

SCIENCE FICTION
FANTASY
SUPERNATURAL

NEW OR RECENTLY ADDED TO THE
CATALOGUE

AGENCE
DEBORAH
DRUBA

ANNIE FRANCÉ-HARRAR SOULS OF FIRE

CLIENT: PLAN9 VERLAG

MATERIAL: FULL MS. (312 PP) + SAMPLE
TRANSLATION

PUB DATE (GERMANY): MARCH 2021

RIGHTS HELD: FRENCH

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A forgotten gem from the 1920s.

Humanity has defeated hunger - or so it seems.

Golden times seem to be dawning for mankind, life in big cities is comfortable and now, with artificial food, hunger has been defeated. But in 19530 the researcher Henrik makes a discovery that makes him doubt this utopia. Although nobody wants to hear his doubts. Not even when inexplicable fires threaten the cities.

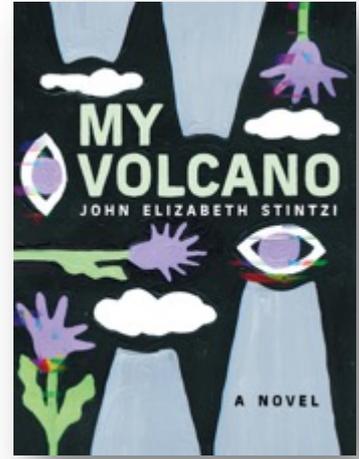
Annie Francé-Harrar's novel, published in 1920, reads like a contemporary warning not to close one's eyes to environmental exploitation.

ANNIE FRANCÉ-HARRAR (* December 2, 1886 in Munich; † January 23, 1971 in Hallein, Austria) was an Austrian biologist and writer. Francé-Harrar and her second husband Raoul Heinrich Francé created the scientific basis for the humus and compost industry, which she developed independently after his death in 1943. In the course of her life she wrote 47 books, about 5000 articles in the German-language press and held over 500 lectures and talks, including a great number of radio broadcasts.

FICTION / SCIENCE FICTION

JOHN ELIZABETH STINTZI
MY VOLCANO

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS. (304 PP)
PUB DATE (CANADA): MARCH 2022
RIGHTS HELD: DUTCH, FRENCH, GERMAN



[For all other rights please contact Brian Lam](mailto:brian@arsenalpulp.com)
brian@arsenalpulp.com

The brilliant next novel from the fiercely talented author of *Vanishing Monuments*.

On the morning of June 2, 2016, a jogger in Central Park notices a mass of stone in the centre of the reservoir, a mass that - three weeks later - will have grown into an active stratovolcano nearly two and a half miles tall. This inexplicable event seems to coincide with an escalation of strange phenomena happening around the world.

For readers of Karen Tei Yamashita and Haruki Murakami and fans of David Mitchell's *Cloud Atlas* and Olga Tokarczuk's *Flights*, *My Volcano* sets the mythic and absurd against the starkly realistic, attempting to portray what it feels like to live in a burning world stricken numb.

My Volcano is a pre-apocalyptic vision, following a global and diverse cast of characters who are each experiencing private and collective eruptions: an eight-year-old boy in Mexico City finds himself 500 years in the past, where he lives through the fall of the Aztec Empire; a folktale scholar in Tokyo studies a story with indeterminate origins about a woman coming down a mountain to destroy villages and towns; a white trans writer living in Jersey City struggles to write a sci-fi novel about a thriving civilization on an impossible planet; a nurse with Doctors without Borders works with Syrian refugees in Greece as she tries to grapple with the trauma of surviving an American bombing of a hospital in Kunduz, Afghanistan; a nomadic herder in Mongolia is stung by a bee and finds himself transformed into a green, thorned, flowering creature that aims to cleanse the world's most polluted places on its path toward assimilating every living thing on Earth into its consciousness.

With audacious structure and poetic prose, *My Volcano* is a tapestry on fire.

JOHN ELIZABETH STINTZI is a non-binary writer who grew up on a cattle farm in northwestern Ontario. They are the 2019 recipient of the RBC Bronwen Wallace Award, and their work has appeared in *The Malabat Review*, *Kenyon Review Online*, *Ploughshares*, and in their forthcoming poetry collection *Junebat* (House of Anansi). They have an MFA in Creative Writing from Stony Brook University in Southampton, NY and currently teach critical and creative writing at the Kansas City Art Institute.

PRAISE

FICTION / NOVEL / LGBT

A kaleidoscopic, contemporary folktale with added acerbic juice, like when Dylan went electric. Stintzi somehow funnels the tumultuous present into a sprawling novel of collision and connection that's both timely and timeless. This is very weird shit indeed. -**Hazel Jane Plante, author of *Little Blue Encyclopedia (For Vivian)***

With the panoramic scope and astute sharpness of Samanta Schweblin's *Little Eyes* and the eerie chill of Jeff Vandermeer's Southern Reach trilogy, John Elizabeth Stintzi's *My Volcano* immediately grabs you by the shirt and doesn't let you go. Structured like a spiral moving through time and space, and deftly mixing history and myth and vision with poetic prose, this dread-inducing book will keep you up at night until you get to its last devastating, but ultimately, I think, hopeful line. -**Alicia Elliott, author of *A Mind Spread Out on the Ground***

Praise for VANISHING MONUMENTS

The real pleasure of reading John Elizabeth Stintzi's book is to see a sensitive mind work through an internal landscape, and to watch them do it with such patience and generosity. -**Sara Majka, author of *Cities I've Never Lived In***

A camera "takes time and holds it still," says the narrator's mother, and reading *Vanishing Monuments* is like sifting through a darkroom and watching scenes emerge and accrue into an assemblage of life. Memory haunts this novel, at once elusive and inescapable. Like the narrative itself, it loops, layers, seizes, erodes. And John Elizabeth Stintzi conjures it all with a gorgeously queer, off-kilter grace. - Chelsey Johnson, author of *Stray City*

Vanishing Monuments is a luminously written novel from an exciting writer, a welcome story of a midlife queer that many of us crave. -*Literary Hub*

An enchanting story with a truly compelling protagonist, Stintzi has marked themself as a writer to watch. -*Seattle Times*

A surreal, poetic meditation on the struggle to feel at home with the past, family, and one's own body. -*Kirkus Reviews*

Vanishing Monuments presents a compelling and suspended kind of portrait, a space in which multiplicity of truth can coexist, can even contradict, and still be, at its core, the truth. -*The New Territory*

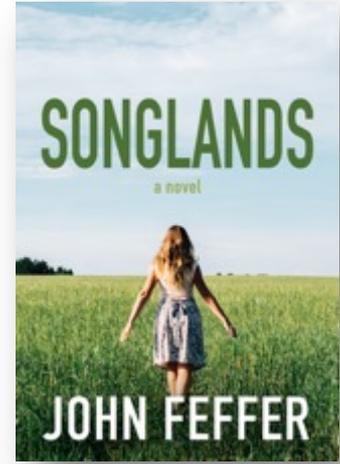
A melancholic and complicated story about grief, memory and identity, the novel is a beautiful and compulsive read. -*Xtra*

Stintzi deploys an impressive erudition in developing their debut novel . . . elegantly constructed . . . Highly recommended. -*Vancouver Sun*

Vanishing Monuments is a beautiful portrait of disassociation at once between countries, family, gender, identities, and, most importantly, "the distance between . . . you and yourself." Stintzi braids the *Metamorphoses* together with the expansiveness of Winnipeg, those rolling prairies, all wondrously and ravenously superimposed together to form a work that is wet with memory. With a keen eye for image and an attuned ear for the whistling screams of Manitoba, we move slowly but steadily through the memory palace that is a childhood home abandoned - here, memory serves to animate said house with a beckoning siren call that asks us to conceptualize the art of staying affectively with a mother whittling away from dementia and a narrator storytelling from a double exposed aperture. An absolute monumental achievement of a first novel. -Joshua Whitehead, author of *Jonny Appleseed*

JOHN FEFFER
SONGLANDS

CLIENT: ROAM AGENCY
PUBLISHER: HAYMARKET BOOKS
MATERIAL: FULL MS. (130 PP)
PUB DATE (US): JUNE 2021
RIGHTS HELD: FRENCH



“A 21st Century Jack London.”

In *Songlands*, the stand alone finale to the *Splinterlands* trilogy, a poet and an AI launch a secret mission to rebuild the international community.

2052. The world is a mess. The climate change meltdown has triggered an endless cycle of natural disasters. Nationalist paramilitaries battle against religious extremists. Multinational corporations, with their own security forces, have replaced global institutions as the only real power-brokers. Waves of pandemics have closed borders with such regularity that travel has become mostly virtual.

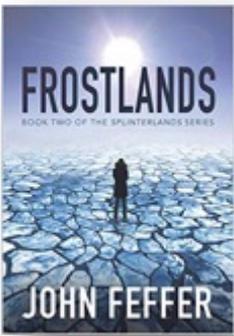
Aurora, a middle-aged sociologist, tries not to think about how the world has turned so chaotic and dangerous. At university, she focuses on her students. At home, it's her children. She devotes her spare time to writing poetry. She's relatively comfortable, but not particularly happy. And she's angry at how small her life has become. Then one day a strange woman walks into Aurora's life and, in an instant, the world's chaos gets personal. Suddenly the obscure professor has a target on her back and the fate of the world in her hands. Her salvation, and that of the planet as well, lies in the mysteries locked inside the head of this enigmatic woman who has appeared on her doorstep. Unlocking those mysteries will take Aurora on a virtual journey around the fragmented globe and up against the world's most powerful corporation.

Songlands, the stand-alone finale to the *Splinterlands* trilogy, describes humanity's last shot at solving the world's problems. Can Aurora assemble a team to reverse the splintering of the international community and avert an even more dystopian future?

JOHN FEFFER is a playwright and the author of several books including *Aftershock: A Journey into Eastern Europe's Broken Dreams* and the novel *Splinterlands*. His articles have appeared in *The New York Times*, *The Washington Post*, *The Nation*, *Salon*, and others. He is the director of *Foreign Policy In Focus* at the Institute for Policy Studies.

FICTION / SCIENCE FICTION / POLITICAL FICTION / CLIFF

ALSO AVAILABLE:



It's 2051, and Arcadia is under attack. As the stand-alone sequel to *Splinterlands* begins, the sustainable compound in what was once Vermont is on high alert.

