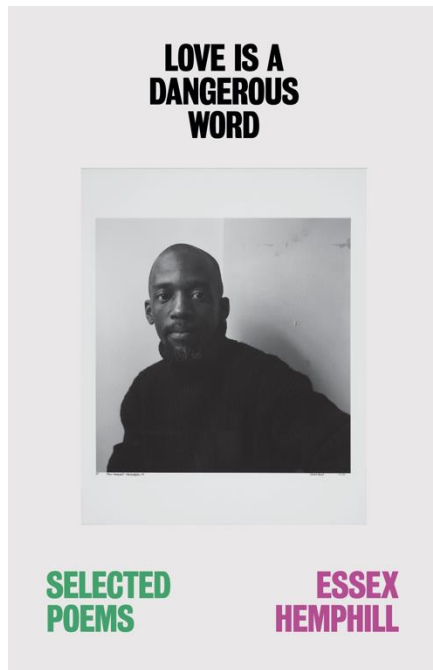
"The prolific master of the eerie and strange can terrify and delight at any length, but his story collections are always a feast for any reader. If you've never read Evenson but are a fan of George Saunders, Ray Bradbury, Jorge Luis Borges... now's the time to rectify your mistake." —*Literary Hub*

### Praise for Brian Evenson:

"There is not a more intense, prolific, or apocalyptic writer of fiction in America than Brian Evenson." —George Saunders

"Evenson is one of our best living writers—regardless of genre." —NPR

"Evenson's fiction is equal parts obsessive, experimental, and violent. It can be soul-shaking." —*The New Yorker*



**ESSEX HEMPHILL** (1957–1995) was born in Chicago and raised in Washington, DC. He was a member of the poetry collective Cinque, a frequent collaborator with the Emmy award-winning filmmaker Marlon Riggs, and the editor of the Lambda Literary Award winning anthology *Brother to Brother: New Writings by Black Gay Men* (1991). Hemphill received fellowships from the National Endowment for the Arts, the Pew Charitable Trust, and the DC Commission on the Arts and Humanities. His collection *Ceremonies: Prose and Poetry* (1992) won the National Library Association’s Gay, Lesbian, and Bisexual New Author Award.

- **WO English:** New Directions
- **US Editor:** Brittany Dennison
- **Translation:** FGLA
- **Unedited manuscript available**
- **Publication:** March 2025
- **Domestic Agent:** Jade Wong-Baxter

## LOVE IS A DANGEROUS WORD: SELECTED POEMS OF ESSEX HEMPHILL

**The incendiary, sensual poems of Essex Hemphill, now in a new landmark selection**

For three decades, the legacy of writer, editor, performer, and activist Essex Hemphill has been lovingly sustained through xeroxed copies of his few published works. They are as potent now as they were in the 1980s. With tenderness and rage, Hemphill's poems unflinchingly explore the complex, overlapping identities of sexuality, gender, and race, the American political landscape, and his own experiences as a black gay man during the HIV/AIDS crisis.

Edited by John Keene and Robert F. Reid-Pharr, *Love is a Dangerous Word* contains selections from Hemphill's only published full-length collection, *Ceremonies*—named one of the 25 most influential works of postwar queer literature by the *New York Times*—alongside rarely seen poems from magazines and chapbooks. It serves as both an introduction to Hemphill’s poetic prowess and a treasure trove for those who have long awaited his return to the literary spotlight.

“When I read a poet like Essex Hemphill, my heart just comes up in my mouth and does an African folk-dance on the back of my throat....He's making something that has never been made or said before. He gives me hope and strength.”—Audre Lorde

“If I’d met him I guess I’d have just said thank you.”—Dev Hynes

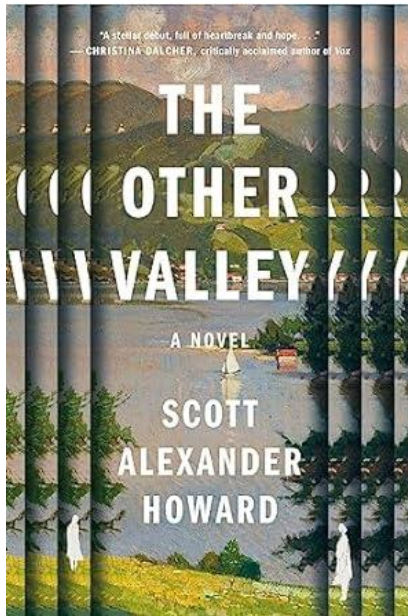
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### Praise for CEREMONIES:

“Astounding. No voice speaks with more eloquent, thought-provoking clarity about contemporary Black gay life than that of Essex Hemphill” —**Marlon Riggs**

“The prose sings with lyricism, the poetry sears with content. Hemphill is like an Old Testament prophet, exhorting us with ethical passion. He is exactly what we need at this hour.”  
—**Martin Duberman**

“This collection of poems, prose and essays by Essex Hemphill is my go-to carry-around book. It includes words of wonder, sadness and critique all centered around the black gay experience — especially heightened within the AIDS epidemic.” —**Deb Hyne, (aka Blood Orange)**



**SCOTT ALEXANDER HOWARD** lives in Vancouver, British Columbia. He has a PhD in philosophy from the University of Toronto and was a postdoctoral fellow at Harvard, where his work focused on the relationship between memory, emotion, and literature. *The Other Valley* is his first novel.

- **US:** Atria (S&S)
- **US Editor:** Loan Le
- **Canada:** Scribner Canada (S&S)
- **UK:** Atlantic
- **Germany:** Diogenes
- **Italy:** Mercurio
- **Portugal:** Casa das letras | Leya group
- **Korea:** Dasan Books
- **Other Translation:** FGLA
- **Film/TV:** Chris Lupo
- **Final available**
- **Publication:** February 27, 2024
- **Domestic Agent:** Roz Foster

## THE OTHER VALLEY

**\*\*Universal won TV rights in a 10-way auction. Working Title Developing Series\*\***

*To the east is the future. To the west is the past. If you were permitted to cross the valley's border, which direction would you go?*

**For fans of David Mitchell, Ruth Ozeki, and Kazuo Ishiguro, an exquisite literary speculative novel about an isolated town neighbored by its own past and future.**

Sixteen-year-old Odile vies for a coveted seat on the Conseil. If she earns the position, she'll decide who may cross her town's heavily guarded borders. On either side, it's the same valley, the same town. To the east, the town is twenty years ahead in time. To the west, it's twenty years behind. The towns repeat in an endless sequence across the wilderness. When Odile recognizes two visitors she wasn't supposed to see, she realizes that the grieving parents of her friend Edme have been escorted across the border, on a mourning tour, to view their son while he's still alive in Odile's present. Edme—who is brilliant, funny, and the only person to truly know Odile—is about to die. Sworn to secrecy in order to preserve the timeline, Odile now becomes the Conseil's top candidate. Yet she finds herself drawing closer to the doomed boy, imperiling her entire future.

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"A deeply moving, ultimately thrilling story about memory, love and regret."  
— *The Guardian*

"A slow-boiling philosophical thriller ... Howard has a naturalist's gift for the pastoral."  
— *The New York Times*

"A well-made speculative page-turner ... Reading it makes the time fly."  
— *The Wall Street Journal*

A thought-provoking exploration of ethics, power, love, and time travel that is perfect for fans of Ishiguro and McEwan."  
— *Kirkus* (starred review)

"Beautifully written ... it is a triumph."  
— *Booklist* (starred review)

"Gripping."  
— *Library Journal* (starred review)



**ROBERT ISAACS'** writing has appeared in the New York Times, the Chicago Tribune, Salon.com, Hindsight and The First Line. He earned his MFA in Creative Writing at Columbia University with a dual thesis in fiction and nonfiction. In his checkered past he's also worked as a musician (Grammy nominated singer, conducted at Carnegie Hall, Royal Albert Hall, etc.) and street-performer (juggling, unicycling, plate-spinning, and so on.).

- **Publication:** Spring 2026
- **Delivery:** Spring 2025
- **Translation available**
- **World English:** Grand Central
- **US Editor:** Jacqueline Young
- **German rights:** Ullstein
- **Hungarian rights:** General Press
- **Domestic Agent:** Ayla Zuraw-Friedland

## IT'S HARD TO BE AN ANIMAL

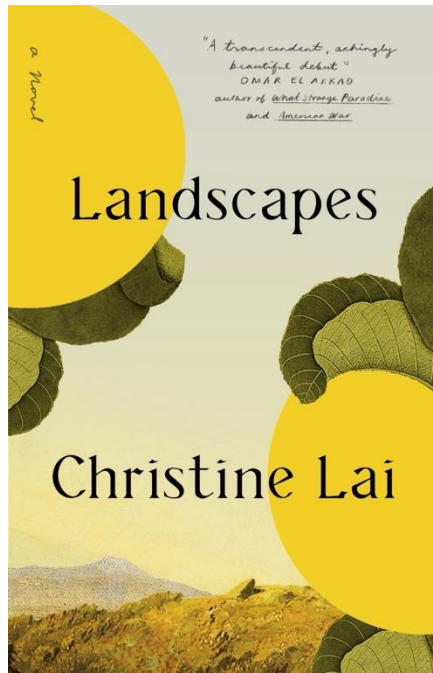
Henry Parsons is walking through Central Park on a date with Molly Bent, the quirky, sweet, and endlessly interesting woman that his colleague set him up with. After a long spell of loneliness, he is feeling hopeful for the first time in years when a sweet little warbler tells him to f\*\*\* off.

A gentle soul already troubled by the rancor and insensitivity of humans in the city, Henry tries to brush it off as a hallucination. But suddenly he can hear the voices everywhere: dogs mocking their owners, sparrows fat-shaming each other, snakes pontificating about misogyny and gender politics, police horses profiling attendees of a street fair: the man who never speaks up for himself is suddenly surrounded by animals who do.

It's all fun and games until he overhears three rats discussing a corpse in the New York subway. Unsure what to do, he lets it slip to Molly. She's keen to investigate, and Henry is desperate for another date. Together they descend into an abandoned tunnel under the West Fourth Street station where they find a body... and the murderers find them.

For the first time in Henry's careful life there's no way to duck confrontation: he's being hunted, and must find the courage to face the Scottish gangsters stalking him across the city. Of course, that same assertiveness might transform his chances with Molly too. Inspiration arrives, unexpectedly, from his roommate's pair of feuding beta fish on an enemies-to-lovers arc, and the neighbor's yapping Pomeranian whose wisdom changes Henry forever.

IT'S HARD TO BE AN ANIMAL is an upmarket love story and cozy mystery with a strong thread of magical realism for readers of Carl Hiaasen's SQUEEZE ME looking for a bit more tenderness, or of Shelby Van Pelt's REMARKABLY BRIGHT CREATURES.



**CHRISTINE LAI** holds a PhD in English Literature from University College London and an MPhil from the University of Cambridge. She lives in Vancouver, Canada.

- **US:** Two-Dollar Radio
- **US Editor:** Eric Obenauf
- **Canada:** Doubleday
- **Canadian Editor:** Kiara Kent
- **UK:** Influx Press
- **UK Editor:** Gary Buden
- **Final Manuscript Available**
- **US Publication:** September 2023
- **UK Publication:** Spring 2025
- **Domestic Agent:** Alison Lewis

## LANDSCAPES

**An entrancing and prismatic debut novel, set in a near future fraught with ecological collapse, *Landscapes* brilliantly explores memory, empathy, preservation, and art as an instrument for recollection and renewal.**

In the English countryside—decimated by heat and drought—Penelope archives what remains of an estate’s once notable collection. The dilapidated country house has been her home for two decades and a refuge for those who have been displaced by disasters. But out of necessity, Penelope and her partner, Aidan, have sold the house and its scheduled demolition marks the pressing deadline for completing the archive. With it comes the impending return of Aidan’s brother, Julian, at whose hands Penelope suffered during a brief, violent relationship twenty-two years before. As Julian’s visit looms, Penelope finds herself unable to suppress the past, and she clings to art as a means of understanding, of survival, and of reckoning.

Recalling the works of Rachel Cusk and Kazuo Ishiguro, *Landscapes* is an elegiac and spellbinding blend of narrative, essay, and diary that reinvents the pastoral and the country house novel for our age of catastrophe, and announces the arrival of an extraordinarily gifted new writer.

**\*2024 CLMP Firecracker Award Finalist\***

**\*2023 Republic of Consciousness Prize Finalist\***

**\*A Best Book of the Year—NPR, CBC, and Independent Book Review\***

**\* An October 2023 ABA "Indie Next List" Pick\***

**\* A Publishers Weekly's "Writer to Watch" (Fall 2023)\***

“I envy readers entering this world for the first time. You will find beauty here, and wisdom.” —**Aysegül Savaş (author of *White on White*), *Electric Literature***

“This is an extraordinary work.” —**Kate Zambreno, author of *Drifts* and *The Light Room***

“A transcendent, achingly beautiful debut.” —**Omar El Akkad, Giller Prize-winning author of *What Strange Paradise* and *American War***

“[*Landscapes*] builds an electric undercurrent of doom. In cool, sinewy prose, this astute and timely novel explores the roles of beauty, art, and passion in a time of survival.” —***The Believer***

“This is the ultimate piece of fiction about noticing what’s been overlooked.” —***Los Angeles Time***



**ERICA PEPLIN** is a writer from Detroit, Michigan, now based in Brooklyn. Her short stories and essays have appeared in *n+1*, *Joyland*, *The Millions*, *McSweeney's*, *The Village Voice*, and more. From 2015 to 2016, she worked in the advertising department of *The New York Times*. Since then, she's worked as a shipping clerk, a high school custodian, and a restaurant server.

- **US:** Gallery (S&S)
- **US Editor:** Taylor Rondestvedt
- **Translation:** FGLA
- **UK rep:** Laura Williams, Greene & Heaton
- **Film/TV rep:** Tara Taminsky, Grandview
- **Final manuscript available**
- **Publication:** June 2025
- **Domestic Agent:** Alison Lewis

## WORK NIGHTS

**“I inhaled this book.” —Anna Dorn, author of *Perfume & Pain***

**A young queer woman finds herself in a love triangle with an unobtainable intern and a quick-tempered musician in this charming debut that combines *Big Swiss* with *The Devil Wears Prada*.**

Every weekday, Jane Grabowski hauls herself to her nine-to-five office job at New York City's most acclaimed newspaper to sit in stale air under severe florescent lights and mask her rage by sending emails with too many exclamation points. Luckily, she has a reason to keep coming into the office: Madeline, the distractingly beautiful intern. Madeline has never dated a woman and is uncomfortable with labels, but with carefully timed lunch breaks and painstakingly crafted texts, Jane works her way into her life.

But Jane's free-spirited artist roommate is determined to keep her from falling for a straight girl. She drags Jane out to gay bars and queer Shabbat dinners, where she meets the decidedly uncool and morally righteous musician, Addy. Caught between Addy's readiness to commit and Madeline's alluring unpredictability, Jane is pulled down a slippery path of lies and deceit, leading to a plane ticket that threatens to take everything down in one fell swoop.

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**“Reading Erica Peplin's sharp debut, I developed an ill-advised crush on Jane Grabowski, who has aversions both to monogamy and washing her hair but is so charming I willingly accompanied her to Midtown, Manhattan for hundreds of pages. I inhaled this book.” —Anna Dorn, author of *Perfume & Pain***

**“*Work Nights* asks the exact questions my friends stay up late discussing. How do we measure our lives? What do we do when something—a job, a relationship, an apartment—is just bad enough to want to leave, and just good enough to want to stay? Peplin's sentences are precise, tangy, and satisfying. A story to slurp up quickly and think about for ages. Book clubs everywhere will be arguing about the ending.” —Fiona Warnick, author of *The Skunks***



**BORA LEE REED** was born in Seoul, South Korea, and immigrated to the U.S. as a young child. She grew up in Southern California, among a vibrant Korean immigrant community. She holds an MFA from Warren Wilson College and has been awarded residences from Hedgebrook, Ragdale, and UCross. Bora, a Reese’s Book Club LitUp Fellow, now lives in Berkeley, CA, where she works as the director of communications for UC Berkeley’s public policy school.

- **US:** 37 Ink
- **Acquiring Editor:** Dawn Davis
- **UK + Translation:** FGLA
- **D&A:** Spring 2025
- **Publication:** Spring 2026
- **Domestic Agent:** Jade Wong-Baxter

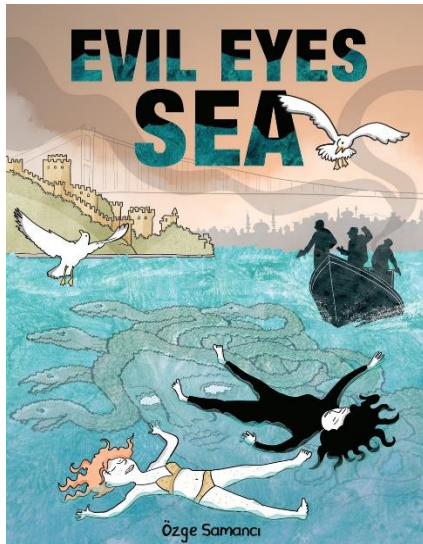
## LETTERS TO ANOTHER HOME

North Korea, 1950: Oksoon believes that the war is finally over in Pyongyang. The Americans are here to stay, she’s told, but her father and eldest brother have gone south and she anxiously waits for their return. When the Chinese army unexpectedly attacks, Oksoon must flee with her mother and second brother in search of safety and to reunite their family. Journeying from freezing winter in the rural north to the seedy back alleys of Seoul during the summer, Oksoon and her family fall in with an unlikely group of miscreants – a prostitute, a baduk gambler, an opportunistic ferryman – and question how far they’ll go, and what moral boundaries they’ll cross, to find their missing relatives.

