

# **THE FRIEDRICH AGENCY**

## **2018 Frankfurt Book Fair Rights Guide**

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## **ADULT FICTION**

### **FRUIT OF THE DRUNKEN TREE**

**Ingrid Rojas Contreras (Doubleday / July 2018)**

**Spain (Impedimenta)**

**\*National Bestseller\***

**\*A Barnes & Noble Discover Great New Writers Selection\***

**A mesmerizing debut set against the backdrop of the devastating violence of 1990s Colombia about a sheltered young girl and a teenage maid who strike an unlikely friendship that threatens to undo them both.**

The Santiago family lives in a gated community in Bogotá, safe from the political upheaval terrorizing the country. Seven-year-old Chula and her older sister Cassandra enjoy carefree lives thanks to this protective bubble, but the threat of kidnappings, car bombs, and assassinations hover just outside the neighborhood walls, where the godlike drug lord Pablo Escobar continues to elude authorities and capture the attention of the nation.

When their mother hires Petrona, a live-in-maid from the city's guerrilla-occupied slum, Chula makes it her mission to understand Petrona's mysterious ways. But Petrona's unusual behavior belies more than shyness. She is a young woman crumbling under the burden of providing for her family as the rip tide of first love pulls her in the opposite direction. As both girls' families scramble to maintain stability amidst the rapidly escalating conflict, Petrona and Chula find themselves entangled in a web of secrecy that will force them both to choose between sacrifice and betrayal.

Inspired by the author's own life, and told through the alternating perspectives of the willful Chula and the achingly hopeful Petrona, FRUIT OF THE DRUNKEN TREE contrasts two very different, but inextricable coming-of-age stories. In lush prose, Rojas Contreras sheds light on the impossible choices women are often forced to make in the face of violence and the unexpected connections that can blossom out of desperation.

INGRID ROJAS CONTRERAS was born in Bogotá and holds an MFA from Columbia College Chicago. Her writing has appeared in *Guernica*, *Electric Literature*, *Los Angeles Review of Books*, *Wise Latinas* and *American Odysseys: Writings by New Americans*. Contreras lives in San Francisco and can be found online at <http://www.ingridrojascontreras.com>.

#### **Praise for FRUIT OF THE DRUNKEN TREE:**

**“One of the most dazzling and devastating novels I’ve read in a long time...Readers of FRUIT OF THE DRUNKEN TREE will surely be transformed.”—*San Francisco Chronicle***

**“Simultaneously propulsive and poetic, reminiscent of Isabel Allende...**Listen to this new author’s voice — she has something powerful to say.”—*Entertainment Weekly*

**“A beautifully rendered novel** of an Escobar-era Colombian childhood...You don’t need to have grown up in Bogota to be taken in by Contreras’s **simple but memorable prose and absorbing storyline**...I can’t help wondering what novels about Colombia 25 years from now will have to say about this current period. I can only hope they’ll be **as sensitive and thoughtful** as this one.”—*The New York Times Book Review*

**"Original, politically daring, and passionately written**—FRUIT OF THE DRUNKEN TREE is **the coming-of-age female empowerment story we need in 2018.**"—*Vogue*

## **A COSMOLOGY OF MONSTERS**

**Shaun Hamill (Pantheon / Fall 2019)**

**Germany (Heyne); France (Albin Michel)**

**Film/TV Agent: Kim Yau, Paradigm**

A myriad of monsters can haunt a family. Illness. Addiction. Violence. Shame. But what happens when a real monster shows up?

In *A COSMOLOGY OF MONSTERS*, Noah Turner tells the story of his family—pulp horror-fan father Harry, no-nonsense mother Margaret and his older sisters, the charismatic Sidney and brainy Eunice—and of the birth of the family business, *The Wandering Dark*, a haunted-house attraction.

Through Noah's keen eye, we see fifty years of supernatural intrusion in the Turners' lives and the sicknesses and disappearances that plague them. Do these calamities have anything to do with the cloaked wolf-like creature that scratches on six-year-old Noah's window at night?

At first a silent friend, the monster becomes something much more as it accompanies Noah through adolescence and into adulthood. Eventually Noah must ask what the creature really wants from him and his family and the answer—to his horror and the world's—may not lie in this reality.

At turns tender and terrifying, *A COSMOLOGY OF MONSTERS* turns the coming-of-age story on its head in debut novelist Shaun Hamill's homage to Lovecraft and Stephen King's *It* by way of Irving's *Hotel New Hampshire* with a touch of *Stranger Things*.