Arcadia's defense corps is mobilized to defend against what first appears to be a routine assault, one of the many that the community repulses from paramilitary forces every year. But as sensors report a breach in the perimeter wall, even eighty-year-old Rachel Leopold shoulders a weapon and reports for duty. It's a distraction from her urgent research: to save the world from the horrors of climate change. Rachel is in a race against time as she battles Arcadia's enemies, the rising waters and superstorms, and her own mortality.

Frostlands takes the reader from the remaining enclaves of North America to the ruins of Europe, and what's left of China before concluding with an explosive revelation that forces a reappraisal of all that came before

PRAISE FOR *FROSTLANDS*:

"A worthy sequel to the thought-provoking *Splinterlands*, *Frostlands* is triumphant and absorbing science fiction, full of ecological and societal warnings. It is a unique and imaginative look at a future Earth scarred by environmental neglect." *Foreword Reviews*

"By taking us on a cautionary journey into a future planetary collapse where the term 'one per cent' is redefined in a terrifying way, John Feffer forces us to look deeply at our own society's blindness to ecological apocalypse and greed. But the novel's enchantment goes beyond dystopia: the quest for salvation depends on a crusty female octogenarian who would make Wonder Woman salivate with envy." **Ariel Dorfman**, Olivier Award-winning playwright



"John Feffer is our twenty-first century Jack London." **Mike Davis**

Julian West, looking backward from 2050, tries to understand why the world and his family have fallen apart.

Part *Field Notes from a Catastrophe*, part *1984*, and part *World War Z*, John Feffer's striking new dystopian novel takes us deep into the battered, shattered world of 2050. The European Union has broken apart. Great powers like Russia and China have shriveled. America's global military footprint has virtually disappeared and the United States remains united

in name only. Nationalism has proven to be the century's most enduring force, as ever-rising global temperatures have supercharged each-against-all competition and conflict among the now three hundred-plus members of an increasingly feeble United Nations.

As he navigates the world of 2050, Julian West offers a road map for the path we're already on, a chronicle of impending disaster, and a faint light of hope. He may be humanity's last best chance to explain how the world unraveled—if he can survive the danger and beauty of the Splinterlands.

PRAISE FOR *SPLINTERLANDS*:

"In a chilling, thoughtful, and intuitive warning, foreign policy analyst Feffer takes today's woes of a politically fragmented, warming Earth and amplifies them into future catastrophe... This novel is not for the emotionally squeamish or optimistic; Feffer's confident recitation of world collapse is

terrifyingly plausible, a short but encompassing look at world tragedy.” ***Publishers Weekly*, Starred Review**

“*Splinterlands* paints a startling portrait of a post-apocalyptic tomorrow that is fast becoming a reality today. Fast-paced, yet strangely haunting, Feffer’s latest novel looks back from 2050 on the disintegration of world order told through the story of one broken family — and offers a disturbing vision of what might await us all if we don’t act quickly.” **Barbara Ehrenreich**, author of *Nickel and Dimed* and *Living with a Wild God*, and founder of the Economic Hardship Reporting Project

CHEON SEON-RAN

A THOUSAND BLUES

CLIENT: ANETTE RIEDEL

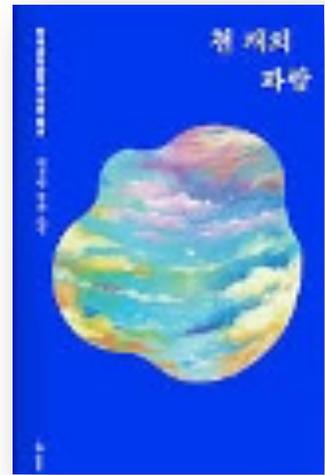
MATERIAL: 376 PP

PUB DATE (HUBBLE, AN IMPRINT OF EAST-ASIA

PUBLISHING CO.): AUGUST 2020

RIGHTS SOLD: JAPANESE, GERMAN

RIGHTS HELD: FRENCH



For all other rights please contact Anette Riedel

contact@anetteriedel.com

Winner of the 2019 Korea Science Literature Novel Award
Over 30.000 copies sold

The warmest color in Science Fiction: Blue

A Thousand Blues is about those who are excluded from the progress of technology, alienated from the dysfunctional capitalist society, crushed and injured and sunk below the surface of the waters of the modern world.

Cheon Seon-Ran's novel brings together the racehorse Today, about to be euthanized, Ccoli, a humanoid jockey about to be disassembled, Eunhye, a disabled girl, Yeonjae, a wanderer contemplating a hazy future, and Bokyoung, still mourning her lost companion... *A Thousand Blues* gives color and vivid contours to the wounded and the weak and to those fading away at the margins of society.

I knew a thousand words when I first encountered the world. I also learned a few names of people that I cannot express with a thousand words, people heavier and larger than a thousand words. If I knew more words, how would I have described my last moments? Is there a word that mixes longing, warmth, and sorrow somewhere out there?

I lived a short life composed of a thousand words, but from the moment I uttered my first word while observing the world till now, the thousand words that I knew all felt like the sky. Setback, trial, and sadness, all the words that you already know were a thousand blues, a thousand waves.

I look at the sky one last time. It's a blue and brilliantly blinding sky.

Like all best science fiction, *A Thousand Blues* tells a story that will fully resonate in the present day as it talks about alienated humans, animals, and robots in a world not so different from our own. And the way the different characters awkwardly try to take care of each other inspires hope for a better future.

Cheon Seon-Ran has always been thinking about the end of the Earth and about what might be happening somewhere else in the universe, and has been writing about it for a long time.

Her first novel, *A Broken Bridge*, was published in 2019 and she won the Grand Prize in the fourth Korea Science Fiction Award with her second novel *A Thousand Blues*. In 2020 her short story "Serfbeat" won the Super Minority Hero Contest. In July of 2020, Seon-Ran published a collection of short stories entitled *Some Shape of Love*.

FICTION / SCIENCE FICTION

LUCIAN CALIGO
THE IRON KNIGHTS
THE PATH OF THE PILGRIM

CLIENT: PLAN9 VERLAG
MATERIAL: FULL MS. (280 PP)
PUB DATE (GERMANY): FEBRUARY 2021
RIGHTS HELD: FRENCH

For all other rights please contact Sandra Thoms thoms@bedey-media.de



The cult of the Iron Knights rules the galaxy. But one knight dares to ask questions.

When Judas loses fellow knight Ebba in a space battle, he is overcome by inexplicable grief. Although he knows that he should be happy for her, who now resides at the side of the Ice God, he's unable to overcome his sorrow and even praying doesn't help.

When Judas is also forbidden to investigate the mysterious death of hundreds of miners, he becomes certain that something is wrong with his order and with their god. He cannot help but act on his doubts and try to find out more, even though he knows that he will be considered a heretic.

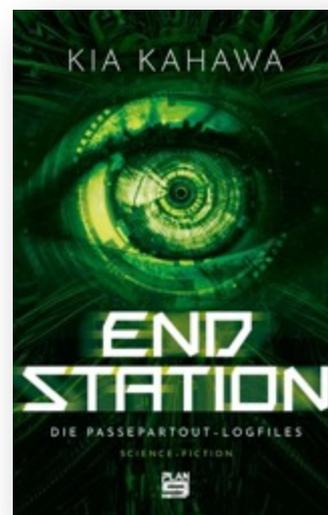
LUCIAN CALIGO, born in Munich in 1985, trained as an architectural draftsman before working as a nurse. During this time, inventing fantastic and above all dark stories was nothing more than a secret passion. It was not until 2014 that he decided to throw overboard concerns about his dyslexia and a thousand other reasons and publish his work.

FICTION / SCIENCE FICTION

KIA KAHAWA
TERMINAL
THE PASSEPARTOUT LOGFILES

CLIENT: PLAN9 VERLAG
MATERIAL: FULL MS. (380 PP)
PUB DATE (GERMANY): FEBRUARY 2021
RIGHTS HELD: FRENCH

For all other rights please contact Sandra Thoms thoms@bedey-media.de



An AI decides whether human life may be ended or not. Questioning the criteria proves to be dangerous for Noah.

Noah Cline's job is to end human lives. However, he is not a contract killer, but a “cut-off man” for the government's health insurance. Since a viral epidemic at the end of the 21st century that has altered human DNA, people have a life expectancy of 140 years. But young and old people are constantly falling into a coma in inexplicable ways. And if no relative can pay for them, they must be switched off.

One day, Noah discovers something he would rather not have seen. A cruel truth that he wants to bring to light. To do so, he makes a pact with an artificial intelligence. But Passepartout is not the only AI at his side...

FICTION / SCIENCE FICTION

MARA LAUE
MARU TAI'S MISSION

CLIENT: PLAN9 VERLAG

MATERIAL: FULL MS. (280 PP)

PUB DATE (GERMANY): FEBRUARY 2021

RIGHTS HELD: FRENCH

For all other rights please contact Sandra Thoms thoms@bedey-media.de



Six survivors of the last battle are trapped, cut off from the outside world.

The MARU TAI is on its way with relief supplies to the planet Tema, which is under attack. On board is a secret weapon that could decide the battle. Lieutenant Yora Davidoff, after the Captain's death, has suddenly become the commander of the ship. But the attacks of enemy ships, betrayal and mutiny of her own crew stand in the way. On top of that, chief engineer Lepathu is pursuing a mission of his own. But for which side?

A fast-paced space opera that holds more than one surprise in store. By the author of the SF series "Mission Phoenix" and "Star Command Cassiopeia".

MARA LAUE began writing at the age of twelve. First publications of fantasy and science fiction stories in various fanzines were followed by crime and other short stories and poems in anthologies as well as various non-fiction articles on various topics. Since 2005 she has been working as a professional writer and writes mainly crime thrillers, science fiction, occult thrillers, dark romance, fantasy and poetry as well as plays.

FICTION / SCIENCE FICTION / SPACE OPERA

STILL AVAILABLE

JOSHUA WHITEHEAD ed.