Meanwhile, far to the south near Jinju, Oksoon’s close cousin Junho flees the war to find refuge at the Lord’s Beloved Home for Children. As the orphanage struggles to keep its doors open, Junho is put in charge of drafting letters to rich American benefactors, convincing them to send money to Korea. But when the enigmatic orphanage director brings her aristocratic niece to stay at the Home – a beautiful young woman harboring a secret – Junho finds himself caught between his impulse for survival and his growing affections, which put him at risk of being expelled from the only safe place he knows.

As Oksoon and Junho make their way towards each other and eventually unite, they fight to save themselves and hold their family together, even as the war threatens to tear everything apart. Told in alternating points of view, **LETTERS TO ANOTHER HOME** highlights the tension between personal dreams and duty to family, the power of resilience, and how choices made in a brief moment have consequences that reverberate for lifetimes. It combines the intergenerational scope of Nguyen Phan Que Mai’s **THE MOUNTAINS SING** with the coming-of-age focus found in Asha Lemmie’s **FIFTY WORDS FOR RAIN**, telling a powerful story about what it means to build a life for yourself and your family against all odds.

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**ÖZGE SAMANCI** is an artist and associate professor at Northwestern University. She was born in İzmir, Turkey and she lives in Chicago. Her drawings have appeared in *The New Yorker*, *The Wall Street Journal*, and *Slate Magazine*. Her autobiographical graphic novel *Dare to Disappoint* has been translated into six languages. Her interactive installations have been exhibited internationally in museums and galleries. You can read more at [ozgesamanci.com](http://ozgesamanci.com).

- **World English:** Uncivilized Books
- **Translation:** FGLA
- **Final MS Available**
- **Publication:** June 18th, 2024
- **Domestic Agents:** Sam Stoloff and Tess Weitzner

## EVIL EYES SEA

A feminist political mystery set in Istanbul during the 1995 elections tells the story of two broke students who witnessed an unusual death on a scuba diving expedition. As the case deepens, they become increasingly entangled with political corruption, religious pressure, and possibly murder.

They try to return to their every day, but their lives are increasingly entangled with the political corruption, religious pressure, and economic instability that results from their experience. Samancı says, "The autobiographically-inspired story I tell in *Evil Eyes Sea* emerged from my college years in Istanbul, my quirky friends, and my struggles with being a young woman in Turkey's male-centric culture. In this book, I share a window into a country where narrow political views limit personal power — a place that can be beautiful, but also cruel."

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"Try as they might, Ece and Meltem, students in 1990s Istanbul, can't get over the underwater accident they witnessed. Wrangling with the misogyny of college life and the chain of an upcoming election, eventually, they realize that maybe they shouldn't."—*The New York Times, Book Review*

"In this rambunctious murder mystery set in 1990s Turkey, Samancı (*Dare to Disappoint*) contrasts a playful and vibrant visual style with deadly serious themes."—*Publishers Weekly*

"As entertaining as it is exposing, Samancı's sophomore title is an exquisite, multilayered showpiece confronting gender inequity, religious manipulations, political corruption, and the gray zones of morals and ethics—gray zones necessary for survival."—*Booklist, STARRED REVIEW*

"*Evil Eyes Sea* is a work that turns its powerful, Medusa-like gaze on womanhood, corruption, and moral responsibility while still being an entertaining, fast-paced read. Taking the plunge into its watery depths is a rewarding experience."—*The Third Coast Review*

"Scuba meets stone cold corruption in *EVIL EYES SEA*."—*The Beat*



**SHELLY JAY SHORE** (she/they) is a writer, digital strategist, and nonprofit fundraiser. Their writing on queer Jewish identity has been published by Autostraddle, Alma, and the Bi Resource Center. **RULES FOR GHOSTING** is her debut novel.

- **US & CAN:** Ballantine (PRH)
- **US Editor:** Jesse Shuman
- **UK:** Trapeze/Orion (Hachette UK)
- **UK Editor:** Serena Arthur
- **Translation:** FGLA
- **Final books available**
- **Publication:** August 20, 2024
- **UK Agent:** Laura Williams (Greene & Heaton)
- **Domestic Agent:** Ayla Zuraw-Friedland
- **Film Rights:** Anonymous Content

## RULES FOR GHOSTING

USA TODAY BESTSELLER

Ezra Friedman sees ghosts, which made growing up in a funeral home complicated. It might have been easier if his grandfather’s ghost didn’t give him scathing looks of disapproval as he went through a second, HRT-induced puberty, or if he didn’t have the pressure of all those relatives—living and dead—judging every choice he makes. It’s no wonder that Ezra runs as far away from the family business as humanly possible.

But when the floor of his dream job drops out from under him and his mother uses the family Passover seder to tell everyone she’s running off with the rabbi’s wife, Ezra finds himself back in the thick of it. With his parents’ marriage imploding and the Friedman Family Memorial Chapel on the brink of financial ruin, Ezra agrees to step into his mother’s shoes and help out . . . which means long days surrounded by ghosts that no one else can see.

And then there’s his unfortunate crush on Jonathan, the handsome funeral home volunteer . . . who just happens to live downstairs from Ezra’s new apartment . . . and the appearance of the ghost of Jonathan’s gone-too-soon husband, Ben, who is breaking every spectral rule that Ezra knows.

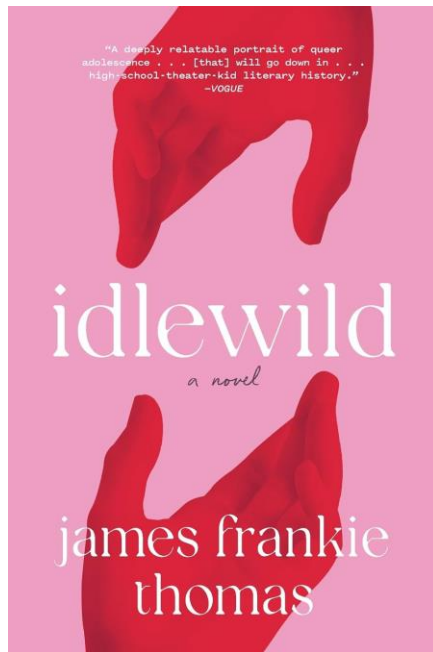
Because Ben can speak. He can move. And as Ezra tries to keep his family together and his heart from getting broken, he realizes that there’s more than one way to be haunted—and more than one way to become a ghost.

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"As unabashedly queer as it is loudly and beautifully Jewish, *Rules for Ghosting* is one of the most unique, poignant novels I’ve read in a long, long time."—**Carlyn Greenwald, author of *SIZZLE REEL***

“Jewish family drama and a tender romance combine to tug at the heartstrings and leave readers sighing happily.”—**Booklist**

“*Rules for Ghosting* is the kind of book you want to live in... Shelly Jay Shore has written the soft-Jewish-trans-boy-who-sees-dead-people of our literary dreams. I’d read a million pages about Ezra Friedman and still be left wanting more.”—**Haley Jakobson, author of *Old Enough***



**JAMES FRANKIE THOMAS** holds an MFA in fiction from the Iowa Writers' Workshop. Their fiction has been published in the *Paris Review online*, *Vol. 1 Brooklyn*, and *The Toast*, among other publications. One of these essays is included in the anthology *We Are the Baby-Sitters Club*, and another was adapted into a PBS NewsHour segment.

- **WO English:** Overlook (Abrams)
- **US Editor:** Abby Muller
- **Translation:** FGLA
- **Final Books Available**
- **Publication:** September 2023
- **Domestic Agent:** Ayla Zuraw-Friedland

## IDLEWILD

**NAMED A BEST BOOK OF THE YEAR BY: Vox \* The Paris Review \* NPR \* Vanity Fair  
FINALIST FOR THE L.A. TIMES BOOK PRIZE FOR FIRST FICTION**

Idlewild is a tiny, artsy Quaker high school in lower Manhattan. Students call their teachers by their first names, there are no grades or awards, and every day begins with 20 minutes of contemplative silence. It is during one of those moments of worship that two airplanes hit the World Trade Center.

For two Idlewild outcasts, 9/11 serves as the first day of an intense, 18-month friendship. Fay is a prickly, aloof rich kid who is obsessed with gay men; Nell is a shy, sensitive scholarship student who is obsessed with Fay. The two of them bond fiercely over being the only two openly queer kids at Idlewild. But, as they rehearse for the school's production of *Othello*, they notice two sexually ambiguous boys, Theo and Christopher, who are potential candidates for their exclusive Invert Society (née Gay-Straight Alliance). The pairs become mirrors of one another's desires, anxieties, and loneliness. Their devotion to one another becomes an obsession, driving them to do things that they'll regret for the rest of their lives.

Looking back on these events as adults, Fay and Nell, who haven't spoken to each other in fifteen years, are haunted by shame over their Idlewild days. From alternating perspectives, they wonder if they could have done anything to save their friendship, or if it was meant to remain an artifact that couldn't have existed outside of Idlewild's walls.

A darkly funny and much gayer imagining of the classic prep school novel, IDLEWILD will appeal to readers of Curtis Sittenfeld's PREP and Donna Tartt's THE SECRET HISTORY.

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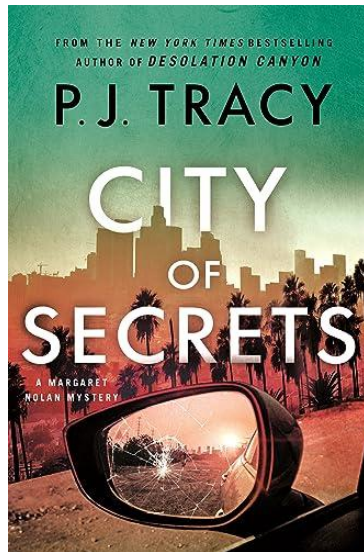
"[An] intoxicating debut." — *Publishers Weekly*

"An achingly precise novel about a very specific stage . . . *Idlewild*'s pleasures aren't accessible only to the relatively small group of people who appreciate the nuances between a Blogspot and a LiveJournal. There's something universal in the book's careful excavation of complicated relationships, its compassionate understanding of how friends at that age can love and resent and envy and condescend to each other all at once."

— *Vanity Fair*

"A deeply relatable portrait of queer adolescence . . . With any hope, it will go down in the annals of high-school-theater-kid literary history like Susan Choi's *Trust Exercise*."

— *Vogue*, *Best LGBTQ+ Books of the Year (So Far)*



**P.J. TRACY** is the pseudonym of the mother-daughter writing duo P.J. and Traci Lambrecht, winners of the Anthony, Barry, Gumshoe, and Minnesota Book Awards. Their cyberthriller “Monkeewrench” series (Monkeewrench, Live Bait, Dead Run, Snow Blind, Shoot to Thrill, Off the Grid, The Sixth Idea, and Nothing Stays Buried) were national and international bestsellers. After PJ’s passing in 2016, Traci wrote two more books in the Monkeewrench series (The Guilty Dead and Ice Cold Heart), and began the Margaret Nolan Detective series, set in Los Angeles, where she lived for many years. Deep into the Dark and Desolation Canyon were lauded by critics, and the third book, *The Devil You Know*, will be released in January 2023. She now resides in Minnesota and continues to write about murder and mayhem.

- **US & Can, UK:** St. Martin’s Press
- **Arabic:** Technical Education
- **Translation:** FGLA
- **Books & Final Manuscript available**
- **Publication:** January, 2023
- **Domestic Agent:** Ellen Geiger

## CITY OF SECRETS

### *Detective Margaret Nolan Series #4*

LAPD Detective Margaret Nolan returns in P. J. Tracy’s *City of Secrets*, the next book in the series praised by the *New York Times Book Review*: “Tracy seems to have found her literary sweet spot.”

Los Angeles Police Detective Margaret Nolan and her partner have worked a lot of different cases, ones where things aren’t always as they appear. And it’s Nolan’s job to find the truth in the darkness around her. When they’re called to the scene of what looks like a fatal car-jacking, Nolan soon realizes her victim was a founder of a company about to sell for millions, and within a day of his death, his partner’s wife is abducted. As Nolan learns more about the victim and his life, she gets pulled into a disturbing world of sex, violence, and big business; and an even darker world, where whispers of an “Angel of Death” are beginning to surface.

One of today’s finest crime writers, P. J. Tracy has created a series that is a rich and authentic portrait of LA, filled with the tragedy and optimism of her multi-layered characters and a story guaranteed to keep readers enthralled.

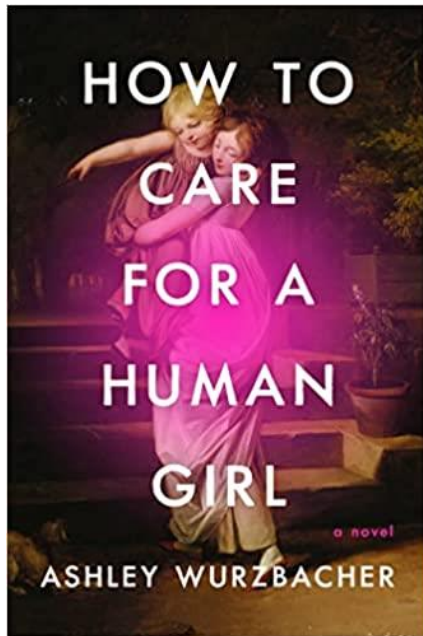
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#### **Praise for The Detective Margaret Nolan Mysteries**

“Tracy seems to have found her literary sweet spot.” —*The New York Times Book Review*

“Riveting. . . Tracy’s characters are richly developed and seriously human, each struggling with how to overcome their dangerous dark pasts.” — *Minneapolis Star Tribune*

“Tracy draws each scene with the skill of a brilliant artist and hits every note like a master maestro.”  
—*Providence Sunday Journal*



**ASHLEY WURZBACHER** is the author of the story collection *HAPPY LIKE THIS*, which won the 2019 Iowa Short Fiction Award and was named a National Book Foundation “5 Under 35” honoree and a NYT Editors’ Choice. Born and raised in Western Pennsylvania, she currently lives in Birmingham, Alabama and teaches at the University of Montevallo.

- **US & Can:** Atria (S&S)
- **US Editor:** Natalie Hallack
- **Translation:** FGLA
- **UK:** Laura Williams/ Greene & Heaton
- **Edited manuscript available**
- **Publication:** August 2023
- **Domestic Agent:** Caroline Eisenmann

## HOW TO CARE FOR A HUMAN GIRL

From “a writer at the top of her game” (*The New York Times*) comes a bighearted and sharply funny debut novel about two estranged sisters and the crossroads they face after becoming unexpectedly pregnant at the same time.

Two years after the death of their mother, Jada and Maddy Battle both face unplanned pregnancies. Jada, a thirty-one-year-old psychology PhD student living in Pittsburgh, quietly obtains an abortion without telling her husband, but the secret causes turmoil in her already shaky marriage. Back home in rural Pennsylvania, nineteen-year-old Maddy, who spends her time caring for birds at a wildlife rehabilitation center, is paid off by the man who got her pregnant to get an abortion. But an unsettling visit to a crisis pregnancy center adds to her doubts about whether to go through with it.

Although Maddy still hasn’t forgiven Jada for a terrible betrayal, she goes to her for support, only to discover the cracks in the façade of her sister’s seemingly perfect life. As their past resentments boil over, the sisters must navigate the consequences of their choices and determine how best to care for themselves and each other.

With luminous prose and laser-sharp psychological insight, *How to Care for a Human Girl* is a compassionate and unforgettable examination of the complexities of choice, the special intimacy of sisterhood, and the bizarre ways our heated political moment manifests in daily life.

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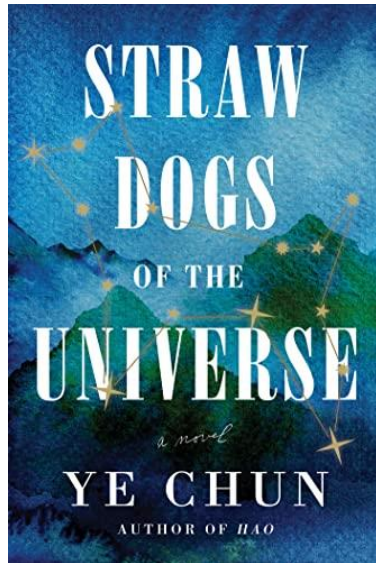
### Praise for HOW TO CARE FOR A HUMAN GIRL:

"Ashley Wurzbacher's *How to Care for a Human Girl* is a heartfelt, compelling story told in an artful blend of sophistication and beauty. This is a fierce look at family, resilience, and love."

—**Brandon Hobson, National Book Award finalist and author of *The Removed***

"Ambitious, evocative, and deeply empathetic, *How to Care for a Human Girl* eloquently examines the many facets of personal choice." —**Kimberly King Parsons, author of *Black Light***

"Ashley Wurzbacher has written the kind of page turner you want to reread as soon as you’re done, a book that belongs, tragically and comically, to our moment—and to every moment that led us here. I laughed and cried and saw myself—saw every woman I’ve ever known—in the story of the Battle sisters." —**Anna Solomon, author of *The Book of V***



**YE CHUN** is a bilingual Chinese American writer and literary translator. She has published two books of poetry, *Travel Over Water* and *Lantern Puzzle*; a novel in Chinese, 《海上的桃树》 (Peach Tree in the Sea); and four volumes of translations. A recipient of an NEA Literature Fellowship, a Sustainable Arts Foundation Award, and three Pushcart Prizes, she teaches at Providence College and lives in Providence, Rhode Island.

- **World English:** Catapult
- **US Editor:** Acquired by Megha Majumdar, edited by Kendall Storey
- **Italian:** Neripozza
- **Translation:** FGLA
- **Edited manuscript available**
- **Publication:** October 2023
- **Domestic Agent:** Caroline Eisenmann

## STRAW DOGS OF THE UNIVERSE

A harrowing and redemptive immigrant story for readers of *Pachinko*

A sweeping historical novel of the American West from the little-seen perspective of those who helped to build it, *STRAW DOGS OF THE UNIVERSE* traces the story of one Chinese father and his young daughter, desperate to find him against all odds.