SHAUN HAMILL grew up on a steady diet of horror fiction and monster movies, and met his wife while they were both working at a Barnes & Noble. He holds an MFA from the Iowa Writers' Workshop and his fiction has appeared in *Carve* and *Spilt Infinitive*.

## CATHERINE HOUSE

Elisabeth Thomas (William Morrow / Winter 2020)

UK/ANZ (Tinder Press); Germany (dtv)

Film/TV Agent: Michelle Kroes and Michelle Weiner, CAA

**\*Sold in an eight-editor auction\***

**A sexy, perverse, and brainy modern gothic with shades of *The Secret History* by way of Sarah Waters.**

Catherine House is a school of higher learning like no other. Secluded in the woods of rural Pennsylvania, Catherine's experimental liberal arts curriculum, wildly selective admissions policy, and formidable endowment have produced some of the world's best minds: prize-winning authors, artists, and inventors, diplomats, Congressmen, Supreme Court justices, Presidents.

For those fortunate enough to be selected, tuition and room and board are free, but for the duration of the three-year program—summers included—Catherine's incoming class must say goodbye to the outside world. Family, friends, newspapers, television, music, and even their wardrobes must be left behind.

Into this rarefied world enters Ines, who—despite having traded blurry days and nights of parties, pills, cruel friends, and dangerous men for rigorous, disorienting coursework—discovers a Catherine-sponsored environment of revelry. Through food, drink, and sexual experimentation, the students of Catherine are encouraged to expand their minds. The House's enigmatic director Viktória urges them to make the necessary connections, to understand the patterns, that will enable them to divine their place in the world but most of all within the black iron gates of Catherine.

Catherine is the closest thing to home that Ines has ever experienced, and her stern and serious roommate Baby proves to be an unlikely friend. As Ines continues to engage in old patterns and chafe against the House's rules, Baby's obsessive desire for acceptance into the coveted "New Materials" program ends in her apparent suicide.

Ines's curiosity—the driving force for her past mistakes—is redirected to find the truth behind Baby's death. Spying on classmates' research and seducing out their secrets, Ines discovers that Catherine—in all its shabby splendor, advanced theories, and decadence—hides a questionable yet dangerously appealing agenda for an outlier like Ines.

ELISABETH THOMAS grew up in Brooklyn, where she still lives and now writes. She graduated from Yale University and currently works for The Museum of Modern Art.

## WHITE RIVER BURNING

John Verdon (Counterpoint / July 2018)

Spain (Roca/Spanish, Catalan); Greece (Dioptra); Israel (Keter); Turkey (Koridor);  
Finland (Gummerus)

Film/TV Agent: Bruce Vinokour, CAA

Tensions have been running high in White River as it approaches the anniversary of a fatal shooting of a black motorist by a local police officer. The economically depressed, racially polarized city is on edge, confronted with angry demonstrations, arson, and looting. In the midst of the turmoil, a White River police officer is shot dead by an unknown sniper. As the town spirals out of control, local authorities approach Dave Gurney to conduct an independent investigation of the shooting.

The situation in White River becomes truly explosive as more killings occur in what appears to be an escalating sequence of retaliations. But when Gurney questions the true nature of all this bloodshed, and zeroes in on peculiar aspects of the individual murders, his involvement is suddenly terminated. Obsessed with evidence that doesn't support the official version of events, Gurney cannot let go of the case. Despite intense opposition from the police, as well as from dangerous fanatics lurking in the shadows, he begins to uncover an astonishing structure of deception—learning that nothing in White River is what it seems to be.

WHITE RIVER BURNING is the most provocative and timely book yet by the author hailed by *The New York Times* as "masterly."

JOHN VERDON is the author of the Dave Gurney series of thrillers, international bestsellers published in more than two dozen languages: *Think of a Number*, *Shut Your Eyes Tight*, *Let the Devil Sleep*, *Peter Pan Must Die*, and *Wolf Lake*. He currently lives with his wife, Naomi, in the rural mountains of upstate New York—raising chickens, tending the garden, mowing the fields, and devising the intricate plots of the Gurney novels.