LOVE AFTER THE END

AN ANTHOLOGY OF TWO-SPIRIT AND
INDIGIQUEER SPECULATIVE FICTION

CLIENT: ARSENAL PULP PRESS

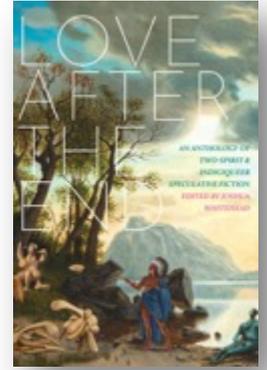
PUBLISHER: ARSENAL PULP PRESS

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RIGHTS HELD: FRENCH (EUROPE), GERMAN, DUTCH



FOR ALL OTHER RIGHTS PLEASE CONTACT BRIAN LAM

brian@arsenalpulp.com

A bold and breathtaking anthology of queer Indigenous speculative fiction, edited by the author of *Jonny Appleseed*.

This exciting and groundbreaking fiction collection showcases a number of new and emerging 2SQ (Two-Spirit and queer) Indigenous writers from across Turtle Island. These visionary authors show how queer Indigenous communities can bloom and thrive through utopian narratives that detail the vivacity and strength of 2SQness throughout its plight in the maw of settler colonialism's histories.

Here, readers will discover bioengineered AI rats, transplanted trees in space, the rise of a 2SQ resistance camp, a primer on how to survive Indigiqueerly, virtual reality applications, mother ships at sea, and the very bending of space-time continuums queered through NDN time. *Love after the End* demonstrates the imaginatively queer Two-Spirit futurisms we have all been dreaming of since 1492.

Contributors include Nathan Adler, Darcie Little Badger, Gabriel Castilloux Calderon, Adam Garnet Jones, Mari Kurisato, Kai Minosh Pyle, David Alexander Robertson, jaye simpson, and Nazbah Tom.

JOSHUA WHITEHEAD is an Oji-Cree/nehiyaw, Two-Spirit/Indigiqueer member of Peguis First Nation (Treaty 1). He is the author of the novel *Jonny Appleseed* (Arsenal Pulp Press, 2018), longlisted for the Scotiabank Giller Prize, and the poetry collection *full-metal indigiqueer* (Talonbooks, 2017) and the winner of the Governor General's History Award for the Indigenous Arts and Stories Challenge in 2016. He is also the editor of *Love after the End: An Anthology of Two-Spirit and Indigiqueer Speculative Fiction*, publishing in fall 2020. Currently he is working on a PhD in Indigenous Literatures and Cultures in the University of Calgary's English department (Treaty 7).

PRAISE:

The so-called end times feel so perilously close right now. With such a cacophony of anxiety, despair, and cynicism bearing down on us, it is sometimes easy to forget that Indigenous peoples have been here before, and we still remain to uphold our responsibilities to the world and to one another. Our stories guide us forward into an ever-uncertain future, just as they guide us back home. And as editor Joshua Whitehead affirms in the introduction, *Love after the End* is a book we need right now - and well beyond the now. The stories here are difficult, they're beautiful, they're hilarious and sad and frightening and hopeful. But more than all of that, they guide us back to ourselves and to our relations

on a shimmering trail of song and stardust. The two-spirit visionaries in this collection remind us in so many ways that the world is a wounded relative in need of healing, and that to abandon her in this time of trial is to betray the sacred bonds of kinship that we were meant to carry with courage and compassion. I am grateful beyond words that this book is in the world, and grateful to the writers, artists, and editor for the gift of (re)imagining futures where Indigenous love, liberation, and laughter flourish far beyond the settler imaginary. -Daniel Heath Justice, author of *Why Indigenous Literatures Matter*

C.J. LAVIGNE

IN VERITAS

VOL.1 OF THE NUNATAK FIRST FICTION SERIES

CLIENT: ACACIA HOUSE

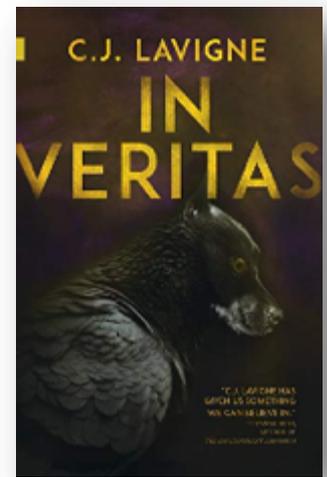
PUBLISHER: NeWEST

MATERIAL: FULL MS. (352 PP)

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RIGHTS SOLD: CANADA (ENGLISH)

RIGHTS HELD: FRENCH



FOR ALL OTHER RIGHTS PLEASE CONTACT BILL HANNA

bhanna.acacia@rogers.com

"Things that are and are not, she thinks, and the dog is a snake."

In this fantastic and fantastical debut, C.J. Lavigne concocts a wondrous realm overlaying a city that brims with civic workers and pigeons. Led by her synesthesia, Verity Richards discovers a hidden world inside an old Ottawa theatre. Within the timeworn walls live people who should not exist—people whose very survival is threatened by science, technology, and natural law. Verity must submerge herself in this impossible reality to help save the last traces of their broken community. Her guides: a magician, his shadow-dog, a dying angel, and a knife-edged woman who is more than half ghost.

With great empathy and imagination, *In Veritas* explores the nature of truth and the complexities of human communication.

C.J. LAVIGNE divides her time between Ottawa, ON, and Red Deer, AB, where she currently resides and works as a professional communications scholar who writes on television, gaming, and popular culture; at other points in her life, she's been a barista, tech support supervisor, marketing manager, freelance editor, and—briefly—radio DJ. *In Veritas* is her first novel and is part of the Nunatak First Fiction Series.

PRAISE:

"Lavigne's debut urban fantasy novel, part of the 'Nunatak First Fiction' series, is full of wonder, darkness, and hope.... Reminiscent of the best of Charles de Lint, this is a book readers will not want to put down." ~ **Library Journal**

"Like all the best fantasy novels, *In Veritas* shows us our own world in a way we had never quite considered but somehow have always known. Reading this was like looking through my glasses right after I've cleaned them. I'll never look at my city in quite the same way again." ~ **Kate Heartfield, author of *Armed in Her Fashion***

"The perfect mix of incandescent writing and enthralling storytelling. C.J. Lavigne has given us something we can believe in. Learn to see the dragons." ~ Tanya Huff, author of **The Enchantment Emporium**

"Verity is a richly-realised protagonist whose strength and strange vision unites a complicated community, with the very fabric of reality at stake. *In Veritas* is a surprising and rewarding novel from a talented author." ~ **Candas Jane Dorsey, author of *Ice & Other Stories***

FICTION / FANTASY

"[We] walk away from the book with a better understanding of what we choose to see and not see, and how our own stories—consciously and unconsciously filtered through our own perspectives and biases—can simultaneously tell only part of the truth while also revealing the core of who we are." full review ~ **V.F. Armstrong, *Strange Horizons***

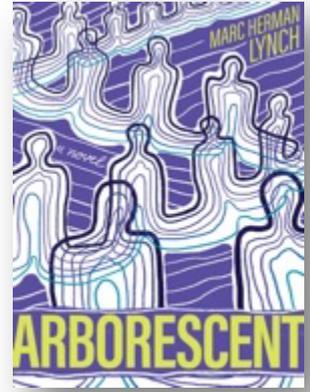
"This is an -astonishingly- gifted author.... This work doesn't really lend itself to direct comparisons, I'm not sure I've ever read anything quite like it." ~ **Nonstop Reader**

"A total success: 5 out of 5 stars and a very high recommendation. ~ **Worn Pages and Ink Blog**

"While Ottawa's reputation as 'Dullsville on the Rideau' precedes itself, it was not properly quantified until 2013, when, at the inaugural 'Boring Awards,' Ottawa [was] named Canada's most boring city. There is little doubt that if the members of the jury had been aware of Ottawa's preponderance of dragons, ghosts, and sorcerers, the results would have been different. These are exactly the types of creatures that populate Lavigne's magic-realist version of Bytown. Beyond the novel's fantasy elements, however, there is a nuanced meditation on language and its role in reflecting and determining truth." ~ **Zachary Abram, Canadian Literature**

MARC HERMAN LYNCH
ARBORESCENT

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (224 PP)
PUB DATE (CANADA): OCTOBER 2020
RIGHTS SOLD:
RIGHTS HELD: DUTCH, FRENCH, GERMAN



For all other rights please contact Brian Lam
brian@arsenalpulp.com

Ghosts, doppelgangers, and a man who turns into a tree: a startling fiction debut that strives to articulate the Asian immigrant body.

In the beltline of a run-of-the-mill Canadian metropolis, an apartment complex called Cambrian Court has become the focal point of an outlandish unfurling, where even the laws of physics are becoming questioned. Embroiled within this psychic plot are three neighbours - Nohlan Buckles, Hachiko Yoshimoto, and Zadio Chan - complete strangers whose ordinary lives have become rife with bizarre antagonists: an ogreish landlord, a fanatical romantic, a psychic horticulturalist. The further they are drawn into this otherworld the more reality becomes suspect: Nohlan is convinced he's turning into a tree; Hachiko's staging of a kabuki comes to life; and Zadio unwittingly begins to produce doppelgangers. Distant at first, they come to realize just how dependent and intertwined their lives are.

In Marc Herman Lynch's debut novel, some people explode, and others come back to life, but at the heart of it all are the fleeting yet indelible connections we make with one another. Darkly funny, lyrically charged, and gothically absurd, *Arborescent* is a raw and brilliantly imagined depiction of our disconnected contemporary world.

MARC HERMAN LYNCH is a first generation, French-Chinese immigrant. He has an MA from the University of Calgary and is the president of filling Station magazine. *Arborescent* is his first novel. He lives in Calgary.

FICTION / NOVEL

ERIK D. SCHULZ
WHEAT GROWS IN THE
SOUTH

CLIENT: ACABUS VERLAG

MATERIAL: FULL MS. (420 PP)

PUB DATE (GERMANY): MARCH 2020

RIGHTS HELD: FRENCH



FOR ALL OTHER RIGHTS PLEASE CONTACT SANDRA
THOMS thoms@bedey-media.de

A nuclear war has destroyed life in the northern hemisphere. In a high-tech bunker in the Swiss Alps, 300 survivors hope for a future – any future. But grain pest and a sociopathic killer rob the bunker of its livelihood. Dr. Oliver Bertram, together with his daughter and a small group, desperately ventures out into the nuclear winter. Their destination is Africa, the only place where human life still seems possible. A long journey through a continent hostile to life lies ahead of them, which the refugees cannot complete without sacrifice.