After her village is devastated by famine, 10-year-old Sixiang is sold to a human trafficker for a bag of rice and six silver coins. Her mother is reluctant to let her go, but the promise of a better life for her beloved daughter ultimately sways her. Arriving in America with the profits from her sale and a single photograph of Guifeng, her absent father, Sixiang journeys across an unfamiliar American landscape in the hopes of reuniting her family.

As she makes her way through an unforgiving new world, her father, a railroad worker in California, finds his attempts to build a life for himself both upended and defined by a long-lost love and the seemingly inescapable violence of the American West. A generational saga ranging from the villages of China to the establishment of the transcontinental railroad and the anti-Chinese movement in California, *Straw Dogs of the Universe* considers the tenacity of family ties and the courage it takes to survive in a country that rejects you, even as it relies upon your labor.

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**Longlisted for the Andrew Carnegie Medals of Excellence**  
***The Washington Post*, A Best Fiction Book of the Year; An Indie Next Selection**

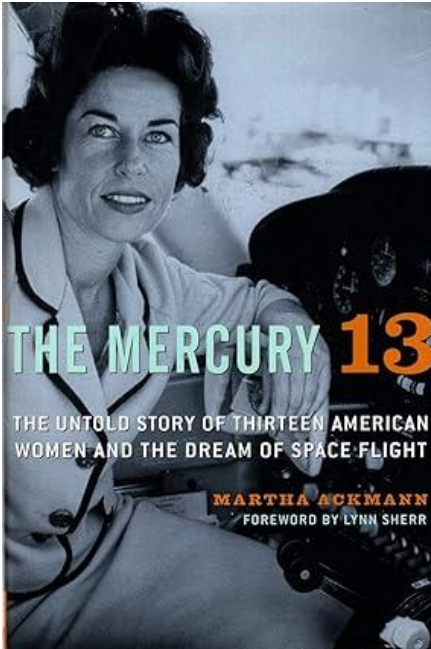
“Hauntingly beautiful and exquisitely written, *Straw Dogs of the Universe* shines much-needed light on a historical period that we must not forget if we want to do better as a human race. This book is a treasure, to be read and re-read, as the best poems should be.” —**Nguyễn Phan Quế Mai**, internationally bestselling author of *The Mountains Sing* and *Dust Child*

“Set against the backdrop of the expanding American West, Chun’s haunting saga honors the resilience among 19th-century Chinese immigrants despite the horrors they faced.” —**Becky Meloan**, *The Washington Post*



**FRANCES GOLDIN** LITERARY AGENCY, INC.

# BACKLIST HIGHLIGHTS



**MARTHA ACKMANN** teaches at Mount Holyoke College, is a frequent columnist, and has written for publications including The New York Times, The Boston Globe, the Chicago Tribune, and the Los Angeles Times. Ackmann is co-recipient of the Amelia Earhart Research Scholars Grant. She lives in western Massachusetts.

- **US Publisher:** Random House
- **Polish:** Astra
- **Spanish:** Luciernaga
- **Translation:** FGLA
- **Book & Final Manuscript available**
- **Publication:** 2003
- **Domestic Agent:** Roz Foster

## **THE MERCURY 13: The True Story of Thirteen Women and the Dream of Space Flight**

*The Mercury 13* reveals the little-known true story of the remarkable women who trained for NASA space flight.

In 1961, just as NASA launched its first man into space, a group of women underwent secret testing in the hopes of becoming America's first female astronauts. They passed the same battery of tests at the legendary Lovelace Foundation as did the Mercury 7 astronauts, but they were summarily dismissed by the boys' club at NASA and on Capitol Hill. The USSR sent its first woman into space in 1963; the United States did not follow suit for another twenty years.

For the first time, Martha Ackmann tells the story of the dramatic events surrounding these thirteen remarkable women, all crackerjack pilots and patriots who sometimes sacrificed jobs and marriages for a chance to participate in America's space race against the Soviet Union. In addition to talking extensively to these women, Ackmann interviewed Chuck Yeager, John Glenn, Scott Carpenter, and others at NASA and in the White House with firsthand knowledge of the program, and includes here never-before-seen photographs of the Mercury 13 passing their Lovelace tests.

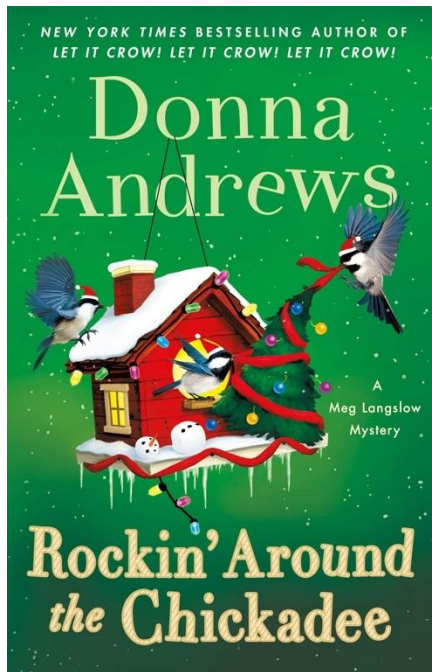
Despite the crushing disappointment of watching their dreams being derailed, the Mercury 13 went on to extraordinary achievement in their lives: Jerrie Cobb dedicated her life to flying solo missions to the Amazon rain forest; Wally Funk went on to become one of the first female FAA investigators; Janey Hart had the political savvy to steer the women through congressional hearings and later helped found the National Organization for Women.

A provocative tribute to these extraordinary women, *The Mercury 13* is an unforgettable story of determination, resilience, and inextinguishable hope.

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"[A] sharply pointed narrative [about how thirteen] highly skilled fliers were grounded, leaving it to the Russians to put a woman in space fully twenty years before the American government saw fit to do so. A shameful episode exposed with thoroughness and a graceful pen."

—*Kirkus Reviews*



**DONNA ANDREWS** is a winner of the Agatha, Anthony, and Barry Awards, a Romantic Times Award for best first novel, and four Lefty and two Toby Bromberg awards for funniest mystery. She is a member of MWA, Sisters in Crime, and Novelists, Inc. Andrews lives in Reston, Virginia.

- **WO English:** Minotaur Books
- **Translation:** FGLA
- **Edited Manuscript Available**
- **Publication:** October 15, 2024
- **Domestic Agent:** Ellen Geiger
- **Domestic Editor:** Pete Wolverton

## ROCKIN' AROUND THE CHICKADEE

**Bells are ringing and alarms are sounding in Donna Andrews' latest cheery addition in the New York Times bestselling Meg Langslow series.**

Meg's sister-in-law, Delaney, is pregnant. Since her due date is on or around Christmas Day, this is putting a bit of a damper on the usual holiday festivities. Meg and Michael are NOT hosting the usual house full of relatives and parties. Instead, Meg, along with her mother, her grandmother, her cousin Rose Noire, and her good friend Caroline, are militantly doing everything they can think of to keep Delaney quiet and healthy. All the relatives are farmed out to friends and neighbors; all the parties are being held somewhere else; and while Delaney is bored and mutinous, she's doing well, and they're managing to maintain a serene, peaceful environment for her . . . until a body is found in Meg and Michael's yard.

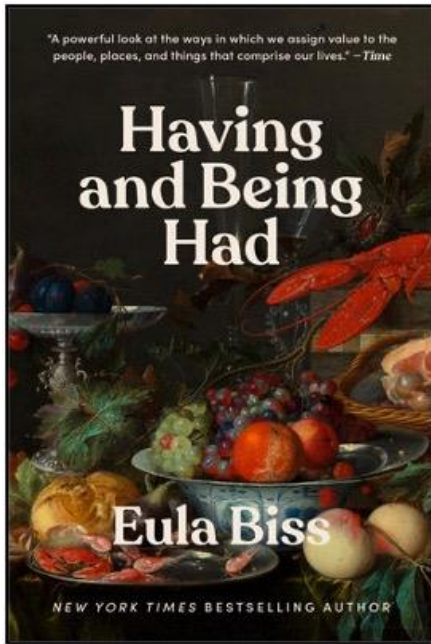
The body turns out to be an attendee at Presumed Innocent, a nearby conference that Meg's grandmother has organized. Some of the attendees want to learn how to exonerate a friend or family members who has been unjustly convicted, while the rest are avid true crime aficionados. And since the dead guy has been very vocal about his belief that most actual and would-be exonerees are guilty, guilty GUILTY!, nearly everyone at the conference dislikes him. But would any of them hate him enough to kill him? And can Meg still keep Delaney calm in the middle of a murder investigation, all while trying to catch the killer?

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### Praise for the *Meg Langslow Mysteries* series:

“If you long for more fun mysteries, a la Janet Evanovich, you'll love Donna Andrews's Meg Langslow series.”  
—*Charlotte Observer*

“A long-running series that gets better all the time. A fine blend of academic satire, screwball comedy, and murder.” —*Booklist*



**EULA BISS** is the author of three books, including *The New York Times* bestseller *On Immunity: An Inoculation*, which was named one of the 10 Best Books of 2014 by *The New York Times Book Review*, and *Notes from No Man's Land: American Essays*, which won the National Book Critics Circle Award for criticism.

- **US & Can:** Riverhead
- **US Editor:** Cal Morgan
- **UK:** Faber | **Aus/NZ:** Text
- **Germany:** Hanser
- **France:** Rivages | **Italy:** Luiss
- **Spain:** Escrituras Verticales
- **Korea:** Open Books
- **Danish:** Harpyie
- **Other Translation:** FGLA
- **Books & Final Manuscript Available**
- **Publication:** September 2020
- **Domestic Agent:** Matt McGowan

## HAVING AND BEING HAD

**A timely and arresting new look at affluence by a consistently surprising writer**

“My adult life can be divided into two distinct parts,” Eula Biss writes, “the time before I owned a washing machine and the time after.” Having just purchased her first home, she now embarks on a roguish and risky self-audit of the value system she has bought into. The result is a radical interrogation of work, leisure, and capitalism. Described by *The New York Times* as a writer who “advances from all sides, like a chess player,” Biss brings her approach to the lived experience of capitalism. Playfully ranging from IKEA to Beyoncé to Pokemon, across bars and laundromats and universities, she asks, of both herself and her class, “In what have we invested?”

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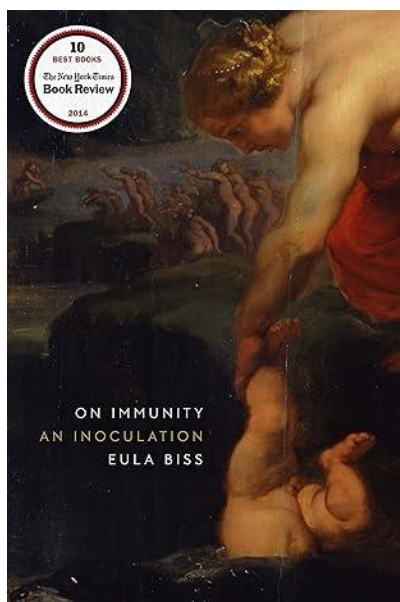
**A NEW YORK TIMES EDITORS' CHOICE: NAMED A BEST BOOK OF THE YEAR BY TIME, NPR, INSTYLE, AND GOOD HOUSEKEEPING**

“A sensational book . . . Keenly aware of her privilege as a white, well-educated woman who has benefited from a wide network of family and friends, Biss has written a book that is, in effect, the opposite of capitalism in its willingness to acknowledge that everything she’s accomplished rests on the labor of others.” —*Associated Press*

“Incisive, impressive and often poetic . . . [Biss] turns what is essentially a chronicle of white guilt and anxious privilege into a thoughtful and nuanced meditation on the compromises inherent in having a comfortable life.” —*The Wall Street Journal*

“[Biss explores] the candid ways we reveal our own biases around money, class, wealth, property & work. . . . *Having and Being Had* is a reminder that even discussing our contemporary chaos is an act of awakening & a call to action.” —*Los Angeles Times*

“A major achievement. *Having and Being Had*, rather than leading through narrative, turns individual words and phrases, like capitalism, consumers, great America, husbandry, art, and work, into fields of inquiry in order to frame a life. With astute consideration, this expansive and intimate accumulation asks the questions that touch all our lives.” —**Claudia Rankine, author of *Citizen***



**EULA BISS** is the author of *The Balloonists*. She teaches nonfiction writing at Northwestern University and is co-editor of Essay Press. Her essays have appeared in *Harper's* and *The Believer*. She lives in Chicago.

**US Publisher:** Graywolf Press  
**US Editor:** Jeff Shotts  
**UK:** Fitzcarraldo  
**Translation:** FGLA  
**Book & Final Manuscript available**  
**Publication:** Sept. 15, 2015  
**Domestic Agent:** Matt McGowan  
**Australia:** TEXT | **Brazil:** Todavia  
**Italy:** Luiss University | **Japan:** Kashiwa Shobo | **Norway:** Forlaget | **Russia:** AST | **Turkish:** Epsilon | **Chinese (Complex):** As If  
**Chinese (Simplified):** GUANGXI  
**France:** Editions Les Arenes  
**Germany:** Carl Hanser | **Korea:** Open Books  
**Norway:** Forlaget | **Poland:** MT Biznes  
**Portugal:** 20/20 Editora  
**Russia:** Ast Publishers  
**Spain:** Editorial Dioptrias  
**Domestic Editor:** Matt McGowan

## ON IMMUNITY: AN INOCULATION

**A New York Times Book Review Top 10 Book of the Year**  
**A National Book Critics Circle Award Finalist**

In this bold, fascinating book, Eula Biss addresses our fear of the government, the medical establishment, and what may be in our children's air, food, mattresses, medicines, and vaccines. Reflecting on her own experience as a new mother, she suggests that we cannot immunize our children, or ourselves, against the world. As she explores the metaphors surrounding immunity, Biss extends her conversations with other mothers to meditations on the myth of Achilles, Voltaire's *Candide*, Bram Stoker's *Dracula*, Rachel Carson's *Silent Spring*, Susan Sontag's *AIDS and Its Metaphors*, and beyond. *On Immunity* is an inoculation against our fear and a moving account of how we are all interconnected—our bodies and our fates.

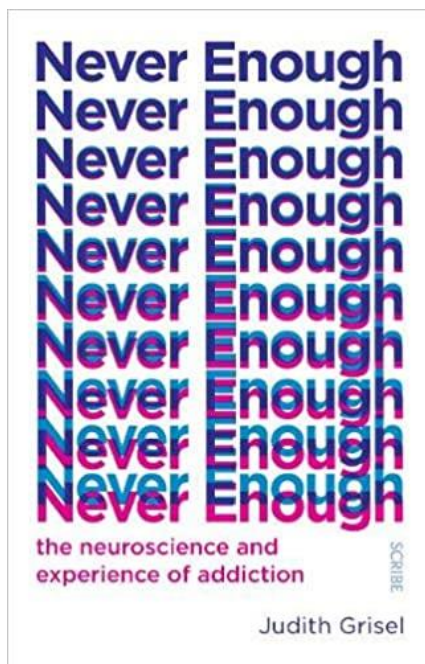
**BEST BOOK OF THE YEAR SELECTIONS:** *Entertainment Weekly* (top 10), *New York Magazine* (top 10), *Toronto Globe & Mail*, *Chicago Tribune* (top 10), *Publishers Weekly* (top 10), *Time Out New York* (top 10), *Los Angeles Times* \* *Kirkus*, *Booklist*, NPR's "Science Friday", *Slate* (top 15), *Newsday*, *Refinery29*... and more.

"On Immunity is a book I've recommended too many times to count—a searching, empathetic, ultimately unassailable argument, not just for vaccination but for thoroughly acknowledging our interdependence, and for all that becomes necessary and possible once we do. Written before COVID, it nonetheless speaks directly to the concerns of the pandemic era—to the fact that we are dangerous as well as vulnerable, to the way collective well-being and individual self-interest are configured at odds to one another when they are fundamentally intertwined."

—**Jia Tolentino**

"Subtle, spellbinding . . . Sontag said she wrote *Illness as Metaphor* to 'calm the imagination, not to incite it,' and *On Immunity* also seeks to cool and console . . . [Biss] advances from all sides, like a chess player, drawing on science, myth, literature to herd us to the only logical end, to vaccinate." —**Parul Sehgal**, *The New York Times Book Review*

"On Immunity . . . weaves metaphor and myth, science and sociology, philosophy and politics into a tapestry rich with insight and intelligence." —**Jerome Groopman**, *The New York Review of Books*



**JUDITH GRISEL**, Ph.D., is an internationally recognized behavioral neuroscientist and a professor of psychology at Bucknell University. Her recent research helps explain the different trajectories of alcohol abuse in men and women.

- **US&C:** Doubleday
- **US Editor:** Kris Puopolo
- **UK:** Scribe
- **China:** China Renmin U Press
- **Spain:** Next Door Publishers
- **Japan:** Kongo Shuppan
- **Korea:** Prunsoop | **Brazil:** Alta Books
- **Russia:** Progress Kniga
- **Ukraine:** Yakaboo | **Poland:** Dom
- **Vietnam:** Thien Tri Thuc
- **Romania:** Editura Trei SRL
- **Other Translation:** FGLA
- **Books & Final Manuscript Available**
- **Publication:** February 2019
- **Domestic Agent:** Ellen Geiger

## **NEVER ENOUGH: *The Neuroscience and Experience of Addiction***

**\*\*A New York Times Bestseller\*\***

**From a renowned behavioral neuroscientist and recovering addict, a rare page-turning work of science that draws on personal insights to reveal how drugs work, the dangerous hold they can take on the brain, and the surprising way to combat today's epidemic of addiction.**

Judith Grisel was a daily drug user and school dropout when she began to consider that her addiction might have a cure, one that she herself could discover by studying the brain. Now, in NEVER ENOUGH, after twenty-five years as a neuroscientist, she shares what she and other scientists have learned about addiction: how all drugs act on the brain, the different kinds of effects different drugs generate, and the specific reasons why many are so hard to kick. Grisel reveals what is different about the brains of addicts even before they first pick up a drink or drug, highlights the changes that take place in the brain and behavior as a result of chronic using, and shares the surprising hidden gifts that addiction can expose.