### Praise for WHITE RIVER BURNING:

"John Verdon writes grown-up detective novels, by which I mean **stories with intelligent plots, well-developed characters and crimes that have social consequences**. WHITE RIVER BURNING, featuring the author's brainy gumshoe-for-hire, Dave Gurney, checks all these boxes . . . While keeping inside the lines of a classic whodunit plot, **Verdon enriches the formula with a probing analysis of the way a community rips itself apart**." —*The New York Times Book Review*

"**Outstanding** . . . The twisty plot builds up to a **logical and satisfying reveal**. Verdon expertly combines a baffling whodunit with thoughtfully drawn characters in this **timely examination of racial tensions**." —*Publishers Weekly* (starred and boxed review)

"**Compelling** . . . Verdon's **gripping, fast-paced** police procedural will appeal to crime fiction readers with an interest in current events who enjoy David Baldacci, Michael Connelly, and Carrie Smith."—*Library Journal*

"Verdon is a **gifted writer and storyteller** . . . He definitely nails the zeitgeist."—*Booklist*

## **DIARY OF A MURDERER**

**Kim Young-ha (Houghton Mifflin Harcourt / Fall 2019)**

**Korea (Munhakdongne); France (Editions Philippe Picquier); Spain (Temas y Debate); Italy (Metropoli d'Asia); Japan (Cuon); Taiwan (Azoth); Vietnam (Women's Publishing House)**

**Film/TV Agent: Kim Yau, Paradigm**

Kim Young-ha brings a new, literary twist to the crime thriller with *DIARY OF A MURDERER*, which debuted atop the Korean bestseller lists, outselling Dan Brown's *Inferno*. To date, over 350,000 copies have been sold, and a Korean-film version is now in international distribution.

*DIARY OF A MURDERER: AND OTHER STORIES* is Kim Young-ha's first collection ever to be published in English. Kim's work has been compared to the novels of Haruki Murakami, Raymond Chandler, and Albert Camus, to name a few, and he has earned a reputation as the most talented and prolific Korean writer of his generation.

In the titular novella, a former serial killer suffering from memory loss sets his sights on a new, and final, target: a killer targeting young women, his daughter included. Complicating matters is an old detective seeking to close the cold cases from the now-retired murderer. But whom, if anyone, are we to trust? In the following three stories we witness a family's disintegration after a baby son is kidnapped and recovered years later; a comic, erotic ride about pursuing creativity at all costs; and an affair between two childhood friends that questions the limits of loyalty and love.

*DIARY OF A MURDERER*, translated by award-winning author Krys Lee, is chilling and high-powered all the way through; it cracks open what it means to live on the margins, in that liminal space between life and death.

**KIM YOUNG-HA** is the author of the acclaimed *I Have the Right to Destroy Myself* and the award-winning *Black Flower*. His works have been translated into more than a dozen languages. He lives in Seoul, South Korea.

## ADULT NONFICTION

### IN PIECES

Sally Field (Grand Central / September 2018)

UK/ANZ (Simon & Schuster)

**\*Debuted at #2 on the *New York Times* Nonfiction Bestseller List\***

**\*A Barnes & Noble Discover Great New Writers Selection\***

**In this intimate, haunting literary memoir, an American icon tells her story for the first time, in her own gorgeous words—about a challenging and lonely childhood, the craft that helped her find her voice, and a powerful emotional legacy that shaped her journey as a daughter and a mother.**

One of the most celebrated, beloved, and enduring actors of our time, Sally Field has an infectious charm that has captivated the nation for more than five decades, beginning with her first TV role at the age of seventeen. From *Gidget*'s sweet-faced “girl next door” to the dazzling complexity of *Sybil* to the Academy Award-winning ferocity and depth of *Norma Rae* to her acclaimed portrayal of Mary Todd Lincoln, Field has stunned audiences time and time again with her artistic range and emotional acuity. Yet there is one character who always remained hidden: the shy and anxious little girl within.

With raw honesty and the fresh, pitch-perfect prose of a natural-born writer, and with all the humility and authenticity her fans have come to expect, Field brings readers behind-the-scenes for not only the highs and lows of her star-studded early career in Hollywood, but deep into the truth of her lifelong relationships—including, most importantly, her complicated love for her own mother. Powerful and unforgettable, *IN PIECES* is an inspiring and important account of life as a woman in the second half of the twentieth century.