Erik Schulz is involved in the Organization of International Doctors for the Prevention of Nuclear War. His expertise in bunker facilities and the consequences of nuclear disasters makes his story seem frighteningly authentic.

ERIK D. SIMON writes YA books and post-apocalyptic dystopia/science fiction. He loves socio-political current topics and prefers settings that will seem familiar to everyone, in which exciting stories can be told with meticulously drawn characters.

Schulz is inspired by his teenage son, countless books and films and his work as a doctor. Among the author's literary role models are Cornell Woolrich, Raymond Chandler, Jim Thompson, Honoré de Balzac, Gabriel Garcia Marquez, Jane Austen and Jack Kerouac. Erik D. Schulz is involved with IPPNW and ICAN because he wants to actively contribute to the urgently needed abolition of nuclear weapons.

FICTION / SCIENCE FICTION

ANNA CHILVERS
EAST COAST ROAD

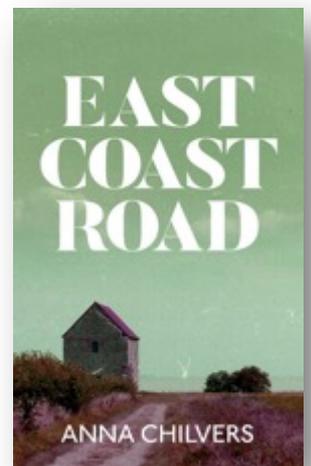
CLIENT: BLUEMOOSE BOOKS

PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (350 PP)

PUB DATE (UK): NOVEMBER 2020

RIGHTS HELD: WORLD EXCL. ENGLISH (UK, NA)



Jen is seeing things that others do not. After a traumatic event, as university gives way to the summer break, she is plagued by dark memories and the only person there for her is her cousin – a cousin that no one else can see. Together they embark on a journey that changes Jen and her world forever.

Haunting, shape-shifting and tense, *East Coast Road* takes the reader on a thrilling quest which challenges our preconceptions. Chilvers is a master storyteller and she guides us through the complexities of devotion, faith, tenderness, grief and desire, all set against the rugged coastal edges of north east England.’

ANNA CHILVERS is a writer, a runner, a long distance walker, a mother, a teacher and a reader. Her first novel, *FALLING THROUGH CLOUDS*, was published by Bluemoose in 2010. She has also published a collection of short stories, *LEGGING IT* (Pennine Prospects, 2012) and her play, *THE ROOM* was performed in the Hebden Bridge Arts Festival 2013. Her second novel *TAINTED LOVE* was published in 2016. She teaches writing for the WEA and works with other groups of young writers and adults.

Anna was Writer in Residence for the Watershed Landscape project and worked on the Stanza Stones project with Simon Armitage, as well as with iMove on Wordstones and Words and Walking. She is particularly interested in the links between writing, walking and the landscape. She is a member of the Elmet Trust and organises the Ted Hughes Festival, The Elmet Poetry Prize and the Ted Hughes Young Poets Award. Anna has worked extensively with bookgroups and has run the 646 Book Club for ten years. She lives in Hebden Bridge with her family and her dog, Bet, and two cats.

FICTION / NOVEL

KLAUS FRICK ED.
**HOW ARTIFICIAL IS
INTELLIGENCE?**
SCIENCE FICTION STORIES FROM
TOMORROW AND THE DAY AFTER

CLIENT: PLAN9 VERLAG

MATERIAL: FULL MS. (200 PP)

PUB DATE (GERMANY): MAY 2019

RIGHTS HELD: FRENCH



For all other rights please contact Sandra Thoms thoms@bedey-media.de

How will Artificial Intelligence shape our lives? 9 Authors have some ideas...

For some time now, scientists, journalists and politicians have been increasingly concerned with the topic of artificial intelligence. It is nothing new for science fiction: Whether positronics or MechWarriors, a life in cyberspace or virtual reality - for decades artificial intelligences of various kinds have been at the core of science fiction. How does science fiction see it today? Nine stories and one article take a very different look at artificial intelligence: science fiction by German-speaking authors, sometimes earthy, sometimes in space, sometimes satirical, sometimes very serious.

With stories by Andreas Eschbach, Carsten Schmitt, Judith C. Vogt, Klaus N. Frick, Michael Marrak, Stefan Lammers, Nele Sickel,, Gundel Limberg, Jannis Radeleff, and an article by Reinhard Karger.

FICTION / SCIENCE FICTION

ADRIAN BARNES

NOD

CLIENT: BLUEMOOSE BOOKS

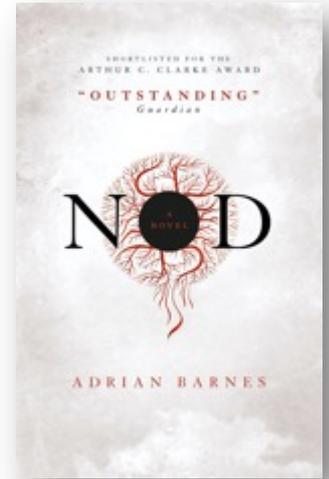
PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (300 PP)

PUB DATE (UK): MAY 2012

RIGHTS SOLD: CANADA (ENGLISH), TURKEY,
BULGARIA, GREECE AND HUNGARY

RIGHTS HELD: WORLD excl. ENGLISH LANGUAGE



SHORTLISTED FOR THE ARTHUR C. CLARKE AWARD 2013

“The creepiest book of the year” - Slate

“Outstanding” – The Guardian

Dawn breaks over Vancouver and no-one in the world has slept the night before, or almost no-one. A few people, perhaps one in ten thousand can still sleep, and they've all shared the same golden dream. A handful of children still sleep as well, but what they're dreaming remains a mystery. After six days of absolute sleep deprivation, psychosis will set in. After four weeks, the body will die. In the interim, panic ensues and a bizarre new world arises.

ADRIAN BARNES was born in Blackpool, England but grew up in Canada, where he taught English at Selkirk College, British Columbia. He passed away in 2018.

PRAISE

“The apocalypse comes in many forms, but none stranger than that of the chronic sleep deprivation that leads to mass psychosis in Adrian Barnes's audacious novel *Nod*. Paul is a misanthropic hack writing a non-fiction book about obscure words when the world is afflicted and the majority of citizens begin to hallucinate solipsistic realities that Paul, as a Sleeper and a wordsmith, can influence. Barnes employs this brilliant idea to explore the nature of perception, redemption, and personal and social catastrophe. Outstanding.” --The Guardian

“Violent, frightening, textured, and dystopian are words that aptly describe the short-lived world that Barnes has created. Barnes’ writing is beautiful” - Quest For Sleep

“Barnes’s prose is full of surprising figures and flourishes” - Kenyon

"I loved the premise and enjoyed both the story and Barnes’s rich prose." - Craig DiLouie

“Thought provoking and utterly engrossing, NOD is a science fiction tale of horror unlike any I have read before.” - Count Gore

“The creepiest book of the year” - Slate

FICTION / NOVEL

"I could see what the new world of Nod looked like, could easily picture the slow collapse of Vancouver and its people thanks to Barnes' close attention to detail. At times I could even smell the death and decay it so vividly described." - Project Fandom

"Debut author Barnes has written a completely original twist on the subject of insomnia. His apocalyptic thriller will appeal to fans of Christopher Galt's *Biblical* and other dystopian and sf thrillers as well as readers with an interest in mythology" - Library Journal

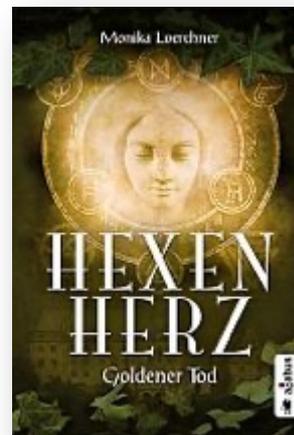
"I have never read anything quite like this book. It's the perfect blend of heady existentialism and dystopian nightmare. The grand scope of the many ideas and themes, including anti-establishment, anti-consumerism, and the very nature of good and evil, is balanced out by fast-paced events that play on a micro-level...Nod is horror born of the unflinching and uncompromising detail that dissects what it means to be human." - Dread Central

"Nod brings a refreshing perspective to the horror/zombie genre." - Pop Kernal

"Graphically violent, but gleaming with gems of sardonic prose and clever phrases, this is a book I would read again just for the writing." - St. Louis Post-Dispatch

MONIKA LOERCHNER
WITCH'S HEART
GOLDEN DEATH – VOL 3

CLIENT: ACABUS VERLAG
MATERIAL: FULL MS. (420 PP)
PUB DATE (GERMANY): SEPTMBER 2020
RIGHTS HELD: FRENCH



For all other rights please contact Sandra Thoms Thoms@Bedey-Media.De

FICTION / FANTASY

What if women had all the power?

The divine order, according to which only women possess magic and rule over the weaker men, threatens to falter: The rebels have succeeded in procuring magic to a boy.

Intoxicated by his new power, Kolja is now looking forward to a fight that could change everything. A fight that his mother Helena wants to prevent at all costs. For although she has been cast out and robbed of her magic by the Golden Woman, the most powerful woman in the empire, Helena still believes in the prerogatives of women.

And while rebel leader Adrian tries to find a peaceful solution for a coexistence of the sexes on equal terms, Helena forges her own plan.

MONIKA LOERCHER was born in 1983 and received her Master's degree in Comparative Religion from the Philipps University of Marburg in 2007. As minor subjects she studied peace and conflict studies and law. She then trained as a project manager. Today she lives with her family in her home in the Sauerland. Her first experience as a writer was as a freelancer for a daily newspaper when she was still in high school. Since 2015 she has been writing books in various genres.