With more than one in every five people over the age of fourteen addicted, drug abuse has been called the most formidable health problem worldwide. Urgent, revelatory, and set apart by its personal insights and captivating storytelling, NEVER ENOUGH will inform a more coherent and compassionate response to the epidemic in our homes and communities.

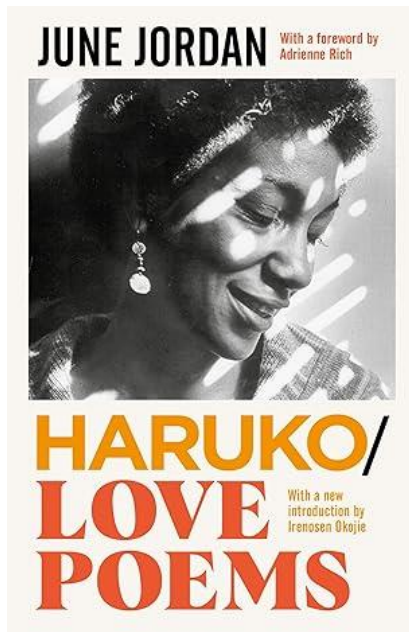
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### **Praise for NEVER ENOUGH:**

“Grisel’s account of her wayward early 20s, chasing one high after another, is harrowing . . . She writes clearly and unsparingly about both her experiences and the science of addiction—tobacco and caffeine figure in, as well—making plain that there is still much that remains unknown or mysterious about the brain’s workings. . . . Illuminating reading for those seeking to understand the whos, hows, and wherefores of getting hooked.” —

***Kirkus Reviews***

“The science behind addiction comes alive in its sorrow and grandeur. When you pick up this book get ready for an intense ride.” —**Paul H. Earley, M.D., DFASAM; President-elect, American Society of Addiction Medicine**



**JUNE JORDAN** (1936 - 2002) became, in her lifetime, the most published Black poet in American history. Known for her fierce commitment to human rights and political activism, she founded the Poetry for the People program at U.C. Berkeley and received, among many honors, a congressional citation for her outstanding contributions to literature, the progressive movement and the civil rights movement.

- **UK / Commonwealth:** Serpent's Tail
- **UK Editor:** Leonora Craig Cohen
- **US & Translation:** FGLA
- **Book & Final Manuscript available**
- **Re-Print edition:** January 26, 2023
- **Domestic Agent:** Alison Lewis

## HARUKO/LOVE POEMS

**Searingly beautiful poems about compassion, resistance and desire by an iconic Black American activist and writer, with a foreword by Adrienne Rich**

In trailblazing poet, essayist, teacher and activist June Jordan's poems, love is a vision of revolutionary solidarity, crossing borders both emotional and literal with an outstretched hand. *Haruko* traces the faltering arc of a passionate love affair with another woman while *Love Poems* encompasses relationships with men and women, political resistance, the need for self-care in a demanding, uncaring world and apocalyptic visions of the eruption of Mount Vesuvius that destroyed Pompeii and Herculaneum.

A contemporary of Alice Walker, Toni Morrison and Audre Lorde, June Jordan's spectacular poetry remains profoundly politically potent, lyrically inventive and breathtakingly romantic. First published in 1994, *Haruko/Love Poems* is a vitally important modern classic.

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### PRAISE FOR JUNE JORDAN:

“Poetry that looks as closely into lilac buds as into death’s mouth... Flawless art.”  
—**Toni Morrison**

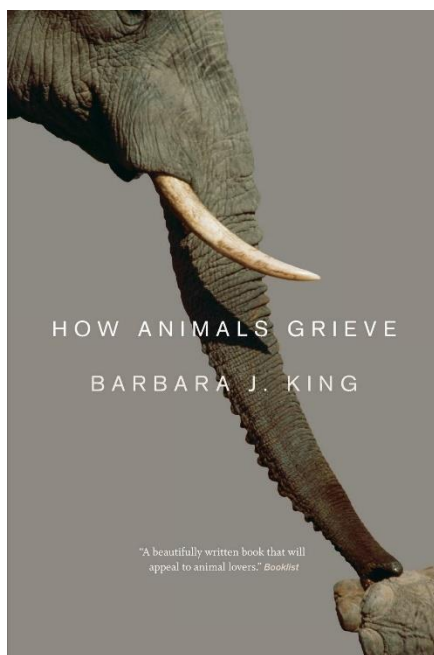
“She is the bravest of us, the most outraged. She feels for us all. She is the universal poet.” —**Alice Walker**

“A writer of integrity and will.” —**Darryl Pinckney, *The New York Times***

“The poetry of June Jordan is fully alive, set free in brilliant, timeless flight.” —***The Guardian***

“Her lifelong devotion to justice, equality, and radical democracy seemed to revolve around the pleasure she felt in hurling beautiful words at a world full of racism, poverty, homophobia and inane politicians... There was always joy in her rage.” —**Angela Davis**

“A poet of the people ... The legacy of June Jordan is a gift to us in that it allows another opportunity to think not only about what poems are, but also about what poems can do.”  
— **Jericho Brown**



**BARBARA J. KING** is an anthropology professor emerita at the College of William and Mary and a contributor to the NPR blog 13.7: Cosmos & Culture. Her previous books include *HOW ANIMALS GRIEVE AND EVOLVING GOD*, and her work has been chosen for inclusion in the *THE BEST AMERICAN SCIENCE AND NATURE WRITING*. She was awarded a Guggenheim Fellowship in 2002.

- **World English:** U. of Chicago Press
- **Published:** 2014
- **Japan:** Soshisha | **Korea:** Booksea
- **Poland:** Purana | **Russia:** Exem
- **Turkey:** Kitap
- **Other Translation:** FGLA
- **Books & Final Manuscript Available**
- **Domestic Agent:** Ayla Zuraw-Friedland

## HOW ANIMALS GRIEVE

From the time of our earliest childhood encounters with animals, we casually ascribe familiar emotions to them. But scientists have long cautioned against such anthropomorphizing, arguing that it limits our ability to truly comprehend the lives of other creatures. Recently, however, things have begun to shift in the other direction, and anthropologist Barbara J. King is at the forefront of that movement, arguing strenuously that we can—and should—attend to animal emotions. With *How Animals Grieve*, she draws our attention to the specific case of grief, and relates story after story—from fieldsites, farms, homes, and more—of animals mourning lost companions, mates, or friends.

King tells of elephants surrounding their matriarch as she weakens and dies, and, in the following days, attending to her corpse as if holding a vigil. A housecat loses her sister, from whom she's never before been parted, and spends weeks pacing the apartment, wailing plaintively. A baboon loses her daughter to a predator and sinks into grief. In each case, King uses her anthropological training to interpret and try to explain what we see—to help us understand this animal grief properly, as something neither the same as nor wholly different from the human experience of loss.

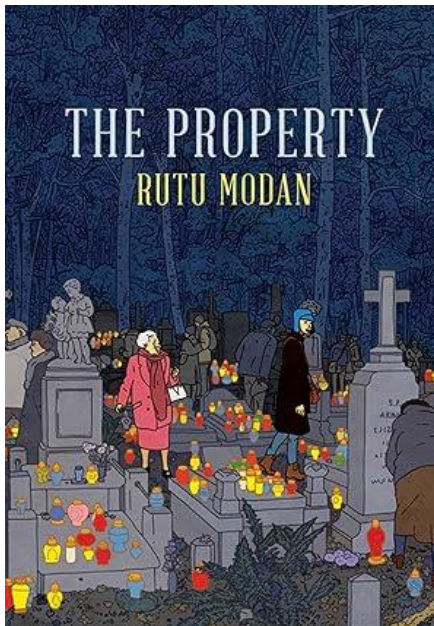
The resulting book is both daring and down-to-earth, strikingly ambitious even as it's careful to acknowledge the limits of our understanding. Through the moving stories she chronicles and analyzes so beautifully, King brings us closer to the animals with whom we share a planet, and helps us see our own experiences, attachments, and emotions as part of a larger web of life, death, love, and loss.

### Praise for HOW ANIMALS GRIEVE:

“Touching and provocative.” —**Kari Weil**, *Washington Post*

“Makes a powerful case for the presence of love, affection, and grief in animals—from a house cat mourning her lost sister to elephants who pay respects to the bones of their matriarchs.” -- Petra Mayer — *NPR*

“King attempts to walk the tightrope of scientific rigor while accepting that non-human animals can have emotions...She has written a challenging book that implies big questions about who we are and how we choose to live.” — **Simon Barnes**, *The Times*



**RUTU MODAN** is the internationally acclaimed author of the graphic novels EXIT WOUNDS and THE PROPERTY. Both were winners of the Will Eisner Award for best graphic novel of the year. Modan is a widely published illustrator and children's book author, and a professor at Jerusalem's prestigious Bezalel Academy of Art & Design.

**WO English:** Drawn + Quarterly  
**Brazil:** Editora Martins Fontes | **Croatia:** Fibra |  
**Catalan:** Finestras | **Spanish:** PRH Spain |  
**Simplified Chinese:** Ginkgo  
**Sweden:** Placebo Press | **Dutch:** Oog & Bilk |  
**Germany:** Carlsen Verlag | **Italy:** RCS Libri &  
 Grandi | **Poland:** Kultura Gniewu Pawel |  
**Russia:** Boomkniga  
**Turkey:** Baobab Yayinlari  
**Other Translation:** FGLA  
**Books + Final MS Available**  
**Publication:** 2013  
**Domestic Agent:** Sam Stoloff

## THE PROPERTY

The award-winning author of *Exit Wounds* returns with a story about secrets, money, and the bonds of love.

The Property is a work that will inspire, fascinate, and delight readers and critics alike. Savvy and insightful, elegant and subtle, Rutu Modan's second full-length graphic novel is a triumph of storytelling and fine lines.

After the death of her son, Regina Segal takes her granddaughter Mica to Warsaw, hoping to reclaim a family property lost during the Second World War. As they get to know modern Warsaw, Regina is forced to recall difficult things about her past, and Mica begins to wonder if maybe their reasons for coming aren't a little different than what her grandmother led her to believe.

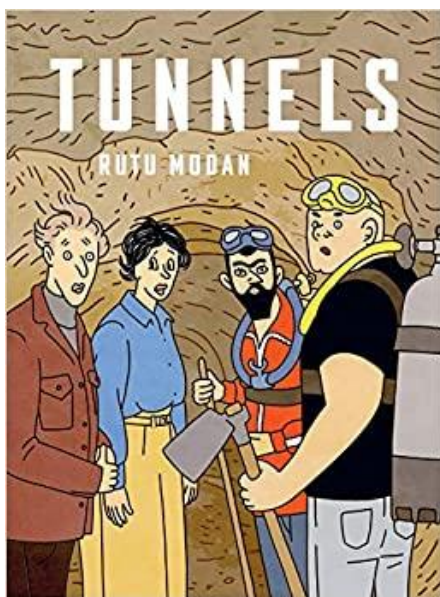
Modan offers up a world populated by prickly seniors, smart-alecky public servants, and stubborn women—a world whose realism is expressed alternately in the absurdity of people's behavior and in the complex consequences of their sacrifices. Modan's ever-present wit is articulated perfectly in her clear-line style, while a subtle, almost muted color palette complements the true-to-life nuances of her characterization. *Exit Wounds* made a huge splash for this signature combination of wit, style, and realism, and *The Property* will cement Modan's status as one of the foremost cartoonists working today.

### Praise for THE PROPERTY:

**\*\*INCLUDED ON MORE THAN TEN BEST OF THE YEAR LISTS, INCLUDING THE GUARDIAN, PUBLISHERS WEEKLY, SALON, AMAZON, AND THE WASHINGTON POST\*\***

"Modan delights in bringing the subtlest emotional shadings to vivid and often comical life on the page...[The Property is a] wryly funny and ultimately wrenching graphic novel." — *NPR*

"My comic book of the year, by a mile, is Rutu Modan's *The Property*... in which Mica Segal, a young Israeli woman, travels to Warsaw with her irascible grandmother to help her reclaim the apartment building she and her family were forced to give up in 1940...This, believe me, has everything you could possibly want in a comic: great pictures, a multilayered story, mystery, sharp wit." — *The Guardian's Graphic Books of the Year*



**RUTU MODAN** is the internationally acclaimed author of the graphic novels *EXIT WOUNDS* and *THE PROPERTY*. Both were winners of the Will Eisner Award for best graphic novel of the year. Modan is a widely published illustrator and children’s book author, and a professor at Jerusalem’s prestigious Bezalel Academy of Art & Design.

- **WO English:** Drawn + Quarterly
- **Translation:** FGLA
- **French:** Actes Sud | **German:** Carlsen
- **Spanish:** PRH Spain | **Catalan:** Finestres
- **Italian:** Finestres | **Japan:** Thousands of Books | **Russian:** Boomkniga
- **Russian:** Boomkniga | **Spanish** PRH Grupo | **Polish:** Kultura Gniewu
- **Hebrew:** Keter Books | **Croatia:** Fibra
- **Brazil:** Editora Martins Fontes
- **Books + Final MS Available**
- **Publication:** October 2021
- **Domestic Agent:** Sam Stoloff

## TUNNELS

**Two-time Eisner Award winner Rutu Modan’s third graphic novel, *TUNNELS*, is her deepest and wildest yet. Potent and funny, Modan reveals the Middle East as no westerner could.**

When a great antiquities collector is forced to donate his entire collection to the Hebrew University in Jerusalem, his daughter Nili Broshi sees her last chance to finish an archaeological expedition begun decades earlier—a dig that could possibly yield the most important religious artifact in the Middle East. Motivated by the desire to reinstate her father’s legacy as a great archaeologist after he was marginalized by his rival, Nili enlists a ragtag crew—a religious nationalist and his band of hilltop youths, her traitorous brother, and her childhood Palestinian friend, now an archaeological smuggler. As Nili’s father slips deeper into dementia, warring factions close in on and fight over the Ark of the Covenant!

Backed by extensive research into this real-world treasure hunt, Rutu Modan sets her affecting novel at the center of a political crisis. She posits that the history of biblical Israel lies in one of the most disputed regions in the world, occupied by Israel and contested by Palestine. Often in direct competition, Palestinians and Israelis dig alongside one another, hoping to find the sacred artifact believed to be a conduit to God.

\* *TUNNELS* was originally published in Hebrew by Keter Books, and was translated into English by Ishai Mishory.

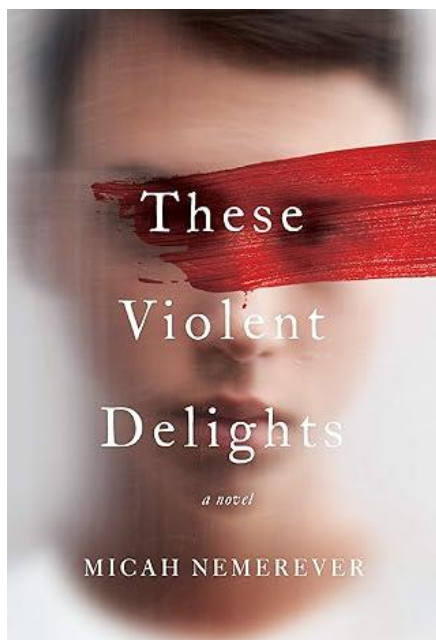
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### Praise for *TUNNELS*:

**\*\*Named a best graphic novel of the year by *The New York Times*, *The Guardian*, *Variety*, and *Forbes*\*\***

“Affecting... brightly colored and perfectly paced, [Modan’s three graphic novels] have established her as her country’s most renowned comics artist.” —**Gal Beckerman, *The New York Times***

“Complex and thrilling... If Modan has given us a tightly plotted adventure story, she has also delivered a brilliantly daring satire. ... I expect *Tunnels* to win all the prizes, and to be read and reread for decades to come.” —**Rachel Cooke, *The Guardian***



**MICAH NEMEREVER** was trained as an art historian. He wrote his master's thesis on queer identity and gender anxiety in the art of the Weimar Republic. After studying in rural Connecticut and Austin, Texas, he now resides in the Pacific Northwest. Micah's work appears or is forthcoming in *SLICE Magazine*, *The Carolina Quarterly*, *Reckoning*, and elsewhere.

- **US Publisher:** Harper
- **UK:** Oneworld/Magpie (January 2025)
- **Bulgaria:** Peppermill
- **Poland:** Kobiece
- **Publication:** Sept. 15<sup>th</sup>, 2020
- **Domestic Editor:** Erin Wicks
- **Translation:** FGLA
- **Final MS Available**

## THESE VIOLENT DELIGHTS

**A *Literary Hub* Best Book of Year • A *Crime Reads* Best Debut of the Year • A *Newsweek* 25 Best Fall Books • A *Philadelphia Inquirer* 10 Big Books for the Fall • An *O Magazine.com* LGBTQ Books That Are Changing the Literary Landscape • An *Electric Lit* Most Anticipated Debut • A Paperback Paris Best New LGBTQ+ Books To Read This Year Selection • A *Passport* Best Book of the Month**

*The Secret History* meets *Lie with Me* in Micah Nemerever's compulsively readable debut novel—a feverishly taut Hitchcockian story about two college students, each with his own troubled past, whose escalating obsession with one another leads to an act of unspeakable violence.