SALLY FIELD is a two-time Academy Award and three-time Emmy Award winning actor who has portrayed dozens of iconic roles on both the large and small screens. In 2012, she was inducted into the American Academy of Arts and Sciences, and in 2015 she was honored by President Obama with the National Medal of Arts. She has served on the Board of Directors of Vital Voices since 2002 and also served on the Board of The Sundance Institute from 1994 to 2010. She has three sons and five grandchildren.

#### **Praise for *IN PIECES*:**

**"A memoir as soulful, wryly witty, and lyrical as it is candid and courageous... Eye-opening and deeply affecting... Arresting in its dark disclosures, vitality, humour, and grace, Field's deeply felt and beautifully written memoir illuminates the experiences and emotions on which she draws as an exceptionally charismatic, empathic, and powerful artist."**—Booklist

"Field fuels this **aching, lyrical memoir** with frankness about her emotional childhood, her conflicted relationship with the late Burt Reynolds, and how acting helped her interpret life in all its pain and beauty."—*Entertainment Weekly*

"**A complex cri de coeur** [and] shockingly frank...A rarity in the world of celebrity memoirs."—*USA Today*

"If you come to *IN PIECES* expecting to meet a plucky Sally Field desperate to be liked, you will not find her. **Written by the actor over seven years, without the aid of a ghostwriter, this somber, intimate and at times wrenching** self-portrait feels like an act of personal investigation—the private act of a woman, now 71, seeking to understand how she became herself, and striving to cement together the shards of her psyche that have been chipped and shattered over the course of her life...*IN PIECES serves as a kind of tribute to women*—her mother in particular—and others who would guide and protect Field throughout her turbulent childhood and an adulthood fraught by personal and professional upheaval."—*New York Times Book Review*

"**A classic in the making**—the kind that will land on the bestseller list...and stay on shelves for years to come."—Boris Kachka, *New York Magazine*

## **IN THE DREAM HOUSE**

**Carmen Maria Machado (Graywolf Press / Fall 2019)**

**UK/ANZ (Text); Canada (A Strange Light/PRH)**

**Film/TV Agent: Olivia Blaustein, CAA**

**A startling, moving, and innovative memoir from the National Book Award Finalist for Fiction.**

For years Carmen Maria Machado has struggled to articulate her experiences in an abusive same-sex relationship. In this extraordinarily candid and radically inventive memoir, Machado tackles a dark and difficult subject with wit, inventiveness and an inquiring spirit, as she uses a series of narrative tropes—including classic horror themes—to create an entirely unique piece of work which is destined to become an instant classic.

CARMEN MARIA MACHADO's debut short-story collection, *Her Body and Other Parties*, was a finalist for the National Book Award, the Kirkus Prize, LA Times Book Prize Art Seidenbaum Award for First Fiction, the World Fantasy Award, the Dylan Thomas Prize, Brooklyn Public Library Literature Prize, the PEN/Robert W. Bingham Prize for Debut Fiction, and the winner of the Bard Fiction Prize, the Lambda Literary Award for Lesbian Fiction, the Shirley Jackson Award, and the National Book Critics Circle's John Leonard Prize.

Her essays, fiction, and criticism have appeared in *the New Yorker*, *the New York Times*, *Granta*, *Tin House*, *VQR*, *McSweeney's Quarterly Concern*, *The Believer*, *Guernica*, *Best American Science Fiction & Fantasy*, *Best American Nonrequired Reading*, and elsewhere. She holds an MFA from the Iowa Writers' Workshop.



## Praise for HER BODY AND OTHER PARTIES:

“[A] love letter to an obstinate genre that won’t be gentrified. **It’s a wild thing, this book, covered in sequins and scales**, blazing with the influence of fabulists from Angela Carter to Kelly Link and Helen Oyeyemi, and borrowing from science fiction, queer theory and horror. . . . **Not since Karen Russell’s *St. Lucy’s Home for Girls Raised by Wolves*, in 2006, has a debut collection of short stories from a relatively unknown author garnered such attention, or deserved it more.** . . . Machado is fluent in the vocabulary of fairy tales — her stories are full of foxes, foundlings, nooses and gowns — but she remixes it to her own ends. **Her fiction is both matter-of-factly and gorgeously queer. She writes about loving and living with women and men with such heat and specificity that it feels revelatory.**”—*The New York Times*