Other books in the series: WITCH'S HEART – ICE COLD FURY (2017) and WITCH'S HEART – RED HOT HATRED (2019)

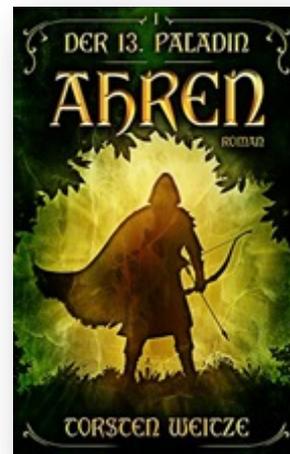
TORSTEN WEITZE
THE 13TH PALADIN - AHREN
VOLUME 1

CLIENT: AUTHOR

MATERIAL: FULL MS. IN ENGLISH (380 PP) AND
GERMAN (430 PP)

PUB DATE (GERMANY): MAY 2019

RIGHTS HELD: FRENCH



For all other rights please contact the author thot.weitze@gmx.de

Ahren can hardly believe his luck. His normal life consists of being beaten up by his drunkard father or bullied by the village lads. But at the annual suitability tests for apprenticeships, the young boy finds himself selected by Falk, the guardian of the forest, to be his apprentice, and his world is turned upside down.

From his new master he learns the skills of archery and how to fight the Dark Ones. And then, on the day of the Spring Ceremony there is another unexpected turn of events. He touches the Stone of the Gods and it illuminates for the first time ever. It isn't long before a cantankerous wizard turns up and urges Falk and Ahren into action. There is no time to waste, for something evil is awakening.

The unlikely trio begin their dangerous journey to Evergreen, the elfish kingdom to get the elves' help. But time is running out. HE WHO FORCES has his eyes trained on Ahren and nothing will stop him from destroying the young man.

For all fans of J.R.R. Tolkien's THE LORD OF THE RINGS and David Edding's BELGARIAD.

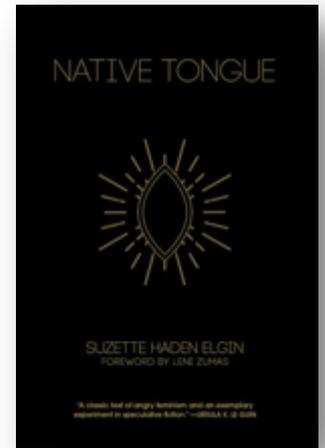
TORSTEN WEITZE was born in Krefeld, Germany in 1976 and still lives there. Originally a publishing rep, he couldn't resist the lure of writing, and after over a dozen years of playing the gamemaster in pen-and-paper groups, not to mention reading hundreds of fantasy novels, he decided to finally try to write a story himself. And so his novel Ahren was published in Germany, the first in the best-selling series The 13th Paladin. Eight more books have followed and the series has also been published in English. Torsten also writes the Nebula Convicto series for Abacus Verlag.

When he isn't creating new worlds and stories, he is still a keen pen-and-paper player and also practices Jiu Jitsu and the art of handling ancient Japanese weapons like the Katana or the Bo Staff.

FICTION / FANTASY

SUZETTE HADEN ELGIN
NATIVE TONGUE

CLIENT: THE FEMINIST PRESS
PUBLISHER: THE FEMINIST PRESS
MATERIAL: FULL MS (376 PP)
PUB DATE (US): JULY 2019
RIGHTS SOLD: UK (GOLLANCZ), KOREA (BOOK 21 PUBLISHING), ITALIAN (DEL VECCHIO), SPAIN (FUTURBOX), CATALONIA (CHRONOS)
RIGHTS HELD: FRENCH



An instant classic upon its publication in 1984, this dystopian trilogy is a testament to the power of language and women’s collective action—in a new edition reissued for a new generation of readers.

In 2205, the Nineteenth Amendment has long been repealed. Men hold absolute power, and women are only valued for their utility. The Earth’s economy depends on an insular group of linguists who “breed” women to become perfect interstellar translators until they are sent to the Barren House to await death. But instead, these women are slowly creating a language of their own to make resistance possible for all. Ignorant to this brewing revolution, Nazareth, a brilliant linguist, and Michaela, a servant, both seek emancipation in their own ways. But their personal rebellions risk exposing the secret language, and threaten the possibility of freedom.

SUZETTE HADEN ELGIN (born Patricia Anne Wilkins; 1936–2015) was an American science fiction author. She founded the Science Fiction Poetry Association, and was considered an important figure in the field of science fiction constructed languages. Elgin was also a linguist; she published non-fiction, of which the best-known is the *Gentle Art of Verbal Self-Defense* series.

PRAISE

“This angry feminist text is also an exemplary experiment in speculative fiction, deftly and implacably pursuing both a scientific hypothesis and an ideological hypothesis through all their social, moral, and emotional implications.” —**Ursula K. Le Guin**

"A welcome reminder of the feminist legacies of science fiction. . . . Explores the power of speech, agency, and subversion in a work that is as gripping, troubling, and meaningful today as it has ever been." —**Publishers Weekly (starred review)**

“This carefully crafted, fascinating dystopia is a call to action even decades later, and highlights the importance of language and its uses in politics of power.” —**Booklist (starred review)**

“Extremely relevant.” —*Bookforum*

“*Native Tongue* brings to life not only the possibility of a women’s language, but also the rationale for one. . . . [It is] a language that can bring to life concepts men have never needed, have never dreamed of—and thus change the world. Elgin never makes the mistake of easy utopianism or over-optimism. Her women revel in patience.” —*Village Voice Literary Supplement*

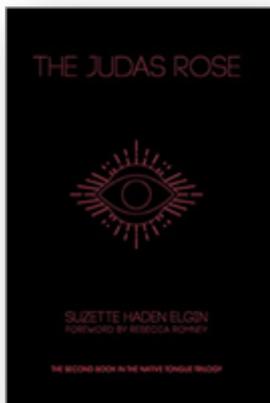
"Less well known than the *The Handmaid's Tale* but just as apocalyptic in [its] vision . . . Suzette Haden Elgin's *Native Tongue* . . . records female tribulation in a world where . . . women have no public rights at all. Elgin's heroines do, however, have one set of weapons—words of their own." —**Sandra M. Gilbert and Susan Gubar**, *New York Times Book Review*

“A pioneering feminist experiment.” —*Literary Hub*

“Published in 1984, *Native Tongue* got it right. In the power and precision of language, women can begin to change the world.” —**Maggie Shen King**, author of *An Excess Male*

“A necessary and exhilarating book.” —*4Columns*

ALSO AVAILABLE:



KEVIN CHONG
THE PLAGUE

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (256 PP)
PUB DATE (CANADA): JULY 2018
RIGHTS HELD: DUTCH, FRENCH, GERMAN

For all other rights please contact Brian Lam
brian@arsenalpulp.com

A modern retelling of the Camus classic that posits its story of infectious disease and quarantine in our contemporary age of social justice and rising inequity.



At first it's the dead rats; they start dying in cataclysmic numbers, followed by other city creatures. Then people begin experiencing flu-like symptoms as well as swellings in their lymph nodes. The masses react in disbelief when the official diagnosis comes in and later, when a quarantine is imposed on the increasingly terrified city.

Inspired by Albert Camus' classic 1947 novel, Kevin Chong's *The Plague* follows Dr Bernard Rieux's attempts to fight the treatment-resistant disease and find meaning in suffering. His efforts are aided by Megan Tso, an American writer who is trapped in the city while on a book tour, and Raymond Siddhu, a city hall reporter at a daily newspaper on its last legs from the latest round of job cuts.

Told with dark humour and an eye trained on the frailties of human behaviour, Chong's novel explores themes in keeping with Camus' original vision--heroism in the face of futility, the psychological strain of quarantine--but fraught with the political and cultural anxieties of our present day.

KEVIN CHONG is the author of seven books, including the novels *The Plague*, *Beauty Plus Pity*, and *Baroque-a-Nova* and the memoir *My Year of the Racehorse*. His work has been published in Canada, the US, France, Australia, and Macedonia, and has been shortlisted for the Hubert Evans Fiction Prize and a National Magazine Award. He lives in Vancouver, where he teaches in the University of British Columbia's Creative Writing Program and at The Writers' Studio at Simon Fraser University.

Praise for *The Plague*

A successful experiment in storytelling and an homage to one of the 20th century's major novels. . . . Chong's novel works as a stand-alone piece but read back to back with the original, as was done for this review, the two versions conduct an impressive dialogue. Taken together, the two novels reflect on fundamental questions of mortality and death, human connection and, solidarity and estrangement. -*Vancouver Sun*

The mastery of Chong's novel is that it doesn't indulge in the excess of dystopian squalor, but chooses instead to refract inequality, oppression, and domestic strife in everyday life through the hope that work brings. -*subTerrain*

The complexities of racial tensions and income inequality are explored through the lens of *The Plague*, Kevin Chong's nuanced study of human nature under biological siege, and a terrific riff on the Camus classic. It combines all the horror of *The Walking Dead*'s best episodes with a timely investigation of moral and philosophical courage, failures, and the grey spaces between. -Eden Robinson, author of *Son of a Trickster*

The Plague is Kevin Chong's artfully wry parable of contemporary social relations. Gripping, funny, and engagingly metafictional, it offers a timely reboot of the modern classic. -David Chariandy, author of *Brother and Soucouyant*

Chong's rendition of *The Plague* stands up as a dystopian drama with nuanced characters and tense relationships . . . In reworking Camus, Chong manages to frankly confront the ailments of an urban environment that is sick in more ways than one. -*Quill and Quire*

The best known examples of classics revisited have offered new interpretations of their originals from previously marginal points of view. . . . *The Plague* is a novel which stands up well in this lofty company. -*Toronto Star*

Chong's novel is a compelling work of storytelling, which stands on its own feet, quite independent of Camus' work. -*Ormsby Review*

AMBER DAWN
SODOM ROAD EXIT

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (408 PP)

PUB DATE (CANADA): MARCH 2018

RIGHTS HELD: DUTCH, FRENCH, GERMAN



**For all other rights please contact Brian Lam
brian@arsenalpulp.com**

Lambda Literary Award finalist
Globe and Mail Best Book of the Year
Ethel Wilson Fiction Prize finalist
James Tiptree Jr. Honor List

The second novel by Lambda Literary Award winner Amber Dawn: at once a compelling family melodrama and a lesbian supernatural thriller.

It's the summer of 1990, and Crystal Beach in Ontario has lost its beloved, long-running amusement park, leaving the lakeside village a virtual ghost town. It is back to this fallen community Starla Mia Martin must return to live with her overbearing mother after dropping out of university and racking up significant debt. But an economic downturn, mother-daughter drama, and Generation X disillusionment soon prove to be the least of Starla's troubles: a mysterious and salacious force begins to dog Starla; inexplicable sounds in the night and unimaginable sights spotted on the periphery. Soon enough, Starla must confront the unresolved traumas that haunt Crystal Beach.