When Paul enters university in early 1970s Pittsburgh, it's with the hope of moving past the recent death of his father. Sensitive, insecure, and incomprehensible to his grieving family, Paul feels isolated and alone. When he meets the worldly Julian in his freshman ethics class, Paul is immediately drawn to his classmate's effortless charm. Paul sees Julian as his sole intellectual equal—an ally against the conventional world he finds so suffocating. Paul will stop at nothing to prove himself worthy of their friendship, because with Julian life is more invigorating than Paul could ever have imagined. But as charismatic as he can choose to be, Julian is also volatile and capriciously cruel, and Paul becomes increasingly afraid that he can never live up to what Julian expects of him.

As their friendship spirals into all-consuming intimacy, they each learn the lengths to which the other will go in order to stay together, their obsession ultimately hurtling them toward an act of irrevocable violence. Unfolding with a propulsive ferocity, *These Violent Delights* is an exquisitely plotted excavation of the depths of human desire and the darkness it can bring forth in us.

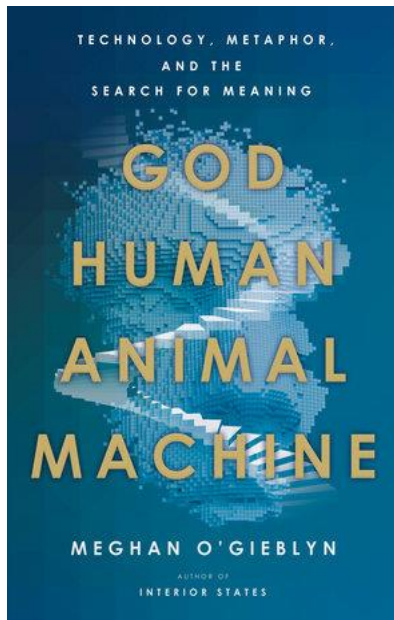
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"As unsettling as it is enthralling, *These Violent Delights* will engulf you: first in the intoxication of obsession, then in its toxic consequences. Micah Nemerever's debut is a beautiful portrait of intimacy, desperation, and the damage that damaged hearts can cause. It shattered me."

— **Robin Wasserman, author of *Girls on Fire* and *Mother Daughter Widow Wife***

"Nemerever does a crafty job of slowly ratcheting up the tension.... A clever novel of manners."

— **New York Times**



**MEGHAN O'GIEBLYN** is the author of the essay collection *Interior States*, which was published to wide acclaim and won the Believer Book Award for Nonfiction. Her writing has received three Pushcart Prizes and has been published in *The Best American Essays* anthology, *Harper's Magazine*, *The New Yorker*, *The Guardian*, *Wired*, *The New York Times*, and elsewhere. She lives with her husband in Madison, Wisconsin.

- **World English:** Doubleday
- **US Editor:** Gerry Howard
- **Turkey:** Altin Kitaplar
- **Romania:** Humanitas
- **Korea:** Galmabaram
- **Russia:** Individuum-Exem
- **Other translation:** FGLA
- **Books + Final Manuscript available**
- **Publication:** August 2021
- **Domestic Agent:** Matt McGowan

## GOD, HUMAN, ANIMAL, MACHINE

Finalist for the LA TIMES Book Award

From the author of the critically-acclaimed *Interior States*, a strikingly original exploration of what it might mean to be authentically human in the age of artificial intelligence.

For most of human history the world was a magical and enchanted place ruled by forces beyond our understanding. The rise of science and Descartes's division of mind from world made materialism our ruling paradigm, in the process asking whether our own consciousness—i.e., souls—might be illusions. Now the inexorable rise of technology, with artificial intelligences that surpass our comprehension and control, and the spread of digital metaphors for self-understanding, the core questions of existence—identity, knowledge, the very nature and purpose of life itself—urgently require rethinking.

Meghan O'Gieblyn tackles this challenge with philosophical rigor, intellectual reach, essayistic verve, refreshing originality, and an ironic sense of contradiction. She draws deeply and sometimes humorously from her own personal experience as a formerly religious believer still haunted by questions of faith, and she serves as the best possible guide to navigating the territory we are all entering.

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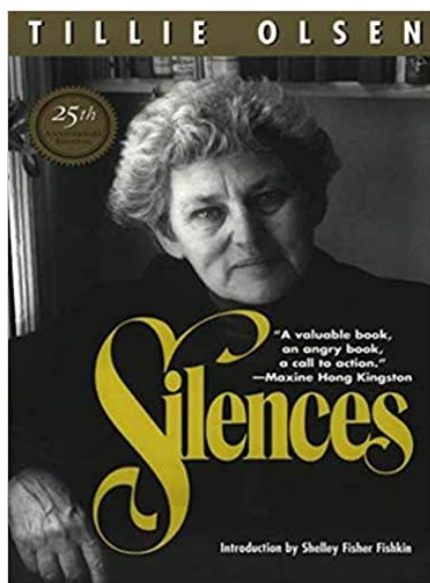
“*GOD, HUMAN, ANIMAL, MACHINE* is a hybrid beast, a remarkably erudite work of history, criticism and philosophy, but it is also, crucially, a memoir.” —**Becca Rothfeld**, *The New York Times*

“A captivating portrait of how digital technology has fundamentally transformed both intellectual and religious thinking.” —*Los Angeles Review of Books*

“Illuminating ... [A] very personal account of a painful philosophical evolution. A compelling reminder that the deepest philosophical queries guide and shape life.” —★*Booklist* (starred review)

“[A] truly fantastic book.”—**Ezra Klein**

“One of the strongest essayists to emerge recently on the scene has written a strong and subtle rumination of what it means to be human. At times personal, at times philosophical, with a bracing mixture of openness and skepticism, it speaks thoughtfully and articulately to the most crucial issues awaiting our future.” —**Phillip Lopat**



**TILLIE OLSEN** (1912-2007) is internationally renowned for her powerful writing about the inner lives of working-class families, women, and minorities. Her books, *TELL ME A RIDDLE*, *YONNONDIO*, *SILENCES*, and her essays and lectures, have been translated into twelve languages.

- **WO English:** The Feminist Press
- **US Editor:** Nick Whitney
- **Spain:** Las Afueras
- **Catalan:** Eumo
- **Simplified Chinese:** Ginkgo
- **Germany:** Aufbau Verlag
- **Italy:** Bompiani
- **Other Translation:** FGLA
- **Books & Final Manuscript Available**
- **Publication:** Reissued, 2003
- **Domestic Agent:** Jade Wong-Baxter

## SILENCES

“What Tillie Olsen has to say . . . is of primary importance to those who want to understand how art is generated or subverted and to those trying to create it themselves.” —**Margaret Atwood, *New York Times Book Review***

“Language is power, and Olsen does a masterful and compassionate job here of showing who has been denied language in America, and why, and by whom.” —**George Saunders, *Vulture***

First published in 1978, *SILENCES* single-handedly revolutionized the literary canon. In this classic work, Olsen broke open the study of literature and discovered a lost continent—the writing of women and working-class people. From the excavated testimony of authors’ letters and diaries we learn the many ways the creative spirit, especially in those disadvantaged by gender, class and race, can be silenced. Olsen recounts the torments of Melville, the crushing weight of criticism on Thomas Hardy, the shame that brought Willa Cather to a dead halt, and struggles of Virginia Woolf, Olsen’s heroine and greatest exemplar of a writer who confronted the forces that would silence her. The reissued twenty-fifth-anniversary edition includes Olsen’s now infamous reading lists of forgotten authors and a new introduction and author preface.

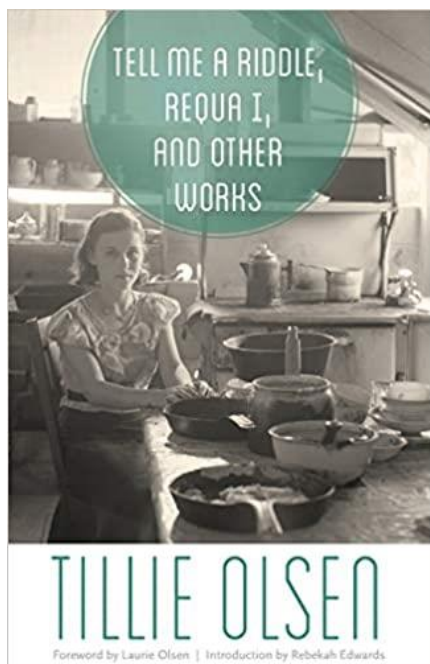
### Praise for *SILENCES*:

“A valuable book, an angry book, a call to action.” —**Maxine Hong Kingston**

“Silences helped me to keep my sanity many a day.” —**Gloria Naylor, author of *Mama Day***

“[Silences is] ‘the Bible.’ I constantly return to it.” —**Sandra Cisneros, author of *The House on Mango Street***

“Silences will, like *A Room of One’s Own*, be quoted where there is talk of the circumstances in which literature is possible.” —**Adrienne Rich, author of *Diving into the Wreck***



**TILLIE OLSEN** (1912-2007) is internationally renowned for her powerful writing about the inner lives of working-class families, women, and minorities. Her books, *TELL ME A RIDDLE*, *YONNONDIO*, *SILENCES*, and her essays and lectures, have been translated into twelve languages.

- **US & Can:** Univ. Nebraska Press
- **UK:** Virago
- **Spain:** Las Afueras
- **Portugal:** Editores Anitgona
- **Sweden:** Bonnierförlagen
- **Simplified Chinese:** Ginkgo
- **Germany:** Aufbau Verlag
- **Dutch:** Van Oorschot
- **Other Translation:** FGLA
- **Books & Final MS Available**
- **Publication:** Reissued, 2013
- **Domestic Agent:** Jade Wong-Baxter

## TELL ME A RIDDLE, REQUA I, & OTHER WORKS

“The four pieces in *TELL ME A RIDDLE* are lyrical bulletins of working-class family life, charged with emotional detail and delivered with an attention to the rhythms of consciousness more rigorous and powerful than most of what is called realism.” —**A.O. Scott**, *New York Times*

A century after her birth, Tillie Olsen’s writing is as relevant as when it first appeared; indeed, the clarity and passion of her vision and style have, if anything, become even more striking over time. Collected here for the first time are several of Olsen’s nonfiction pieces about the 1930s, early journalism pieces, and short fiction, including the four beautifully crafted, highly celebrated stories originally published as her short story collection entitled *TELL ME A RIDDLE*: “I Stand Here Ironing,” “Hey Sailor, What Ship?,” “O Yes,” and “Tell Me a Riddle.” Also included, for the first time since it appeared in the 1971 Best American Short Stories, is “Requa I.”

In these stories, as in all of her work, Olsen set a new standard for the treatment of women and the poor and for the depiction of their lives and circumstances. In her hands, the hard truths about motherhood and marriage, domestic life, labor, and political conviction found expression in language of such poetic intensity and depth that their influence continues to be felt today.

An introduction by Olsen’s granddaughter, the poet Rebekah Edwards, and a foreword by her daughter Laurie Olsen provide a personal and generational context for the author’s work.

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### **Praise for *TELL ME A RIDDLE*:**

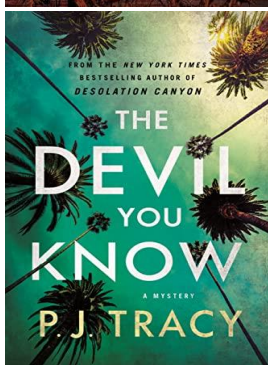
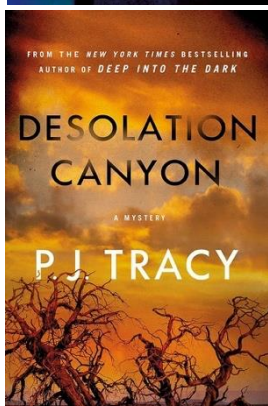
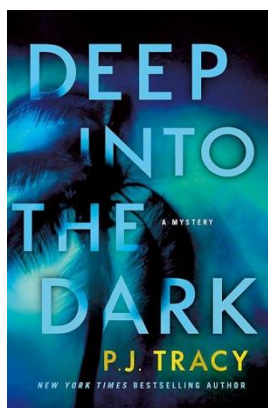
“[Tillie] had invented a literary tradition of her own. . . . Every line is measured, compressed, resonant, stripped bare, so that paragraph after paragraph achieves the shocking brevity and power of the best poems. . . . By now I have read *TELL ME A RIDDLE* so often that it is essentially memorized.” —**Scott Turow**, on *NPR’s You*

### **Must Read This**

“As a great work of literary art [*TELL ME A RIDDLE*] will be read as long as the American language lasts.” —**Julian Moynihan**

“Everything [Olsen] has written has become almost immediately a classic.” —**Robert Coles**

“[*TELL ME A RIDDLE* is] enough to make [Olsen’s] name a truly important one in writing. . . . She can spend no word that is not the right one.” —**Dorothy Parker**



## THE DETECTIVE MARGARET NOLAN SERIES

### DEEP INTO THE DARK, #1

Set in an LA where real people live and work—not the superficial LA of Beverly Hills or the gritty underbelly of the city—Deep into the Dark features two really engaging, dynamic main characters and explores the nature of obsession, revenge, and grief.

### DESOLATION CANYON, #2

LAPD Detective Margaret Nolan is struggling to move forward after the death of her brother in Afghanistan and taking a life in the line of duty. As a series of shocking revelations emerge, Nolan finds herself confronting a sinister cabal that just might destroy her and everyone she loves.

### THE DEVIL YOU KNOW, #3

The body of beloved actor Evan Hobbes is found in the rubble of a Malibu rockslide a day after a fake video ruins his career. When Hobbes's agent's powerful brother-in-law is murdered, he and Nolan both find themselves entangled in a scandalous deception of deadly proportion that shakes the very foundation of Hollywood's untouchables.

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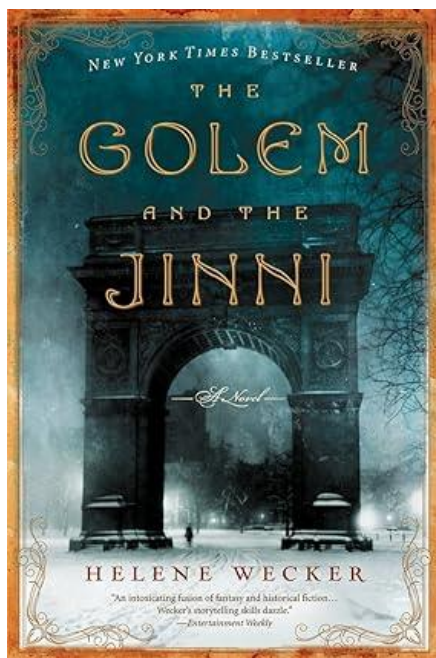
“[A] terrific series. . . Tracy's creating a literary landscape similar to Margaret Millar and Robert Crais.” —*Star Tribune*

“Great atmosphere, vivid characters, and an intricate fair play plot that surprises as it twists its way to a satisfying resolution make this a winner.”—*Publishers Weekly*

“Who needs movies anyway when you have books as laden with dirty secrets as this one?”  
—*Kirkus Reviews*

“A fine series. . . Margaret Nolan is a strong, intelligent, and aggressive investigator, a cop who won't stop until she finds the truth. . . [Tracy] is an efficient storyteller. There is no excess weight here; every scene has a purpose, and there's no conversational time-wasting. Here's hoping there are many more Margaret Nolan mysteries to come.” —*Booklist*

- **US & Can, UK:** St. Martin's Press
- **Arabic:** Technical Education (#1 & #2)
- **Translation:** FGLA
- **Books & Final Manuscript available**
- **Publication:** January, 2023
- **Domestic Agent:** Ellen Geiger
- **Domestic Editor:** Kelley Ragland



**HELENE WECKER** received her Bachelor's in English from Carleton College in Minnesota. After graduating, she worked a number of marketing and communications jobs in Minneapolis and Seattle before deciding to return to her first love, fiction writing. She received her MFA in fiction from Columbia University. She now lives near San Francisco with her husband and two children.

- **WO English:** HarperCollins
- **Romania:** Editura Art
- **Bulgaria:** Studio of A
- **Ukraine:** Artbooks
- **Croatia:** Vladimir Cvetkovic
- **Greek:** Philip Psihalos | **Russia:** Atticus
- **Turkey:** Panama Yayincilik
- **Translation:** FGLA
- **Books & Final Manuscript available**
- **Publication:** 2013
- **Domestic Agent:** Sam Stoloff

## THE GOLEM AND THE JINNI

**A marvelous and absorbing debut novel about a chance meeting between two supernatural creatures in turn-of-the-century immigrant New York.**

Chava is a golem, a creature made of clay by a disgraced rabbi knowledgeable in the ways of dark Kabbalistic magic. She serves as the wife to a Polish merchant who dies at sea on the voyage to America. As the ship arrives in New York in 1899, Chava is unmoored and adrift until a rabbi on the Lower East Side recognizes her for the creature she is and takes her in.

Ahmad is a jinni, a being of fire born in the ancient Syrian desert and trapped centuries ago in an old copper flask by a Bedouin wizard. Released by a Syrian tinsmith in a Manhattan shop, Ahmad appears in human form but is still not free. An iron band around his wrist binds him to the wizard and to the physical world.

Chava and Ahmad meet accidentally and become friends and soul mates despite their opposing natures. But when the golem's violent nature overtakes her one evening, their bond is challenged. An even more powerful threat will emerge, however, and bring Chava and Ahmad together again, challenging their very existence and forcing them to make a fateful choice.

Compulsively readable, *The Golem and the Jinni* weaves strands of Yiddish and Middle Eastern literature, historical fiction and magical fable, in a wondrously inventive tale that is mesmerizing and unforgettable.

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“An intoxicating fusion of fantasy and historical fiction...Wecker’s storytelling skills dazzle.”