“[HER BODY AND OTHER PARTIES] is that hallowed thing: **an example of almost preposterous talent** that also encapsulates something vital but previously diffuse about the moment. . . . Machado is a master of such pointed formal play, of queering genre and the supposed laws of reality to present alternative possibilities. . . . Machado reveals just how **original, subversive, proud and joyful** it can be to write from deep in the gut, even—especially—if the gut has been bruised.”—*Los Angeles Times*

“[W]ritten in **prose so textured that you want to rub her phrases between your fingertips**. . . . Rarely is a writer as skilled as Machado at evoking corporeality: the myriad sensations of inhabiting flesh and bone, with all its messiness and ecstasies. . . . [Machado] **blend[s] disparate, jostling elements to achieve a ferocious alchemy.**”—*The Boston Globe*

## FALLOUT

**Lesley Blume (Houghton Mifflin Harcourt / Summer 2020)**

**UK/ANZ (Text)**

**Film/TV Agent: Howie Sanders, Anonymous Content**

When the U.S. military dropped atomic bombs on Hiroshima and Nagasaki, ending World War II, the few reporters who managed to reach the bombed cities had their notes and film confiscated by U.S. censors. The devastating reality of the bombs horrific radioactive fallout quickly became a state-held secret. With help from a compliant American press, stories about the radiation sickness were dismissed as Japanese propaganda to gain sympathy from the international community.

Eight months later, war correspondent and *New Yorker* journalist John Hersey visited Hiroshima in secret to interview survivors. Simply titled “Hiroshima,” his story in *The New Yorker* illustrated the catastrophic agony and cost that nuclear weapons had exacted, shocking millions and shattering the official narrative that the atomic bombs were simply conventional bombs. The government scrambled to contain the damage, but the genie could not be put back into the bottle.

FALLOUT will reveal how one intrepid reporter dared to get one of the most important journalistic scoops of modern times. Never before has Hersey's dramatic tale been told in full detail nor has the gravitas of his accomplishment and influence been properly acknowledged. "Hiroshima" signaled the massive shift the press would soon make to its function as an independent watchdog, foreshadowing the increasingly adversarial relationship between the American press and the U. S. government long before the advent of "fake news."

Drawing on Hersey's own human-centered, novelistic reportage, FALLOUT will feature an array of historical figures both renowned and obscure along with new details culled from Lesley Blume's trademark in-depth reporting. Part thriller, part detective story, the book will showcase the power of the individual in the face of cataclysmic events, through the narrative of a single reporter telling one of the biggest and most harrowing stories in human history through the prism of a small handful of human experiences.

LESLEY BLUME is the *New York Times*-bestselling author of *Everybody Behaves Badly* and an award-winning journalist, reporter, and cultural historian. She contributes regularly to *Vanity Fair* and the *Wall Street Journal*, and her work has appeared in *Vogue*, *Town & Country*, and *Departures*, among other publications. She holds honors degrees in history from Williams College and Cambridge University. Blume lives in New York and Los Angeles with her husband and daughter.

### **Praise for EVERYBODY BEHAVES BADLY:**

"**Meticulously document[ed]** . . . **pacily written** . . . Ms. Blume has drawn deeply upon many sources, particularly Hemingway's own correspondence, to deftly portray the cast of lost characters, their thin-skinned vanities and their quarrelsome insecurities."—*The Wall Street Journal*

"**Fiendishly readable** . . . a deeply, almost obsessively researched biography of a book, supported by a set of superb endnotes worth reading in their own right."—*The Washington Post*

"**Engrossing** . . . **Revealing** . . . Drawing on journals, letters, and autobiographies of many members of the artistic circles in which Hemingway moved in the early 1920s, Blume shows how ruthlessly Hemingway betrayed his mentors, skewered his friends in his fiction, and sought to advance his career at all costs."—*Boston Globe*

"**[A] must-read** . . . The boozy, rowdy nights in Paris, the absurdities at Pamplona's Running of the Bulls and the hungover brunches of the true Lost Generation come to life in this intimate look at the lives of the author's expatriate comrades."—*Harper's Bazaar*

"The story behind Hemingway's *The Sun Also Rises* is **totally captivating, smartly written, and provocative.**"—*Glamour*

## NO ONE TELLS YOU THIS\*

Glynnis MacNicol (Simon & Schuster / July 2018)

\*Publisher holds world English rights

When Glynnis MacNicol wrote a series of massively viral essays for [Elle.com](http://Elle.com) and [The Cut](http://TheCut.com) on women who remain childless and single while revealing her own life's trajectory, she launched a cultural discussion that continues to resonate with women worldwide.