Sodom Road Exit might read like a conventional paranormal thriller, except that Starla is far from a conventional protagonist. Where others might feel fear, Starla feels lust and queer desire. When others might run, Starla draws the horror nearer. And in turn, she draws a host of capricious characters toward her--all of them challenged to seek answers beyond their own temporal realities.

Sodom Road Exit, the second novel by Amber Dawn, is a book that's alive with both desire and dread.

AMBER DAWN is the author of the novels *Sodom Road Exit* (2018) and *Sub Rosa* (winner of a Lambda Literary Award; 2010), the Vancouver Book Award-winning memoir *How Poetry Saved My Life* (2013), and the Dorothy Livesay Poetry Prize-nominated poetry collection *Where the words end and my body begins* (2015). She is also editor of *Fist of the Spider Woman: Tales of Fear and Queer Desire* and co-editor of *With a Rough Tongue: Femmes Write Porn*. She teaches creative writing at Douglas College and the University of British Columbia in Vancouver, and also leads several low-barrier community writing classes.

Praise for Amber Dawn

On the highway of trauma, lust, and desire, Amber Dawn's *Sodom Road Exit* is a wild complex literary off-road. This is a stunning novel with carnival-like drama, visceral characters, and hard-earned poetic insight into survivorship. *Sodom Road Exit* is designed to unlock and upheave. -Shannon Webb-Campbell, author of *Still No Word* and *Who Took My Sister?*

Unsettling. Captivating. Genius! As riveting as Siouxsie and the Banshees' "Spellbound" and as fascinating as Marian Engel's *The Bear*. Amber Dawn has rolled out a red carpet laced with sweet mystery for everyone this novel discovers. I love everything about this. Amber Dawn RULES for all of eternity. -Richard Van Camp, author of *The Lesser Blessed* and *Godless but Loyal to Heaven*

A fun park ghost story that tilts from horror to desire and back again, *Sodom Road Exit* is both the roller coaster and the scream -- a long, death-defying scream that roars through pain and betrayal, forgiveness and new life. Amber Dawn's Star will break your heart, if apparitional Etta doesn't beat her to it; and the impact of their shivery, sensual touch across time will ripple fresh into the future. With ferocious compassion and an unforgettable cast of characters, Amber Dawn has written an extraordinary novel of queer love and survival. Consent to be possessed by it. -Megan Milks, author of *Kill Marguerite and Other Stories*

Sodom Road Exit is an extraordinary, strange, and deeply human novel about the often futile search for redemption, healing, and the ways in which we survive. -Jen Sookfong Lee, author of *The Conjoined* and *The Better Mother*

The greatest revelation from the angel of Crystal Beach is that Amber Dawn is the angel of CanLit -- masterful in her brazen prose and merciful in the redemption she grants her characters. *Sodom Road Exit* is a haunting testament to the transformative power of community, especially when face to face with the inexorable ghosts of our pasts. -Vivek Shraya, author of *I'm Afraid of Men*, *She of the Mountains* and *even this page is white*

A fresh and unusual story that encompasses both the dark and the hilarious ... If you're jonesing for a dose of early 90s, Gen-X ennui, with a side of the supernatural, *Sodom Road Exit* is worth the price of admission. -*Lambda Literary*

As *Sodom Road Exit* queers the horror genre, it also asks what queer horror includes -- a critical question right now -- and how we heal from that trauma. -*The Globe and Mail*

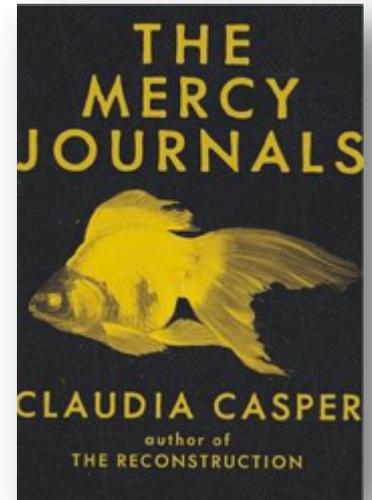
Starla Mia Martin is as flawed as they come: trouble, troubled, and full of wisecracks that had me laughing out loud. Carnavalesque, wise, and sometimes intensely funny, *Sodom Road* casts a clear-eyed look at what it means to flee, to return, to be trapped. Amber Dawn has written a special kind of ghost story. I'm in love. -Hiromi Goto, author of *The Kappa Child* and *Half World*

Amber Dawn is the white girl's Eden Robinson--gritty and honest. Her skillful use of dialogue brings us to the edge of our seats and draws us into a world of miracles and magic, where a trailer park is transformed by carnival artifacts meant to invoke the presence of an angel. But all is not as it seems. *Sodom Road Exit* is spellbinding storytelling at its best. -Jonína Kirton, author of *An Honest Woman* and *page as bone - ink as blood*

CLAUDIA CASPER
THE MERCY JOURNALS

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (256 PP)
PUB DATE (CANADA): MAY 2016
RIGHTS HELD: DUTCH, FRENCH, GERMAN

FOR ALL OTHER RIGHTS PLEASE CONTACT BRIAN LAM
brian@arsenalpulp.com



Winner of the Philip K. Dick Award for Distinguished Science Fiction

This unsettling novel is set thirty years in the future, in the wake of a third world war. Runaway effects of climate change have triggered the collapse of nation/states and wiped out over a third of the global population. One of the survivors, a former soldier nicknamed Mercy, suffers from PTSD and is haunted by guilt and lingering memories of his family. His pain is eased when he meets a dancer named Ruby, a performer who breathes new life into his carefully constructed existence. But when his long-lost brother Leo arrives with news that Mercy's children have been spotted, the two brothers travel into the wilderness to look for them, only to find that the line between truth and lies is trespassed, challenging Mercy's own moral code about the things that matter amid the wreckage of war and tragedy.

Set against a sparse yet fantastical landscape, *The Mercy Journals* explores the parameters of personal morality and forgiveness at this watershed moment in humanity's history and evolution.

CLAUDIA CASPER'S previous novels are *The Reconstruction* (Penguin in Canada; St. Martin's Press in the US) and *The Continuation of Love By Other Means* (Penguin Canada), shortlisted for the Ethel Wilson Fiction Prize. She is writing a screenplay adaptation of *The Reconstruction* for a 3D feature film co-production. She has taught writing at Kwantlen Polytechnic University and been a long-time mentor for Vancouver Manuscript Intensive. Claudia lives in Vancouver, BC.

Praise for *The Mercy Journals*

The Mercy Journals takes its place alongside Thomas King's *The Back of the Turtle* and Emily St. John Mandel's *Station Eleven* in the growing tradition of Canadian literature which wonders what will bring on our apocalypse, and what we will do when it comes . . . Casper's novel is a powerful environmentalist manifesto and call to action. -*Canadian Literature*

Posing profound questions about compassion, values, and our capacity for life-saving change, Claudia Casper performs a remarkably incisive and sensitive variation on the dystopian theme in this suspenseful and provocative tale of sacrifice and survival. -*Booklist*

From the opening paragraph, I dove into the deep end of a dystopian world that was terrifying, familiar, and thrilling, and made me keep reading until the shocking end. The novel focuses on family and survival and love and humans' nature; hunger, passion, possession, and murder. It's a masterpiece. -Jamie Lee Curtis

A story of finding beauty and human connections in the wake of destruction. -*Prism international*

The Mercy Journals explores what it means to become fully human and, specifically, the part played by memory in that process. -*BC Bookworld*

Casper employs an unexpected cast of characters strangely befitting her post-apocalyptic landscape. -*The Rumpus*

Casper employs clear, concise prose that moves at a steady clip, and the exploration, through one man's account, of what it means to outlive one's purpose is tightly constructed. -*Publishers Weekly*

Claudia Casper's wry lament for the world is utterly unforgettable. She creates a slow apocalypse and finds real human voices and aching in the collapse and rebirth of society. -Emily Schultz, author of *The Blondes*

I admire tremendously how *The Mercy Journals* takes current concerns -- global warming, PTSD, anti-immigration policies, war -- and weaves them seamlessly into a gripping and mysterious plot set in a future world that, like any excellent sci fi, is really about today. -John Colapinto, staff writer at *The New Yorker*

Claudia Casper's *The Mercy Journals* is a book of extraordinary vision. Part *Lord of the Flies*, part Romeo Dallaire's *Shake Hands with the Devil*, I came out of this book deeply touched by the characters who moved through it, but also more alert. There's a sense of the prescient in this novel -- of where we could end up if we're not careful. Great books make you ask questions about what you've learned between their covers and *The Mercy Journals* does just that. Taut, literary and compelling, this is a book that is, on one level, about a man trying to tell his story when there are no words for it; when the ways in which we tell stories are changing -- though it's also about all of us: a book about humanity, accountability and justice, and where, in a world in peril, we might find forgiveness and hope. -Aislinn Hunter, author of *The World Before Us*

The Mercy Journals is a novel of slow revelation, focused on the careful unfolding of a character even as he comes apart, truths glimpsed obliquely in the wreckage where self-serving falsehoods no longer carry any force. -*Quill and Quire*

This complex tale puts global crises and personal crises hand in hand, and questions if morality can stay the same or must adapt. It interweaves destruction with hope, individualism with socialism, and bouts of mental illness with moments of clarity, all while maintaining a strong plot and protagonist that carry the story forward. -*Foreword Reviews*

Not since Margaret Atwood's *Snowman* in *Oryx and Crate* have we met such a desperate and compelling hero as Allen Quincy, doing his best to survive in a post-apocalyptic world. With spare, driven prose and sharp humour, Claudia Casper takes us into a chillingly believable landscape where love still clicks in on red high heels and brothers still engage in conflict of biblical proportions. -Meryl Simonds, author of *The Convict Lover*

Casper has created a complex and unforgettable character in Quincy . . . *The Mercy Journals* works on two levels: as a cautionary tale and as an examination of one man's struggle to find meaning in life. The two levels work beautifully together. -*Vancouver Sun*

MICHELLE TEA

BLACK WAVE

CLIENT: THE FEMINIST PRESS

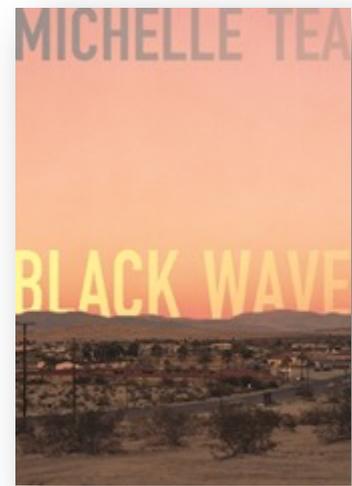
PUBLISHER: THE FEMINIST PRESS

MATERIAL: FULL MS (320 PP)

PUB DATE (US): SEPTEMBER 2016

RIGHTS SOLD: AND OTHER STORIES (UK)

RIGHTS HELD: FRENCH



It's 1999—and Michelle's world is ending.