—*Entertainment Weekly*

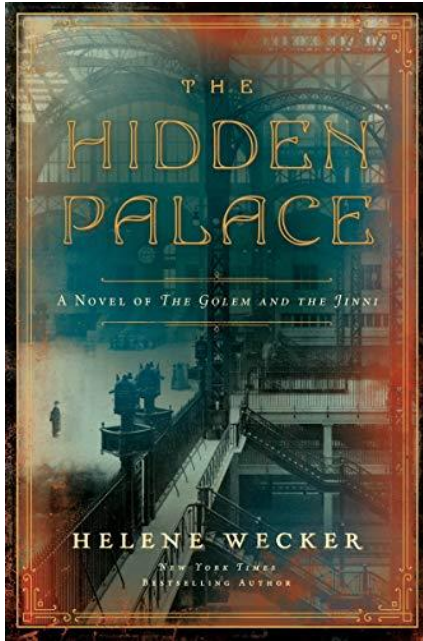
“With a delightful blend of the prosaic and the fanciful, *The Golem and the Jinni* explores what it means to be human...to live and find love while overcoming the powerful adversary who threatens to destroy them.” —

**Deborah Harkness, author of *A Discovery of Witches***

“Original and fresh...A fascinating blend of historical fiction and Jewish and Arab folklore.”

— *Library Journal*

“[A] spellbinding blend of fantasy and historical fiction.” — *Publishers Weekly*



**HELENE WECKER** received her Bachelor's in English from Carleton College in Minnesota. After graduating, she worked a number of marketing and communications jobs in Minneapolis and Seattle before deciding to return to her first love, fiction writing. She received her MFA in fiction from Columbia University. She now lives near San Francisco with her husband and two children.

- **WO English:** HarperCollins
- **Brazil:** Darkside
- **Croatia:** Mitopeja
- **Russia:** Atticus
- **Bulgaria:** Studio of A
- **Ukraine:** Artbooks
- **Translation:** FGLA
- **Books & Final Manuscript available**
- **Publication:** June 2021
- **Domestic Agent:** Sam Stoloff

## THE HIDDEN PALACE

The long-awaited sequel to the *New York Times* bestseller **THE GOLEM AND THE JINNI**

Chava is a golem, a woman made of clay, able to hear the thoughts and longings of the humans around her, and compelled to help them. Ahmad is a jinni, a being of fire now imprisoned in the shape of a man, perpetually restless and free-spirited. Having met as two unlikely immigrants in 1899 Manhattan, their lives have become deeply intertwined, but they must decide what, exactly, they mean to each other—all while living disguised as humans, constantly fearing they'll be exposed as monsters.

Meanwhile, Park Avenue heiress Sophia Winston, whose brief encounter with Ahmad has left her with a strange illness that makes her shiver with cold, travels to the Middle East to seek a cure. There she meets a tempestuous female jinni who's been banished from her tribe for her own untreatable condition. And in a tenement on the Lower East Side, a little girl named Kreindel helps her rabbi father build a golem that she names Yossele. When she is sent to an uptown orphanage, the hulking golem will become her only friend and companion.

Spanning the tumultuous years from the turn of the 20th century to the beginning of World War I, *The Hidden Palace* follows these lives and others as they collide and interweave. Can Chava and Ahmad find their places in the human world while remaining true to each other? Or will their own natures and desires conspire to tear them apart—especially once they encounter, thrillingly, other creatures of their own kinds?

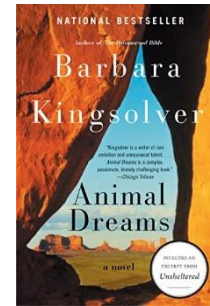
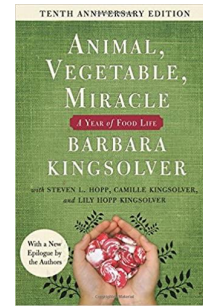
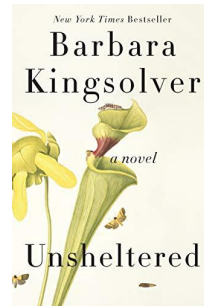
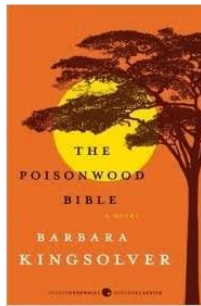
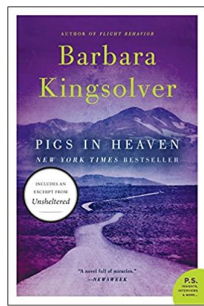
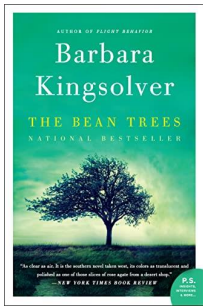
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### **Praise for THE HIDDEN PALACE:**

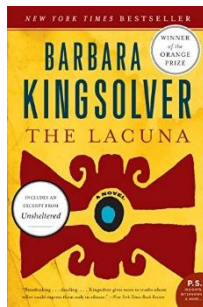
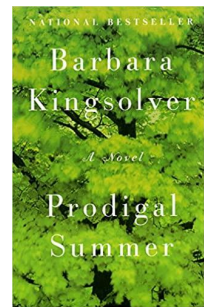
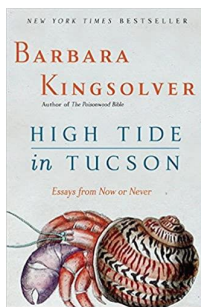
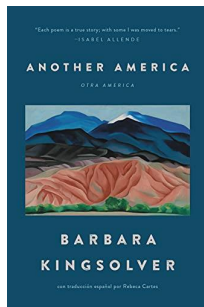
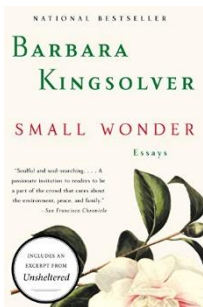
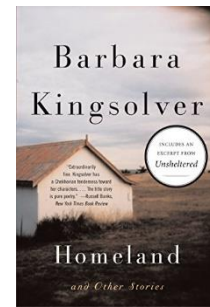
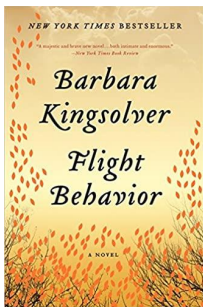
“A blend of romance, Mary Shelley-esque horror, and folklore.... Wecker skillfully combines the storylines of Chava the Golem and Ahmad the Jinni and numerous other players, good and evil, in an enchanting tale that pleases on every page.” —★*Kirkus Reviews* (Starred Review)

“Impressive...storytelling à la Dickens...A satisfying, mature sequel to *The Golem and the Jinni*, continuing the magical story of two immigrant mythological characters from the turn of the 20th century to the outbreak of WWI.” —*Publishers Weekly*

“Fans of *THE GOLEM AND THE JINNI* have waited eight years for this sequel, a minor eternity perfectly in keeping with the precarious immortality of Wecker's hopeful monsters. It has been worth the wait.” —★*BookPage Magazine* (Starred Review)



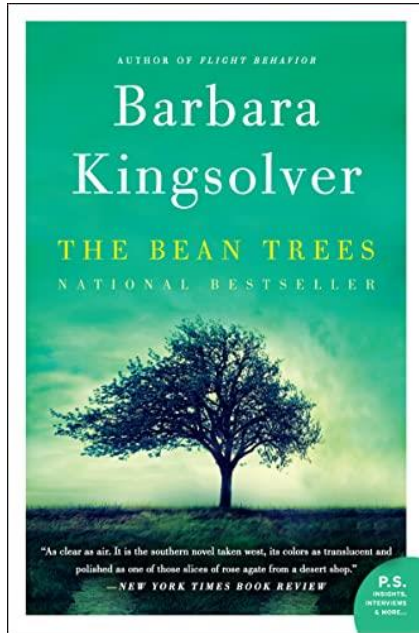
# BARBARA KINGSOLVER





**FRANCES GOLDIN** LITERARY AGENCY, INC.

**BARBARA KINGSOLVER  
FICTION**



**US & Can:** HarperCollins

**UK:** Faber & Faber

**France:** Rivages

**Russia:** AST

**China (simplified):** Thinkindom

**Translation:** FGLA

## THE BEAN TREES (1988) *Greer Family #1*

A bestseller that has come to be regarded as an American classic, *The Bean Trees* is the novel that launched Barbara Kingsolver's remarkable literary career.

THE BEAN TREES is the charming, engrossing tale of rural Kentucky native Taylor Greer, who only wants to get away from her roots and avoid getting pregnant. But when Taylor heads west with high hopes and a barely functional car, she meets the human condition head-on. By the time she arrives in Tucson, she has acquired a three-year-old Native American girl named Turtle and must somehow come to terms with both motherhood and the necessity for putting down roots. THE BEAN TREES is a story about love and friendship, abandonment and belonging, and the discovery of surprising resources in seemingly empty places.

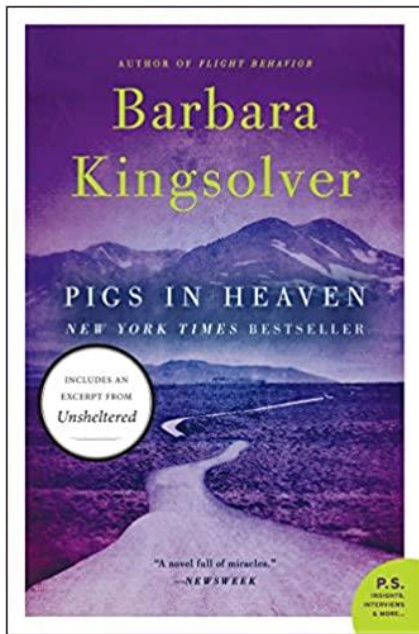
THE BEAN TREES is a book readers have taken to their hearts. It is now a standard in college literature classes across the nation and has been translated for a readership stretching from Japan to Romania.

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**"The Bean Trees is the work of a visionary."** –*Los Angeles Times*

**"This is the story of a lovable, resourceful 'instant mother, ' one who speaks, acts and learns for herself, becoming an inspiration for us all."** –*Glamour*

**"This funny, inspiring book is a marvelous affirmation of risk-taking, commitment and everyday miracles...An overwhelming delight, as random and unexpected as real life."** –*Publishers Weekly*



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**France:** Rivages  
**Translation:** FGLA

## PIGS IN HEAVEN (1993) *Greer Family #2*

Picking up where her modern classic *THE BEAN TREES* left off, Barbara Kingsolver’s bestselling *PIGS IN HEAVEN* continues the tale of Turtle and Taylor Greer, a Native American girl and her adoptive mother who have settled in Tucson, Arizona, as they both try to overcome their difficult pasts.

Taking place three years after *THE BEAN TREES*, Taylor is now dating a musician named Jax and has officially adopted Turtle. But when a lawyer for the Cherokee Nation begins to investigate the adoption—their new life together begins to crumble.

Depicting the clash between fierce family love and tribal law, poverty and means, abandonment and belonging, *PIGS IN HEAVEN* is a morally wrenching, gently humorous work of fiction that speaks equally to the head and the heart.

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**\*\*Winner of the Los Angeles Times Book Award for fiction\*\***

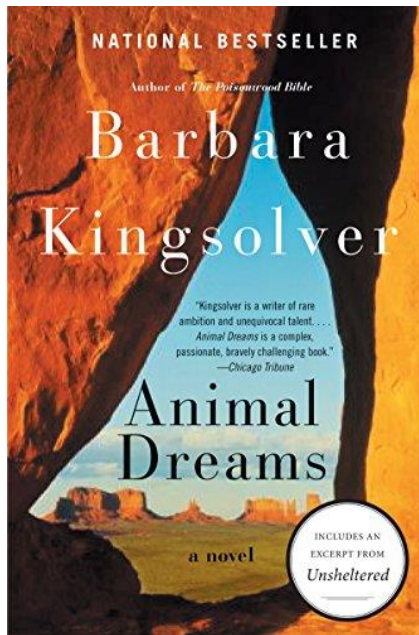
“A novel full of miracles.”— *Newsweek*

“Possessed of an extravagantly gifted narrative voice, Kingsolver blends a fierce and abiding moral vision with benevolent concise humor. Her medicine is meant for the head, the heart and the soul.” —*New York Times Book Review*

**Immensely readable, warmhearted...brimming with down-home wisdom and endearing characters.** — *Boston Globe*

“Kingsolver makes you care about her characters to the point of tears; she is bitingly funny—and she writes like a dream.” —*San Francisco Chronicle*

“There is no one quite like Barbara Kingsolver in contemporary literature. Her dialogue sparkles with sassy wit and the earthy poetry of ordinary folks’ talk; her descriptions have a magical lyricism rooted in daily life but also on familiar terms with the eternal.” —*Washington Post Book World*



US & Can: HarperCollins  
UK: Faber & Faber  
France: Albin Michel  
Translation: FGLA

## ANIMAL DREAMS (1990)

**“An emotional masterpiece . . . A novel in which humor, passion, and superb prose conspire to seize a reader by the heart and by the soul.”** —New York Daily News

**From Barbara Kingsolver, the acclaimed author of *Flight Behavior*, *The Lacuna*, *The Bean Trees*, and other modern classics, *Animal Dreams* is a passionate and complex novel about love, forgiveness, and one woman’s struggle to find her place in the world**

"Animals dream about the things they do in the daytime just like people do. If you want sweet dreams, you've got to live a sweet life." So says Loyd Peregrina, a handsome Apache trainman and latter-day philosopher. But when Codi Noline returns to her hometown, Loyd's advice is painfully out of her reach. Dreamless and at the end of her rope, Codi comes back to Grace, Arizona, to confront her past and face her ailing, distant father. What she finds is a town threatened by a silent environmental catastrophe, some startling clues to her own identity, and a man whose view of the world could change the course of her life.

Blending flashbacks, dreams, and Native American legends, ANIMAL DREAMS is a suspenseful love story and a moving exploration of life's largest commitments.

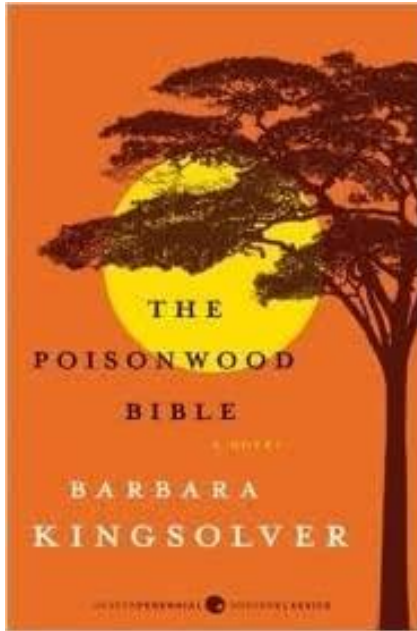
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**“Kingsolver probes the human heart with uncommon wisdom. *Animal Dreams* is a gracefully written, large-spirited novel. Anchored on the earth, it dares to soar into the ethereal.”**—*New York Newsday*

**“Rich, complex, witty . . . This is a sweet book, full of bitter pain; a beautiful weaving of the light and the dark. This one will be with us for a long time.”** —*Washington Post Book World*

**“*Animal Dreams* is a novel that feels closer to the truth about modern lives than anything I’ve read in a long time . . . An astonishing book that ought to put Barbara Kingsolver in the first ranks of fiction writers.”** —*Cosmopolitan*

**“*Animal Dreams* literally bursts with life. Its description of how one woman finds her way back from the edge of despair seems absolutely perfect . . . [It] leaves the reader filled with wonder and hope.”** —*Houston Post*



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**France:** Albin Michel  
**Italy:** Neri Pozza  
**Spain:** Navona  
**Denmark:** Gyldendal  
**Netherlands:** Meulenhoff  
**Catalan:** Navona  
**China (simplified):** Thinkingdom  
**China (complex):** Azoth  
**Croatia:** Vorto Palabra  
**Czech Republic:** Leda  
**Latvia:** Zvaigzne  
**Russia:** AST  
**Poland:** Albatros | **Romania:** Trei  
**Hungary:** Cartaphilus Konyvkiado  
**Bulgaria:** Erove  
**WO Arabic:** Mamdouh Adwan  
**Serbia:** Laguna | **Slovenia:** Morfem  
**Sweden:** Norstedts  
**Translation:** FGLA

## THE POISONWOOD BIBLE (1998)

**\*\*Over 70 weeks on the *New York Times* bestseller list\*\***

**“A powerful ... epic ... [Kingsolver] has with infinitely steady hands worked the prickly threads of religion, politics, race, sin and redemption into a thing of terrible beauty.” —Los Angeles Times Book Review**

**Widely acknowledged as one of the most important novels in American literature, THE POISONWOOD BIBLE is a suspenseful epic of tragic undoing and remarkable reconstruction in the interlocked fates of one family and a newly independent African nation**

THE POISONWOOD BIBLE is a story told by the wife and four daughters of Nathan Price, a fierce, evangelical Baptist who takes his family and mission to the Belgian Congo in 1959. They carry with them everything they believe they will need from home, but soon find that all of it—from garden seeds to Scripture—is worse than useless on African soil. What follows is a suspenseful epic of one family’s tragic undoing and remarkable reconstruction over the course of three decades in postcolonial Africa.

The novel is set against one of the most dramatic political chronicles of the twentieth century: the Congo's fight for independence from Belgium, the murder of its first elected prime minister, the CIA coup to install his replacement, and the insidious progress of a world economic order that robs the fledgling African nation of its autonomy. Taking its place alongside the classic works of postcolonial literature, this ambitious novel establishes Kingsolver as one of the most thoughtful and daring of modern writers.

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**\*\*Oprah's Book Club Pick\*\***

**\*\*Finalist for the 1999 Pulitzer Prize\*\***

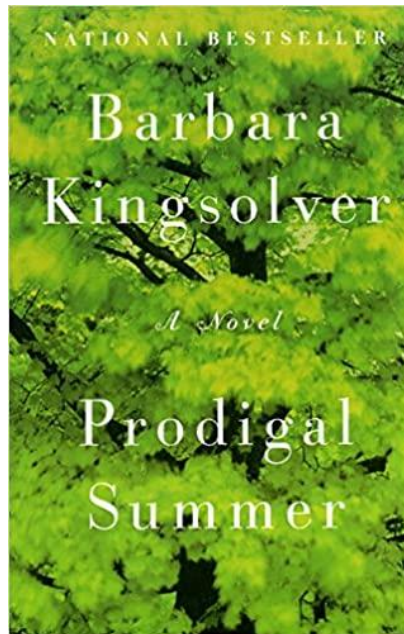
**\*\*Winner of the 2000 Boeke Prize\*\***

**\*\*Winner of the 2020 Indies Choice Book Award for Adult Fiction\*\***

**“Powerful . . . Kingsolver is a gifted magician of words.” — *Time***

**“Kingsolver’s powerful new book is actually an old-fashioned 19th-century novel, a Hawthornian tale of sin and redemption and the ‘dark necessity’ of history.” — Michiko Kakutani, *New York Times***

**“Beautifully written . . . Kingsolver’s tale of domestic tragedy is more than just a well-told yarn . . . Played out against the bloody backdrop of political struggles in Congo that continue to this day, it is also particularly timely.” — *People***



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**France:** Rivages  
**China (simplified):** Thinkindom  
**Denmark:** Gyldendal  
**Polish:** Filia  
**Translation:** FGLA

## PRODIGAL SUMMER (2000)

PRODIGAL SUMMER weaves together three stories of human love within a larger tapestry of lives in southern Appalachia. At the heart of these intertwined narratives is a den of coyotes that have recently migrated into the region. Deanna Wolfe, a reclusive wildlife biologist, watches them from an isolated mountain cabin where she is caught off-guard by Eddie Bondo, a young hunter who comes to invade her most private spaces and her solitary life.

Down the mountain, another web of lives unfolds as Lusa Maluf Landowski, a bookish city girl turned farmer's wife, finds herself in a strange place where she must declare or lose her attachment to the land that has become her own. And a few more miles down the road, a pair of elderly, feuding neighbors tend their respective farms and wrangle about God, pesticides, and the possibilities the future holds.

Over the course of one long summer, these characters find connections to one another, and to the land, and the final, urgent truth that humans are only one piece of life on earth.

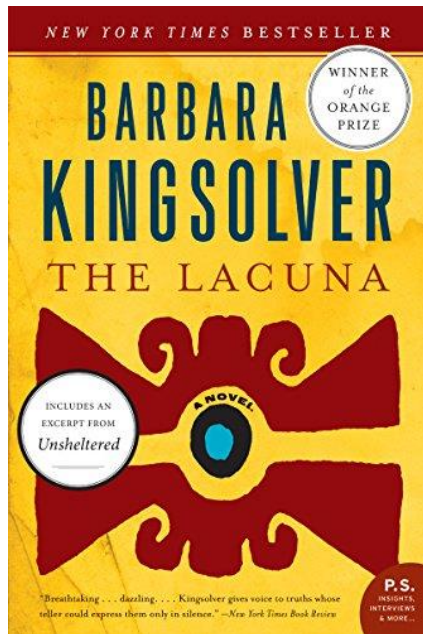
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**“[An] extravagantly gifted narrative voice.”** –*New York Times Book Review*

**“Kingsolver is a gifted magician of words.”** –*Time*

**“Ms. Kingsolver's writing is generously well-grafted; choice moments ... radiate from nearly every page.”** –*Wall Street Journal*

**“[Kingsolver's] sexy, lyrical fifth novel renders our solitary yearnings with a finely trained eye and ear”** –*People Magazine*



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**Italy:** Neri Pozza  
**China (simplified):** Thinkindom  
**Poland:** Wydawnictwo Albatros  
**Translation:** FGLA

## THE LACUNA (2009)

**\*\*Over 40 weeks on the *New York Times* bestseller list\*\***

**THE LACUNA** tells the story of Harrison William Shepherd, a man caught between two worlds—an unforgettable protagonist whose search for identity will take readers to the heart of the twentieth century’s most tumultuous events.

Born in America and raised in Mexico, Harrison Shepherd is a liability to his social-climbing flapper mother, Salome. When he starts work in the household of Mexican artists Diego Rivera and Frida Kahlo - where the Bolshevik leader, Lev Trotsky, is also being harbored as a political exile - he inadvertently casts his lot with art, communism and revolution. A compulsive diarist, he records and relates his colorful experiences of life in the midst of the Mexican revolution. A violent upheaval sends him back to America; but political winds continue to throw him between north and south, in a plot that turns many times on the unspeakable breach - the lacuna - between truth and public presumption.

**\*\*Winner of the Orange Prize for Fiction\*\***

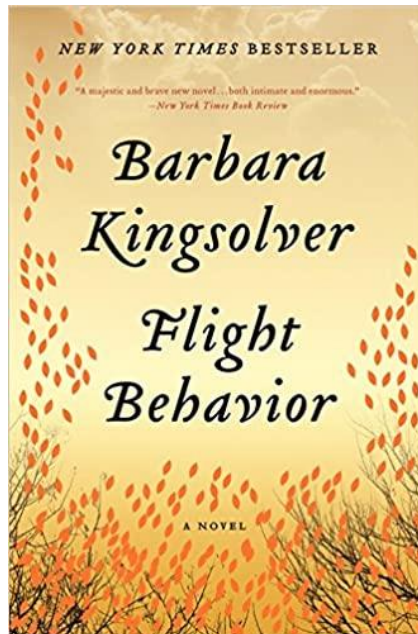
**National Bestseller:** *New York Times*, *Washington Post*, *Boston Globe*, *Los Angeles Times*, *Wall Street Journal*, *USA Today*, *San Francisco Chronicle* (#1), *Chicago Tribune* (#1), *Denver Post* (#1), *Minneapolis Star-Tribune* (#1), *Publishers Weekly*, *Indie Next Bestseller* (#1)

**Best Book of the Year:** *New York Times Notable*, *Chicago Tribune*, *San Francisco Chronicle*, *Seattle Times*, *Kansas City Star*

“Compelling...Kingsolver’s descriptions of life in Mexico City burst with sensory detail—thick sweet breads, vividly painted walls, the lovely white feet of an unattainable love.” —*The New Yorker*

“Breathtaking...dazzling...The Lacuna can be enjoyed sheerly for the music of its passages on nature, archaeology, food and friendship; or for its portraits of real and invented people...But the fuller value...lies in its call to conscience and connection.” —*New York Times Book Review*

“Rich...impassioned...engrossing...Politics and art dominate the novel, and their overt, unapologetic connection is refreshing.” —*Chicago Tribune*



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**Germany:** Bertelsmann  
**Italy:** Neri Pozza  
**China (simplified):** Thinkingdom  
**Hebrew:** Keter  
**Poland:** Filia  
**Turkey:** Pegasus  
**Spanish:** Editorial Planeta  
**Translation:** FGLA

## FLIGHT BEHAVIOR (2012)

**\*\*18 weeks on the New York Times bestseller list\*\***

**National Bestseller:** New York Times, Wall Street Journal, LA Times (#1), Amazon, Barnes & Noble, Publisher's Weekly, IndieBound (#1), Walmart,

**Best book of the year:** New York Times Notable, Washington Post Notable, Amazon Editor's Choice, USA Today's Top Ten (#1), St. Louis Post-Dispatch, Kansas City Star

Set in the present day in the rural community of Feathertown, Tennessee, *Flight Behavior* tells the story of Dellarobia Turnbow, a petite, razor-sharp 29-year-old who nurtured worldly ambitions before becoming pregnant and marrying at seventeen. Now, after more than a decade of tending to small children on a failing farm, oppressed by poverty, isolation and her husband's antagonistic family, she has mitigated her boredom by surrendering to an obsessive flirtation with a handsome younger man.

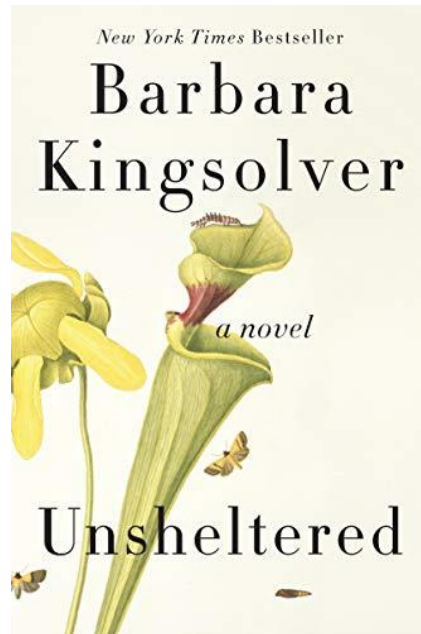
In the opening scene, Dellarobia is headed for a secluded mountain cabin to meet this man and initiate what she expects will be a self-destructive affair. But the tryst never happens. Instead, she hikes up a mountain road behind her house toward her secret rendezvous, but instead encounters a shocking sight: a silent, forested valley filled with what looks like a lake of fire. She can only understand it as a cautionary miracle, but it sparks a raft of other explanations from scientists, religious leaders, and the media. The bewildering emergency draws rural farmers into unexpected acquaintance with urbane journalists, opportunists, sightseers, and a striking biologist with his own stake in the outcome.

As the community lines up to judge the woman and her miracle, Dellarobia confronts her family, her church, her town, and a larger world, in a flight toward truth that could undo all she has ever believed.

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“One of the gifts of a Kingsolver novel is the resplendence of her prose. She takes palpable pleasure in the craft of writing, creating images that stay with the reader long after her story is done...(a) majestic and brave new novel.” –*New York Times Book Review*

“Kingsolver has written one of the more thoughtful novels about the scientific, financial and psychological intricacies of climate change. And her ability to put these silent, breathtakingly beautiful butterflies at the center of this calamitous and noisy debate is nothing short of brilliant.” – *Ron Charles, Washington Post*



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**France:** Rivages  
**Italy:** Mondadori Editore  
**Netherlands:** Uitgeverij Orlando  
**Russia:** AST  
**China (simplified):** Thinkindom  
**Macedonia:** Matica Makedonska  
**Romania:** Curtea Veche  
**Serbia:** Laguna  
**Turkey:** Zenon  
**German:** DTV  
**Translation:** FGLA

## UNSHELTERED (2018)

**\*\*#2 New York Times bestseller \*\***

**National Bestseller: New York Times, Wall Street Journal, LA Times, Amazon, Barnes & Noble, Publisher's Weekly, IndieBound (#1)**

**Best book of the year: NPR, O, The Oprah Magazine, San Francisco Chronicle, Christian Science Monitor and Newsweek**

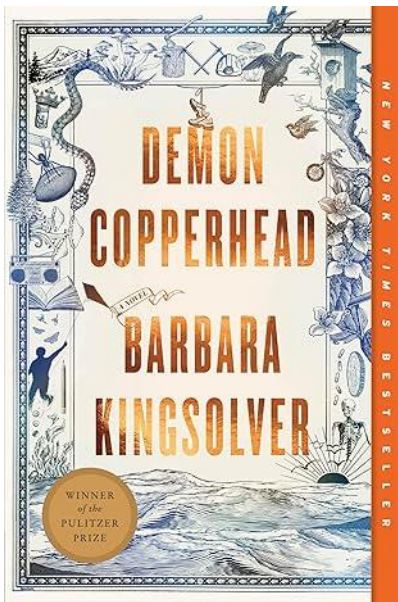
*How could two hardworking people do everything right in life, a woman asks, and end up destitute? Willa Knox and her husband followed all the rules as responsible parents and professionals, and have nothing to show for it but debts and an inherited brick house that is falling apart. The magazine where Willa worked has folded; the college where her husband had tenure has closed. Their dubious shelter is also the only option for a disabled father-in-law and an exasperating, free-spirited daughter. When the family's one success story, an Ivy-educated son, is uprooted by tragedy, he seems likely to join them, with dark complications of his own.*

In an earlier era, in the same house, a troubled husband and public servant asks, How can a man tell the truth, and be reviled for it? A science teacher with a passion for honest investigation, Thatcher Greenwood finds himself under siege: his employer forbids him to speak of the exciting work just published by Charles Darwin. His young bride and social-climbing mother-in-law bristle at the risk of scandal, and dismiss his worries that their elegant house is unsound. In a village ostensibly founded as a benevolent Utopia, Thatcher wants only to honor his duties, but his friendships with a woman scientist and a renegade newspaper editor threaten to draw him into a vendetta with the town's powerful men.

UNSHELTERED is the compulsively readable story of two families, in two centuries, who live at the corner of Sixth and Plum in Vineland, New Jersey, navigating what seems to be the end of the world as they know it. With history as their tantalizing canvas, these characters paint a startlingly relevant portrait of life in precarious times, when the foundations of the past have failed to prepare us for the future.

"I felt almost bereft closing the cover on this book... With a spellbinding narrative and its exquisitely accurate evocation of two eras, Barbara Kingsolver's novel is itself a shelter of sorts. One doesn't want to leave it."

**–Helen Klein Ross, Wall Street Journal**



**BARBARA KINGSOLVER** is the bestselling author of *THE POISONWOOD BIBLE*, among other titles. Her work has been translated into more than 20 languages and has several earned literary awards including the *National Humanities Medal*, the *Dayton Literary Peace Prize*, and UK's *Orange Prize for Fiction*.

**US&C:** HarperCollins | **UK:** Faber & Faber |  
**Albania:** Bota Shqiptare | **Brazil:** Morro Bronco  
**Bulgaria:** Erove | **Complex Chinese:** China Times | **Simplified Chinese:** Fanque | **Croatia:** Vorto Palabra | **Denmark:** Gyldendal |  
**Netherlands:** Meulenhoff | **Finland:** Gummerus  
**France:** Albin Michel | **Germany:** dtv  
**Greek:** Psichogios | **Hungary:** Cartaphilus  
**Italy:** Neripozza | **Korea:** Eunhaeng NaMu  
**Lithuania:** Balto | **Norway:** Kagge | **Poland:** Filia | **Portugal:** PRH Suma | **Romania:** Trei |  
**Russia:** Everbook | **Serbia:** Laguna | **Slovakia:** Motyl | **Slovenia:** Morfem | **Spain:** Navona |  
**Sweden:** Norstedts **Turkey:** Epsilon | **Ukraine:** Artbooks | **Georgia:** Karchkhadze  
**Translation:** FGLA  
**Books & Edited MS Available**  
**Publication:** October 2022  
**Domestic Agent:** Sam Stoloff

## DEMON COPPERHEAD (2022)

**\*\*RECIPIENT OF THE 2023 PULITZER PRIZE FOR FICTION\*\***

**\*\*WINNER OF THE 2023 WOMEN'S PRIZE FOR FICTION\*\***

**\*\*NYT TOP TEN BOOK OF THE YEAR\*\***

**\*\*AN OPRAH'S BOOKCLUB SELECTION\*\***

**\*\*70 WEEKS ON THE NYT FICTION BESTSELLER LIST AND COUNTING\*\***

From the *New York Times* bestselling author of *Unsheltered* and *Flight Behavior*, a brilliant novel which enthralls, compels, and captures the heart as it evokes a young hero's unforgettable journey to maturity.

*Demon Copperhead* is set in the mountains of southern Appalachia. It's the story of a boy born to a teenaged single mother in a single-wide trailer, with no assets beyond his dead father's good looks and copper-colored hair, a caustic wit, and a fierce talent for survival. In a plot that never pauses for breath, relayed in his own unsparing voice, he braves the modern perils of foster care, child labor, derelict schools, athletic success, addiction, disastrous loves, and crushing losses. Through all of it, he reckons with his own invisibility in a popular culture where even the superheroes have abandoned rural people in favor of cities.

Many generations ago, Charles Dickens wrote *David Copperfield* from his experience as a survivor of institutional poverty and its damages to children in his society. Those problems have yet to be solved in ours. Dickens is not a prerequisite for readers of this novel, but he provided its inspiration. In transposing a Victorian epic novel to the contemporary American South, Barbara Kingsolver enlists Dickens' anger and compassion, and above all, his faith in the transformative powers of a good story. *Demon Copperhead* speaks for a new generation of lost boys, and all those born into beautiful, cursed places they can't imagine leaving behind.

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"May be the best novel of 2022. . . . Equal parts hilarious and heartbreaking, this is the story of an irrepressible boy nobody wants, but readers will love." —**Ron Charles, *Washington Post***

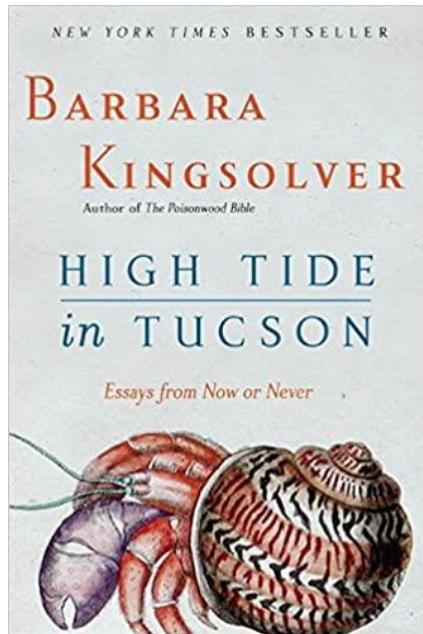
"An Appalachian *David Copperfield*. . . . Kingsolver's novel sweeps you along just as powerfully as the original does." — ***New York Times***

"A serpentine, hard-striking tale of profound dimension and resonance." — **★*Booklist***



**FRANCES GOLDIN** LITERARY AGENCY, INC.

**BARBARA KINGSOLVER  
NONFICTION**



US & Can: HarperCollins  
UK: Faber & Faber  
Translation: FGLA

## HIGH TIDE IN TUCSON: *Essays From Now or Never* (1995)

**\*\*Over 20 weeks on the New York Times Bestseller List\*\***

In these twenty-five essays, Kingsolver returns to her familiar themes of family, community, and the natural world. With the eyes of a scientist and the vision of a poet, Kingsolver writes about notions as diverse as modern motherhood, the history of private property, and the suspended citizenship of humans in the animal kingdom. Her canny pursuit of meaning from an inscrutable world compels us to find instructions for life in surprising places: a museum of atomic bomb relics, a West African voodoo love charm, a family of paper dolls, the ethics of a wild pig who persistently invades a garden, a battle of wills with a two-year-old, or a troop of oysters who observe high tide in the middle of Illinois.

In sharing her thoughts about the urgent business of being alive, Kingsolver the essayist employs the same keen eyes, persuasive tongue, and understanding heart that characterize her acclaimed fiction. Defiant, funny, courageously honest, HIGH TIDE IN TUCSON proves once again that "there is no one quite like Barbara Kingsolver in contemporary literature." --*Washington Post Book World*

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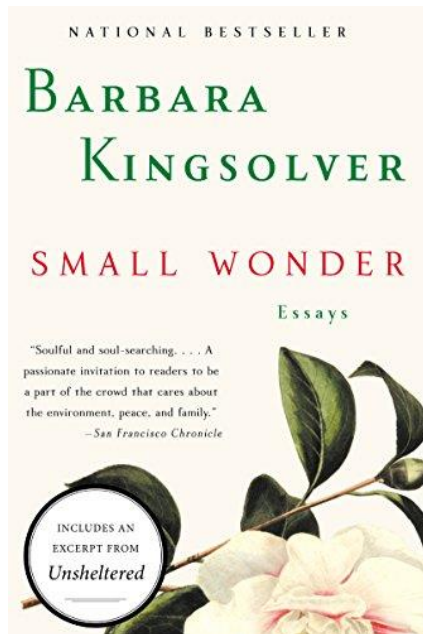
**"Kingsolver's essays should be savored like quiet afternoons with a friend.... [She] speaks in a language rich with music and replete with good sense."** –*New York Times Book Review*

**"A delightful, challenging, and wonderfully informative book."** –*San Francisco Chronicle*

**"The acclaimed novelist's extraordinary powers of observations and understanding of character serve her beautifully in this collection of essays."** –*Entertainment Weekly*

**"Ms. Kingsolver possesses the rare ability to see the natural world with the keenness of both the poet and the naturalist."** –*Washington Times*

**"Clever...magical...beautifully crafted. Kingsolver spins you around the philosophic world a dozen times"** – *Milwaukee Sentinel*



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**Translation:** FGLA

## **SMALL WONDER: *Essays* (2002)**

**In twenty-two wonderfully articulate essays, Barbara Kingsolver raises her voice in praise of nature, family, literature, and the joys of everyday life while examining the genesis of war, violence, and poverty in our world**

SMALL WONDER begins with a parable gleaned from recent news: villagers search for a missing infant boy and find him, unharmed, in the cave of a dangerous bear that has mothered him like one of her own. Clearly, our understanding of evil needs to be revised. What we fear most can save us. From this tale, Barbara Kingsolver goes on to consider a world of surprising and hopeful prospects, ranging from an inventive conservation scheme in a remote jungle to the backyard flock of chickens tended by the author's small daughter.

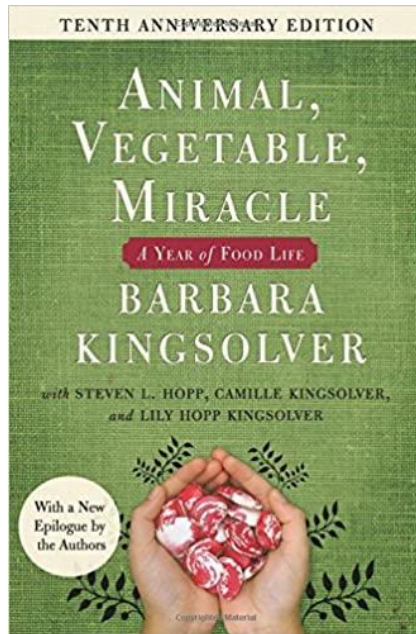
These essays are grounded in the author's belief that our largest problems have grown from the earth's remotest corners as well as our own backyards, and that answers may lie in those places, too. In the voice Kingsolver's readers have come to rely on, sometimes grave, occasionally hilarious, and ultimately persuasive, *Small Wonder* is a hopeful examination of the people we seem to be, and what we might yet make of ourselves.

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**“Soulful and soul searching....A passionate invitation to readers to be part of the crowd that cares about the environment, peace, and family....A tantalizing peek into Kingsolver's world.”**—  
*San Francisco Chronicle Book Review*

**“This book of essays by Barbara Kingsolver is like a visit from a cherished old friend.”** —  
*Publishers Weekly*

**“Trained as a biologist and gifted in the art of storytelling, Kingsolver is able to draw on her knowledge of the wild--of evolution and biodiversity--as well as her feel for archetypes to bring into focus and dramatize the biological and social impact of our unexamined habits of consumption.”** —*Booklist*



**US & Can:** HarperCollins

**UK:** Faber & Faber

**France:** Rivages

**Translation:** FGLA

## **ANIMAL, VEGETABLE, MIRACLE (2007; rev. ed. 2017)**

**\*26 Weeks on *The New York Times* bestseller list \***

Since its publication in 2007, *ANIMAL, VEGETABLE, MIRACLE* has captivated readers with its blend of memoir and journalistic investigation. Newly updated with original pieces from the entire Kingsolver clan, this commemorative volume explores how the family's original project has been carried forward through the years.

When Barbara Kingsolver and her family moved from suburban Arizona to rural Appalachia, they took on a new challenge: to spend a year eating nothing but food they can grow, or find locally, paying close attention to the provenance of all they consume. Concerned about the environmental, social, and physical costs of American food culture, they hoped to recover what Barbara considers our nation's lost appreciation for farms and the natural processes of food production. Since 2007, their scheme has evolved enormously. In the updated edition, featuring an afterword composed by the entire Kingsolver family, Barbara's husband, Steven, discusses how the project grew into a farm-to-table restaurant and community development project training young farmers in their area to move into sustainable food production. Camille, Barbara's older daughter, writes about her decision to move back to a rural area after college, and how she and her husband incorporate their food values in their lives as they begin their new family. Lily, Barbara's younger daughter, writes about how growing up on a farm, in touch with natural processes and food chains, has shaped her life as a future environmental scientist. And Barbara writes about their sheep, and how they grew into her second vocation as a fiber artist, and reports on the enormous response they've received from other home-growers and local-food devotees.

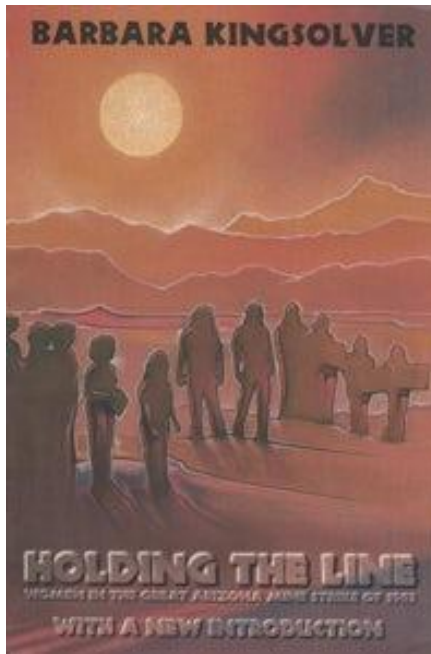
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**“A hybrid book...part memoir...part call to action, part education, part recipe collection...ANIMAL, VEGETABLE, MIRACLE makes an important contribution to the chorus of voices calling for change.”**

*–Chicago Tribune*

**“Cogent and illuminating... Without sentimentality, this book captures the pulse of the farm and the deep gratification it provides, as well as the intrinsic humor of the situation.”** –Janet Maslin, *New York Times*

**“It's a lovely book. One wants with all one's heart to sit with [Kingsolver] on the porch at the end of the day and shell peas.”** –*Los Angeles Times*



**US:** Cornell University Press

**UK:** Faber & Faber (new edition 2024)

**Translation:** FGLA

## HOLDING THE LINE (1996)

*Holding the Line*, Barbara Kingsolver's first non-fiction book, is the story of women's lives transformed by an a signal event. Set in the small mining towns of Arizona, it is part oral history and part social criticism, exploring the process of empowerment which occurs when people work together as a community. Like Kingsolver's award-winning novels, *Holding the Line* is a beautifully written book grounded on the strength of its characters.

Hundreds of families held the line in the 1983 strike against Phelps Dodge Copper in Arizona. After more than a year the strikers lost their union certification, but the battle permanently altered the social order in these small, predominantly Hispanic mining towns. At the time the strike began, many women said they couldn't leave the house without their husband's permission. Yet, when injunctions barred union men from picketing, their wives and daughters turned out for the daily picket lines. When the strike dragged on and men left to seek jobs elsewhere, women continued to picket, organize support, and defend their rights even when the towns were occupied by the National Guard. "Nothing can ever be the same as it was before," said Diane McCormick of the Morenci Miners Women's Auxiliary. "Look at us. At the beginning of this strike, we were just a bunch of ladies."

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“Like Kingsolver's fiction, *Holding the Line* is a beautifully written book grounded on the strength of its characters—only this time the characters are real.” — *Journal of the Southwest*

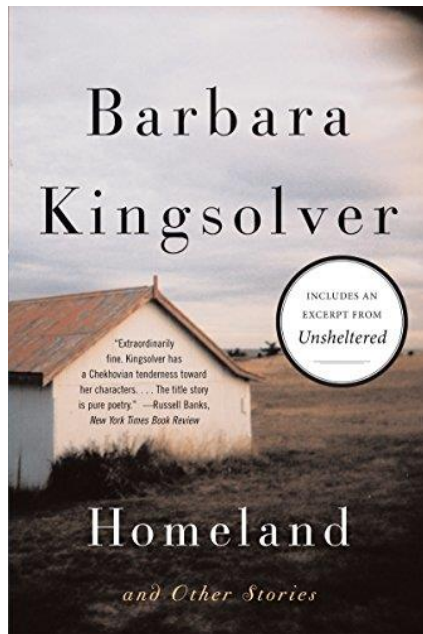
“The women tell remarkable stories of their lives and actions.... This book pays powerful tribute to their resolve and passion for economic justice.” — *Publishers Weekly*

“*Holding the Line* is both clear and emotional, the story of women who try to get a fair shake in their workplace and realize they can stop at nothing short of control over their entire lives. This is a report from the trenches of where the political meets the personal.” — **John Sayles**



**FRANCES GOLDIN** LITERARY AGENCY, INC.

**BARBARA KINGSOLVER  
SHORT STORIES & POETRY**



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**France:** Rivages  
**Translation:** FGLA

## HOMELAND AND OTHER STORIES (1989)

**“Extraordinarily fine. Kingsolver has a Chekhovian tenderness toward her characters. . . . The title story is pure poetry.” —Russell Banks, *New York Times Book Review***

With the same wit and sensitivity that have come to characterize her highly praised and beloved novels, acclaimed author Barbara Kingsolver gives us a rich and emotionally resonant collection of twelve stories. Spreading her memorable characters over landscapes ranging from Northern California to the hills of eastern Kentucky and the Caribbean island of St. Lucia, Kingsolver tells stories of hope, momentary joy, and powerful endurance. In every setting, Kingsolver's distinctive voice— at times comic, but often heartrending—rings true as she explores the twin themes of family ties and the life choices one must ultimately make alone.

HOMELAND AND OTHER STORIES creates a world of love and possibility that readers will want to take as their own.

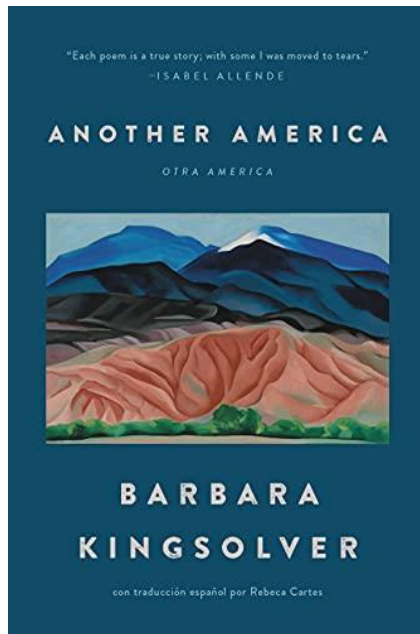
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**“Read HOMELAND AND OTHER STORIES and you will feel glad to be alive. You are delighted by a gifted storyteller. You are strengthened and healed by the toughness and tenderness she discerns in humanity’s daily rounds.” —*Newsday***

**“Kingsolver’s humanity sounds the clearest note, telling us about characters in the middle of their days, who live as we really do, from one small incident of awareness to the next.” —*Los Angeles Times***

**“Kingsolver understands in an uncanny way the significance of the ordinary, the fleeting moment that may become lost or become catharsis. She writes with refreshing clarity, humor and honesty.” —*Detroit Free Press***

**“Kingsolver is an extraordinary storyteller.” —*Chicago Tribune***



**WO English + Spanish:** Seal Press  
**Translation:** FGLA

## **ANOTHER AMERICA (1998; rev. ed. 2022)**

**“From a bestselling and beloved author, an intensely personal collection of poetry “rich with political and human resonance” (Ursula K. LeGuin)**

Before becoming the bestselling author we know today, Barbara Kingsolver, as a new college graduate in search of adventure, moved to the borderlands of Tucson, Arizona. What she found, she says, was “another America.”

Interweaving past political events, from the US-backed dictatorships in South America to the government surveillance carried out in the Reagan years, Kingsolver’s early poetry expands into a broader examination of the racism, discrimination, and immigration system she witnessed at close range. The poems coalesce in a record of her emerging adulthood, in which she confronts the hypocrisy of the national myth of America—a confrontation that would come to shape her not only as an artist, but as a citizen. With a new introduction from Kingsolver that reflects on the current border crisis, *Another America* is a striking portrait of a country deeply divided between those with privilege and those without, and the lives of urgent purpose that may be carved out in between.

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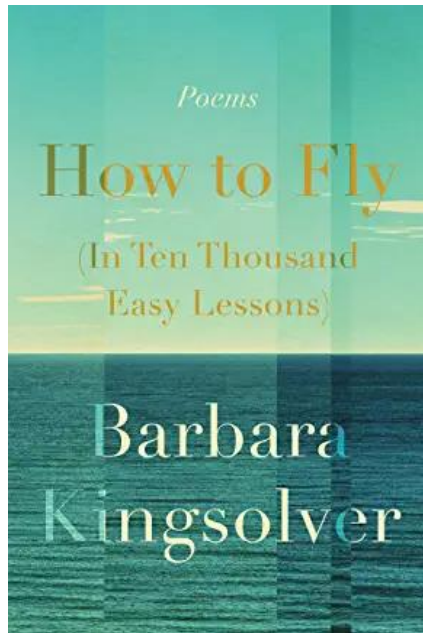
**“Barbara Kingsolver belongs in the company of such poets as Clifton, Levertov, Hogan, Forché and Rich. Her pure American voice, chorded in both the great American languages, is rich with political and human resonance.” —Ursula K. LeGuin**

**“Each poem is a true story; with some I was moved to tears.” —Isabelle Allende**

**“These poems made me stop mid-book, telephone a friend and brave saying the unsayable – *palabras del corazón* that often go unsaid.” —Sanda Cisneros**

**“The best of American political poetry, melding emotion and analysis, daily life and national issues, voice and heart.” —Booklist**

**“This powerful collection of poetry deals with protest against political and social repression experienced by ordinary people, particularly women, under military regimes in Central and South America during the last 20 years. Through vivid imagery and compelling messages, Kingsolver makes a passionate appeal to end the suffering of victims of revolution, oppression, and war.” —School Library Journal**



**US & Can:** HarperCollins  
**UK:** Faber & Faber  
**France:** Rivages  
**Translation:** FGLA

## HOW TO FLY (In Ten Thousand Easy Lessons) (2020)

In this intimate collection, the beloved author of *The Poisonwood Bible* and more than a dozen other *New York Times* bestsellers, winner or finalist for the Pulitzer and countless other prizes, now trains her eye on the everyday and the metaphysical in poems that are smartly crafted, emotionally rich, and luminous.

In her second poetry collection, Barbara Kingsolver offers reflections on the practical, the spiritual, and the wild. She begins with “how to” poems addressing everyday matters such as being hopeful, married, divorced; shearing a sheep; praying to unreliable gods; doing nothing at all; and of course, flying. A next section includes poems about making peace (or not) with the complicated bonds of friendship and family, and making peace (or not) with death, in the many ways it finds us. Some poems reflect on the redemptive powers of art and poetry itself; others consider where everything begins.

Closing the book are poems that celebrate natural wonders—birdsong and ghost-flowers, ruthless ants, clever shellfish, coral reefs, deadly deserts, and thousand-year-old beech trees—all speaking to the daring project of belonging to an untamed world beyond ourselves.

Altogether, these are poems about transcendence: finding breath and lightness in life and the everyday acts of living. It’s all terribly easy and, as the title suggests, not entirely possible. Or at least, it is never quite finished.

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**“A gorgeous collection of poetry...These poems unplug from TV and social media and the outrage of the moment and turn our attention to the immediate and the everlasting, human intimacy and the power and mystery of nature.”** —*Tampa Bay Times*

**“Kingsolver brings her gifts of observation and reflection to HOW TO FLY...For a reader wanting to escape, to fly while grounded, this book is a map that offers surprise and delight.”** —*BookPage*

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