Now, her provocative memoir pulls back the curtain on the lives of "all the single ladies" through the prism of one woman's fortieth year as she discovers that to be a woman navigating the world alone requires a resilience and courage that no one talks about, and is more exhilarating and rewarding than she ever imagined.

Despite a successful career as a writer and a full life in New York City, Glynnis MacNicol knew she had none of the things that the world told her she was supposed to have by this point: namely, a partner and/or child. She also knew she was supposed to feel bad about this. After all, where women are concerned, if the story doesn't end with a relationship or a child, it's not considered worth telling.

Over the course of a year, Glynnis embarked on a revealing journey of self-discovery and adventure to change the old narrative. Through the trials of family illness and turmoil, and the thrills of far-flung travel and adventures with men, young and old (and sometimes wearing cowboy hats), she was forced to reckon with her biggest hopes and fears about love, death, sex, friendship, loneliness, and aging. In doing so, Glynnis comes to understand exactly what she's made of and realizes that the truth of what is possible for her life is the exact opposite of everything she'd been led to believe.

A groundbreaking exploration written with admirable honesty, sharp wit, and compassion, NO ONE TELLS YOU THIS will appeal to anyone struggling to find their place in the world and who is determined to live by their own rules.

GLYNNIS MACNICOL is a writer and cofounder of The Li.st. Her work has appeared in print and online for publications including *Elle.com* (where she was a contributing writer), *The New York Times*, *The Guardian*, *Forbes*, *The Cut*, *Daily News* (New York), *W, Town & Country*, *The Daily Beast*, *mental\_floss*, and *Capital New York*. She is the coauthor of *There Will Be Blood*, a guide to puberty, with HelloFlo founder Naama Bloom. She lives in New York City.

### Praise for NO ONE TELLS YOU THIS:

"NO ONE TELLS YOU THIS takes readers from Canada to New York to Wyoming in its mapping of contemporary adulthood, unmoored from the institutions that once defined it for women. Wrestling with loneliness, independence, grief and exhilaration, **MacNicol offers a piercing examination of what it**

means to love grown-up, complicated women: mothers, sisters, friends, intergalactic princesses and ourselves."—Rebecca Traister, *New York Times*-bestselling author of *All the Single Ladies*

"NO ONE TELLS YOU THIS is **the story of a woman living by her own rules**—alone—and having the audacity to enjoy it. Glynnis lays bare the complexity of being a woman on her own in the world, in all its **heartbreak, humor, and, yes, joy.**"—Jessica Bennett, author of *Feminist Fight Club*

"Glynnis has written a book that is **honest, hilarious and raw**—it misses nothing. **Her voice jumps off the page** and becomes your friend, sister, caretaker, asskicker."—Alyssa Mastromonaco, author of *Who Thought This Was a Good Idea*

## MEATY

**Samantha Irby (Vintage / April 2018)**

**UK/ANZ (Faber & Faber)**

**Film/TV Agent: Jason Richman, United Talent Agency**

### **\*A Barnes & Noble Discover Great New Writers Selection\***

As a writer and performer, Samantha Irby is a force of nature. As the genius behind the hilarious blog "bitches gotta eat," she's your sharp-tongued best friend who can't help but tell it like it is. In her debut essay collection MEATY, Samantha Irby explodes onto the page with essays about laughing her way through her ridiculous life of failed relationships, taco feasts, bouts with Crohn's Disease, and more. Written with the same scathing wit and poignant bluntness long-time readers have come to expect from her riotous blog, MEATY takes on subjects both highbrow and low—from why she can't be mad at Lena Dunham, to the anguish of growing up with a sick mother, to how to prepare your disgusting meat carcass for some new, hot sex, to why she wants to write your mom's Match.com profile.

### **Praise for MEATY:**

"This is **an unforgettable book**, the kind where the author unapologetically bares her heart and asks you to hold it tenderly, with care."—Roxane Gay

"[A] disgusting, **perfect**, and LOL must read."—*Cosmopolitan*

"The book is so **honest and relatable.**"—*Real Simple*

"**Amazingly crass, defiant, witty, terrifying, and wondrous** . . . [Irby] cuts the bawdy, wickedly funny pieces with some truly poignant palate cleansers . . . Irby's voice is raw, gripping, and . . . Delicious."  
—*Booklist*