Desperate to quell her addiction to drugs, disastrous romance, and nineties San Francisco, Michelle heads south for LA. But soon it's officially announced that the world will end in one year, and life in the sprawling metropolis becomes increasingly weird.

While living in an abandoned bookstore, dating Matt Dillon, and keeping an eye on the encroaching apocalypse, Michelle begins a new novel, a sprawling and meta-textual exploration to complement her promises of maturity and responsibility. But as she tries to make queer love and art without succumbing to self-destructive vice, the boundaries between storytelling and everyday living begin to blur, and Michelle wonders how much she'll have to compromise her artistic process if she's going to properly ride out doomsday.

MICHELLE TEA is the author of numerous books, including *Rent Girl*, *Valencia*, and *How to Grow Up*. She is the creator of the Sister Spit all-girl open mic and its 1997-1999 national tour. In 2003, Michelle founded RADAR Productions, a literary nonprofit that oversees queer-centric projects.

PRAISE

"A Gen-X queer girl's version of the bohemian counter-canon." —*New York Times*

"Events, though outlandish, are narrated with total conviction, and powerfully express the intensity both of attaining sobriety and of the writing process." —*The New Yorker*

"Gliding deftly through issues of addiction and recovery, erasure and assimilation, environmental devastation and mass delusion about our own pernicious tendencies, this is a genre- and reality-bending story of quiet triumph for the perennial screw-up and unabashed outsider. A biting, sagacious, and delightfully dark metaliterary novel about finding your way in a world on fire." —*Kirkus* (starred review)

"In Tea's skillfully loose, lusty prose, Michelle is both vulnerable and brash, blitzing through lovers and bags of heroin, terrified but also convinced of her own invincibility... [A]n important portrait of the late '90s." —*Publishers Weekly*

"It's this rawness that makes *Black Wave* so disarming, a rollicking hallucinatory fantasy that's as sobering as cold air. . . .It's sentimental and reckless and not quite like anything I've read before. An apocalypse novel that makes you feel hopeful about the world: could anything be more timely?" —*The Guardian*

FICTION / NOVEL

"A philosophical meditation on the end times, complete with suicides, protests, magical dreams, and Matt Dillon." —*Los Angeles Review of Books*

"The prose is fucking gorgeous, the characters are hilarious and upsetting and miserable, the world is heart-stopping in its strangeness and bleak crawl to the edge of the cliff, then its tumble over the edge." —**Tor.com**

"Out of a messy, scabrous delve into the personal, Tea has created something uncomfortably funny and bleakly gorgeous." —*New Statesman*

"[L]yrical but blunt, capturing her narrator's dual hopelessness and genuine desire for a life full of love and promise. . . .this book exists in a new kind of literary ecosystem—one that doesn't need to fit neatly into the structures of an older era." —**BUST**

"A love letter to literature's lasting power and the ability of writing to save one's future. . . . If the world is going to end, then Tea's way out isn't so bad." —*SF Chronicle*

"Messy, poignant, funny, sad, visionary—*Black Wave* is pretty much everything." —*The Millions*

"A profoundly queer book." —*Full-Stop*

"A dreamy apocalypse novel, and a fine exploration of how fiction and nonfiction live side by side." —*Lambda Literary*

"An inventive and challenging read." —*The Irish Times*

"A surreal, unique journey through the anxieties and realities of climate change." —**Jeff VanderMeer, author of *Annihilation***

"I was unable put to *Black Wave* down, suddenly afraid and unsure of what was out there beyond my reading. This bad fairytale-come-true is destabilizing and palpable, and it's Michelle Tea's most fearless book. It's a radically honest, scary, and wonderful place that Michelle has spun. It shook me up." —**Eileen Myles, author of *Chelsea Girls***

"Scary, funny and genre-bending—a mind-blowing meta-poem—*Black Wave* is Michelle Tea's most ambitious, complex, and imaginative work so far. An investigation of addiction's apocalypse, it's somehow wonderfully strange, daring, and dirty and yet completely universal and true." —**Jill Soloway, creator of *Transparent***

"Listen up: it's the end of the world and Michelle Tea is the best writer to be with. She's got the smarts and the laughs, the sharpness and the love, the grit and the skin and the ink she needs to see us through. I'm sticking with her until there's nothing left." —**Daniel Handler, author of *We Are Pirates***

"I worship at the altar of this book. Somehow Michelle Tea has managed to write a hilarious, scorching, devastatingly observed novel about addiction, sex, identity, the 90s, apocalypse, and autobiography, while also gifting us with an indispensable meditation on what it means to write about those things—indeed, on what it means to write at all. A keen portrait of a subculture, an instant classic in life-writing, a go-for-broke exemplar of queer feminist imagination, a contribution to crucial, ongoing conversations about whose lives matter, *Black Wave* is a rollicking triumph." —**Maggie Nelson, author of *The Argonauts***

KRISTYN DUNNION TARRY THIS NIGHT

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (264 PP)

PUB DATE (CANADA): OCTOBER 2017

RIGHTS HELD: DUTCH, FRENCH, GERMAN



For all other rights please contact Brian Lam
brian@arsenalpulp.com

A powerful dystopian novel set during a new American civil war, about a polygamist cult leader and his followers.

In this eerily relevant, cautionary novel, a civil war is brewing in America. Below ground, a cult led by the deluded and narcissistic Father Ernst is ensconced in an underground bunker, waiting out the conflict. When the "Family" runs out of food, Ruth, coming of age and terrified of serving as Ernst's next wife, must choose between obeying her faith and fighting for survival. Cousin Paul, sent topside to scavenge for food, may return with proof that it is safe for the Family to ascend again. But is it enough to invest all hope in Paul's unlikely return?

In this unsettling modern take on the Lilith tale, spirited women resist their violent, racist culture and, in so doing, become outlaws. Family members navigate a secretive and deadly arena where faith eschews autonomy and righteousness precludes mercy. With an unwavering eye, *Tarry This Night* dares to imagine the unthinkable that is present-day America, offering a place for resistance and hope for a new and better world.

KRISTYN DUNNION is a comedian, writer, and playwright, and the author of the novels *Property Values* (Arsenal Pulp Press) and *The Prescription Errors* (Insomniac Press), and the non-fiction books *The Horrors* (Douglas & McIntyre), *Vancouver Special* (Arsenal Pulp Press, now out of print), and (with George Bowering) *The Dad Dialogues* (Arsenal Pulp Press). He's a regular on CBC's *The Debaters* and is the voice of Walter the Slug on the Emmy-winning Netflix cartoon *Beat Bugs*. He is also the editor of Robin's Egg Books, a humour imprint of Arsenal Pulp Press. A longtime political activist, he lives in East Vancouver with his wife and daughter.

Praise for *Tarry This Night*

A vividly imagined dystopian novel. -*Toronto Star*

Tarry This Night imagines a world destroyed on both national and intimate scales. Dunnion shows us characters faced with the choice between surrendering their faith and repudiating their entire lives on the one hand, and physical destruction on the other. Yet in depicting the last days of the crumbling Family, the novel also reveals the potential for resistance, rebellion, and change. By showing the fragility of oppressive regimes and dystopian universes, *Tarry This Night* makes room for hope, even within the confines of its tense, psychological drama. -*Lambda Literary*

FICTION / SCIFI

Like Dunnion's 2011 short story collection *The Dirt Chronicles*, this book champions outlaw culture without romanticizing it. If you're looking for a challenging but hopeful story to fill the bleak void after reading or binge-watching *The Handmaid's Tale*, this book is for you. -*NOW Magazine*

Beautifully written, both devastating and yet full of hope, Kristyn Dunnion's *Tarry This Night* is a lyrical tour de force, marrying horrifying family and religious dynamics within a post-apocalyptic landscape. -Sandra Kasturi, author of *Come Late to the Love of Birds* and *The Animal Bridegroom*

This carefully crafted, suspenseful novel is a reminder of just how awful things could get if we don't get our act together. -*ROOM*

Is it worse to be trapped in stone, or exiled to the open air? Is a stifling religion worse than the rudderless world outside? Kristyn Dunnion pries the lid off this hermetically-sealed community to look at life and death, within and without. Scary, convincing, entirely engrossing. -Marina Endicott, author of *Good to a Fault* and *Close to Hugh*

Kristyn Dunnion is an utterly glorious writer. The gothic lyricism of *Tarry This Night* not only secures her a place among the rising stars of genre-bridging literary fiction, it is a declarative staking-out of narrative territory that is uniquely hers. A superb, elegant read. -Michael Rowe, author of *Wild Fell* and *Enter, Night*

In a time when real life can feel like a dystopia, *Tarry This Night* reveals the fatherly face of bullying and repression. Kristyn Dunnion writes horror like no other author. She exposes the women who do the brutal work of supporting the system, then gives those same women a chance to enact change. -Emily Pohl-Weary, author of *Not Your Ordinary Wolf Girl*

Cults are fascinating. Whether it's obsessing over Charles Manson's killer cult or being entertained by the "family" at the center of *Unbreakable Kimmy Schmidt*, we have a cultural investment in the origins of and crimes committed by cults. Kristyn Dunnion capitalizes on that fascination in her eerie novel, delivering one of the best books of 2017. -*Bitch*

A beautiful tale of female resistance . . . *Tarry This Night* is exactly the kind of story we need to remember what it means to endure despite the most dire circumstances. -*THIS Magazine*

Immediate and terrifying, Dunnion's fresh new narrative adds to the growing conversation about misogyny and freedom. A surefire hit for fans of Margaret Atwood's *The Handmaid's Tale*. -*Booklist*

FRANCIS HAY

THE NIGHT FOGS

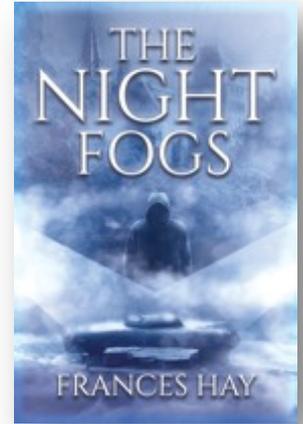
CLIENT: HOLLAND HOUSE BOOKS

PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (260 PP)

PUB DATE (UK): JULY 2018

RIGHTS HELD: WORLD



Divided lands, divided minds, divided loyalties... In the fogs, nothing is clear

After battling with the fogs all night, the last thing El Morgan needed was to find a strange-looking baby lying like a sacrifice on the standing stones in the city park.

The capital of a newly independent Wales is a city under siege, smothered in thick fogs that sweep in at dusk and swirl around all night, disturbing people's minds. El, a clinical psychologist, helps those worst affected by the fogs, while her sister, who's just lost her own baby, cares for the abandoned infant. Meanwhile, Caradoc, an American neuroscientist, seeks a scientific explanation for the fogs while coping with florid hallucinations about his past life as a medieval saint. As the relentless fogs cut the city off from the rest of the world, resources become scarce, paranoia rises and the military argues for a counterattack on England.

The Night Fogs is a sharply topical, funny, satirical, and moving story in the tradition of John Wyndham, Emily St John Mandel, and Liz Jensen, that explores divisions between communities, friends, family members and even parts of ourselves.

FRANCES HAY is an American writer living in Wales. She grew up in Connecticut and then studied in Pennsylvania and North Carolina, completing a PhD in Developmental Psychology at the University of North Carolina at Chapel Hill, and is now a Professor at Cardiff University. Her short fiction has appeared in *The Lampeter Review*, *damsel fly press*, *Persimmon Tree*, and *Café Aphra*. Her story 'A Blind Date' which was written as an exercise on point of view for an online novel-writing course was published in *Secondary Characters and Other Stories*, an anthology of work by writers in the Welsh Short Story Network and was assigned reading for undergraduate students at USW.

FICTION / SPECULATIVE

LYDIA KWA

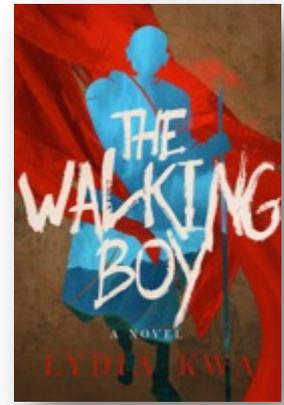
THE WALKING BOY

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (324 PP)

PUB DATE (CANADA): OCTOBER 2019

RIGHTS HELD: FRENCH, GERMAN, DUTCH



FOR ALL OTHER RIGHTS PLEASE CONTACT BRIAN LAM

brian@arsenalpulp.com

SHORTLISTED FOR THE ETHEL WILSON FICTION PRIZE

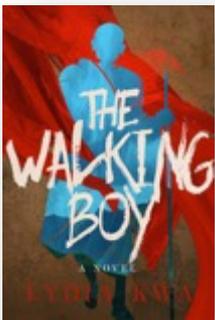
The Walking Boy is a quest novel set in early eighth-century Tang Dynasty China, in the final days of the rule of the first Female Emperor Wu Zhao. The ailing hermit monk Harelip sends his disciple Baoshi on a pilgrimage from Mount Hua to Chang'an, the Western capital; Baoshi is the "walking boy" charged with locating Harelip's missing former lover Ardhanari. Baoshi lives with a secret only his Master knows, and he is filled with fears of being discovered. On his journey, Baoshi crosses paths with both commoners and imperial officials, as well as others who take delight in their queer identities; in doing so, he is released powerfully from his past shame.

The Walking Boy, set in the years following Kwa's recent novel *Oracle Bone*, is a book of quiet subversion, upending classical Chinese tropes with contemporary ideas around gender and feminism. Filled with psychological complexities, magic and poetic allusions to classical Chinese literature, *The Walking Boy* explores the intrigue of inner alchemy while exorcising the ghosts of history.

LYDIA KWA is the author of the novels *Oracle Bone*, *This Place Called Absence* (shortlisted for the Books in Canada First Novel Award), *The Walking Boy* (shortlisted for the Ethel Wilson Fiction Prize), and *Pulse*, as well as two books of poetry, *The Colours of Heroines* and *sinuous*. A new updated edition of *The Walking Boy* was published in 2019. She lives and works in Vancouver as a writer and psychologist.

FICTION / NOVEL

Praise for *Walking Boy*



At the court, at the caves, in the cities and the mountains, secrets and mysteries abound. This novel has it all, palace intrigues, betrayals, spirits, enlightenment, magic, and visual and sensual delights. A diverse cast of fascinating characters and, page after page, poetic pronouncements to guide one, to live and to die by. I was spellbound to the end, and when it came, I didn't want to leave the world of Kwa's *The Walking Boy*. -Shani Mootoo, author of *Moving Forward Sideways*, *Like a Crab*

LAURA LAAKSO

ROOTS OF CORRUPTION

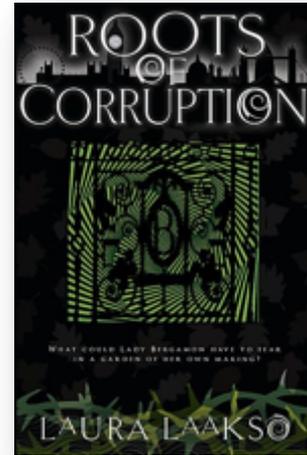
CLIENT: LOUISE WALTERS BOOKS

PUBLISHER: LOUISE WALTERS BOOKS

MATERIAL: FULL MS (384 PP)

PUB DATE (UK): MARCH 2020

RIGHTS HELD: WORLD



On the night of Samhain, the veil between worlds is at its thinnest, and ancient magic runs wild in Old London.

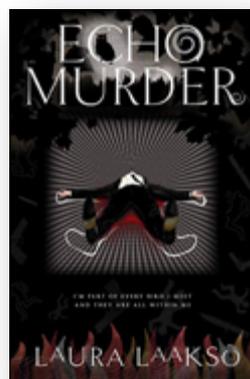
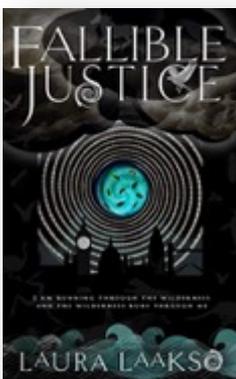
When Lady Bergamon is attacked in her Ivy Street garden, Wishearth turns to Yannia for help. Who could have the power to harm Lady Bergamon in her own domain? While Yannia searches for the answer, nature herself appears to be killing Mages in Old London. Yannia and Karrion join forces with New Scotland Yard to solve the baffling Mage deaths. But wherever they turn, all the clues point back towards Ivy Street.

Yannia's abilities are put to test as she races to save Lady Bergamon's life, and prevent further murders. But with the lines between friends and enemies blurring, she must decide who to trust and how much she's willing to sacrifice for Old London and its inhabitants...

The third in Laura's *Wilde Investigations* series

LAURA LAAKSO is a Finn who has lived for most of her adult life in England. She is an accountant, dog trainer and author. *Roots of Corruption* is the third installment in her paranormal crime series **Wilde Investigations**.

ALSO AVAILABLE:



FICTION / FANTASY

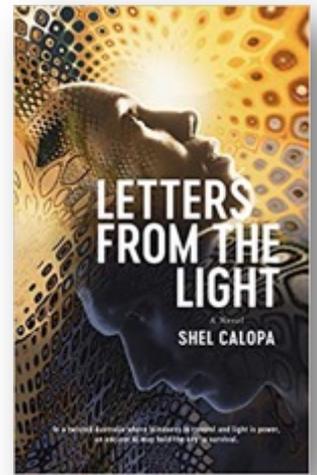
SHEL CALOPA

LETTERS FROM THE LIGHT

CLIENT: INSPIRED QUILL

MATERIAL: FULL MS. (500 PP)

PUB DATE (UK): DECEMBER 2019



Imagine a world where light is a privilege...

In a future Australia, where light is only for the powerful and the poor struggle in darkness, Sam grew up praying for a way out. Living as the only sighted boy in a town of blind workers was tough. Discovering it didn't have to be that way was tougher.

Sam is just one of five desperate people, each from vastly different societies in a deeply divided land, who must survive prejudice, calamity, and each other, to unlock the secrets of their world, and ultimately help a fabled Ai defeat an ancient foe.

WHAT WOULD YOU DO TO ESCAPE THE DARK?

Whilst setting her writing squarely within the Science- Fantasy genre, **SHEL CALOPA's** stories only use science as a colourful backdrop against which her characters struggle with the contemporary issues of class, gender, discrimination and power.

FICTION / SCIENCE FICTION

TORSTEN WEITZE

NEBULA CONVICTO

GRAYSON STEEL AND THE COUNCIL OF LONDON

CLIENT: ACABUS VERLAG

MATERIAL: FULL MS. (408 PP)

PUB DATE (GERMANY): OCTOBER 2019

RIGHTS HELD: FRENCH



FICTION / FANTASY

Detective Grayson Steel handles the uncomfortable cases of the Scotland Yard in modern London. When he examines the mysterious death of a young woman, he discovers secrets that are hidden from ordinary people.

He is drawn into a society that secretly exists alongside the human world; the Nebula Convicto is teeming with secret councils, magical assassinations and beings that should only exist in fables and myths. Steel is supposed to take on the role of a special investigator in the magical community and find a kidnapped girl within a very short time. If he does not save the child before a new leader of the Nebula Convicto is chosen, the whole world threatens to return to the Middle Ages.

Only through his skills as an investigator and his newly discovered power to resist magic can Steel find his way between ghouls, vampires and other magical beings in the London underground.

TORSTEN WEITZE was born in Krefeld in 1976 and still lives there today. Having initially studied publishing and led a pen-and-paper role-playing game for years, he now spends his free time thinking up new worlds and characters and breathing life into them in his fantasy novels.

ALSO AVAILABLE:

