

Winter
2021 / 22
Fiction



Client List

Austria

Tyrolia Verlag <https://www.tyrolia.at> (French)

Canada

Acacia House (French)

Agence Claude Durocher (World)

Arsenal Pulp Press <https://arsenalpulp.com> (French, German, Dutch)

Editions de l'Isatis <https://editionsdelisatis.com/la-maison-dedition/> (German)

Editions Mortagne (selected titles) <https://editionsdemortagne.com/categorie-produit/guides-pratiques/boites-a-outils/> (German)

France

Better Call Julia <http://bettercalljulia.com> (World)

Editions du Faubourg <https://editionsdufaubourg.fr/> (World)

Editions Le Passeur <https://www.le-passeur-editeur.com> (World)

Editions LiberFaber <http://liberfaber.com/fr/accueil.html> (World)

Editions Terre Urbaine <https://terreurbaine.com/> (World)

NEZ Éditions <https://www.nez-editions.us/> (World)

French authors

Astrid Belvezet (author/illustrator) (World)

Andrée Blouin (author – estate) <https://www.andreeblouin.com> (World)

Germany

Acabus Verlag <https://www.acabus-verlag.de> (French)

Beltz Verlag (catalogue non-fiction) https://www.beltz.de/sachbuch_ratgeber.html (French)

Bohem Verlag <https://www.bohem.ch> (French)

Campus Verlag <https://www.campus.de> (French)

Charles Verlag <https://www.charlesverlag.de> (French)

Dryas Verlag <http://dryas.de> (French)

EdelKids Books (selected titles) <https://www.edelkidsbooks.de> (French)

Emons Verlag <https://www.emons-verlag.com> (French)

Erzähl:Perspektive (selected titles) <http://www.erzaehlperspektive.de> (French)

Grafit Verlag <http://www.grafit.de> (French)

Grössenwahn <http://groessenwahn-verlag.de> (French)

Keil & Keil Literatur-Agentur <https://keil-keil.com/de/start/> (French)

Krimi-Edition <https://edition-krimi.de> (French)

Münchner Verlagsgruppe <https://www.m-vg.de> (French)

Plan9 Verlag <https://plan9-verlag.de> (French)

Studienscheiss <https://www.studienscheiss.de> (French)

Vier-Türme-Verlag <https://www.vier-tuerme-verlag.de> (French, Dutch)

Lisa Frühbeis (author) <http://xn--lisafrhbeis-yhb.de/> (World)
Torsten Weitze (author) <https://tweitze.de/en/home-2/> (French)

Italy

Giulia Pietrosanti (selected titles) <https://www.pietrosantiagenzia.com/contatti> (German, Dutch)
Juliane Roderer (French)
Otago Agenzia Letteraria <https://www.otago.it/> (French)

Netherlands

Uitgeverij Lias (selected titles) <https://uitgeverijlias.nl/contact/> (French)
Fontaine Uitgevers (selected titles) <https://fontaineuitgevers.nl> (French)

UK

Bluemoose Books <http://www.bluemoosebooks.com> (World excl. English language)
Dodo Ink <http://www.dodoink.com> (World)
Holland House Books <https://www.hhousebooks.com/books/> (World)
Inspired Quill Books <https://www.inspired-quill.com> (French, German, Dutch)
Lightning Books <http://eye-books.com> (French, German, Dutch, Italian, Spanish)
Louise Walters Books <https://www.louisewaltersbooks.co.uk> (World)

USA

The Catholic University of America Press (French, German, Dutch)
<https://www.cuapress.org/books/>
The Feminist Press <https://www.feministpress.org> (French)
Headwater Literary Management <https://www.headwaterliterary.com> (French)
Roam Agency <https://www.roamagency.com> (French)

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OF SPECIAL NOTE

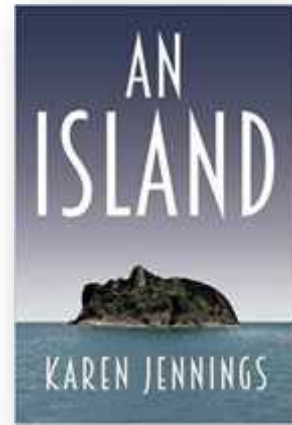
KAREN JENNINGS
AN ISLAND

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (188 PP)

PUB DATE (UK): NOVEMBER 2020

RIGHTS SOLD: SOUTH AFRICA, NAMIBIA, BOTSWANA (KARAVAN PRESS), ANZ (TEXT PUBLISHING), GREEK (GUTENBERG, PREEMPT), RUSSIAN (EKSMO, PREEMPT), AUDIO (W.F. HOWES, ENGLISH LANGUAGE EXCL. ANZ AND NORTH AMERICA), ENGLISH NORTH AMERICA (HOGARTH, AT AUCTION), ARABIC (KOTOB KHAN), INDIA/SOUTH ASIA (PAN MACMILLAN INDIA), NIGERIA (MASOBE BOOKS), BRAZIL (VERUS/RECORD, AT AUCTION), GERMAN (BLESSING VERLAG, AT AUCTION), ITALIAN (FAZI, AT AUCTION), DUTCH (COSSEE, AT AUCTION), KOREAN (VICHE, AT AUCTION), TURKISH (ITHAKI, AT AUCTION), MARATHI (MEHTA PUBLISHING), ZAMBIAN (GADSEN)
RIGHTS HELD: WORLD



LOONGLISTED FOR THE BOOKER PRIZE 2021
JOINT WINNER OF THE K. SELLO DUIKER MEMORIAL AWARD

The judges wrote:

"An Island concerns itself with lives lived on the margins, through the story of a man who has exiled himself from the known world only to find himself called to the service of others, themselves exiled from the world by cruelty and circumstance. It is on these grounds that this writer deftly constructs a moving, transfixing novel of loss, political upheaval, history, identity, all rendered in majestic and extraordinary prose."

"A gripping, terrifying and unforgettable story."
Elleke Boehmer, Professor of World Literature, Oxford

Samuel has lived alone for a long time; one morning he finds the sea has brought someone to offer companionship and to threaten his solitude...

A young refugee washes up unconscious on the beach of a small island inhabited by no one but Samuel, an old lighthouse keeper. Unsettled, Samuel is soon swept up in memories of his former life on the mainland: a life that saw his country suffer under colonisers, then fight for independence, only to fall under the rule of a cruel dictator; and he recalls his own part in its history. In this new man's presence he begins to consider, as he did in his youth, what is meant by land and to whom it should belong. To what lengths will a person go in order to ensure that what is theirs will not be taken from them?

FICTION / NOVEL

A novel about guilt and fear, friendship and rejection; about the meaning of home.

KAREN JENNINGS is a South African author. Her debut novel, *Finding Soutbek*, was shortlisted for the inaugural Etisalat Prize for African Fiction. Her memoir, *Travels with my Father*, was published in 2016, and in 2018 she released her debut poetry collection, *Space Inhabited by Echoes*. Currently living in Brazil, last year Karen completed post-doctoral research at the Federal University of Goiás on the historical relationship between science and literature, with a focus on eusocial insects. Karen works with the mentorship programmes run by Writivism and Short Story Day Africa, both of which promote writing in Africa. Her interests lie in colonialism, historically and in the lasting impact that it has had on the continent of Africa and beyond. She is particularly concerned with the quiet lives of the everyday people who have been mostly forgotten by the politicians, big businesses and the rest of the world. In this way, she strives to give the ordinary a voice that can be heard and appreciated. Karen was a Miles Morland Foundation Scholar while writing this book.

INTERVIEWS AND PRESS

<https://www.thetimes.co.uk/article/an-island-by-karen-jennings-review-the-dark-horse-of-booker-2021-svdl2zg70> (paywall)

https://www.theguardian.com/books/2021/aug/05/ive-been-poor-for-a-long-time-after-many-rejections-karen-jennings-is-up-for-the-booker?fbclid=IwAR0xm1hfEFcKEm4Fv-Ro3H6AS_B9gVXgmnk0E7deaL65mDvlmKRxAImCJc

<https://thebookerprizes.com/booker-prize/news/karen-jennings-interview?fbclid=IwAR3pO2QGbHzGLOac7Zx7Y9NDMUYDHz6U4fX4aNCdsXq29okBWrp1BHdYO4>

https://www.newframe.com/karen-jennings-ship-comes-home-at-last/?fbclid=IwAR09Gebnuoch61DbDy2FjZGQTqavkRNISpwAR3uI_aL_zSwazKR7PZ-k7eI

https://www.theguardian.com/books/2021/aug/18/an-island-by-karen-jennings-review-compact-allegory-of-postcolonialism?CMP=Share_iOSApp_Other

<https://thebookerprizes.com/booker-prize/news/karen-jennings-interview?fbclid=IwAR3u-kiU-vZj89eidpPa3tlWwSUHuHTSy2YLZBNGpp7gSOulilG1faQqKgI>

<https://www.textpublishing.com.au/blog/interview-with-karen-jennings>

<https://johannesburgreviewofbooks.com/2021/08/19/i-decided-to-give-up-writing-and-to-rethink-my-life-karen-jennings-chats-to-jennifer-malec-about-her-booker-prize-longlisted-novel-an-island/?fbclid=IwAR1wyGhZ8RM4I-aJZ2q645S6sq6vZi8oKYW9qRN2jV0w8jd49DEC5nSpjTk>

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<https://lifestyle.livemint.com/how-to-lounge/books/power-inequality-and-the-continuing-tragedy-of-africa->

111633079133978.html?fbclid=IwAR2JMguHHSjhF9KkVnwb14Eo1dKMigosTff8semUHAixhkfmp6zuM5Ig5hw

<https://www.litnet.co.za/an-island-by-karen-jennings-a-book-review/?fbclid=IwAR3qD10ZmZH86iXQxLKgxBljRpE8lF1yjCV7iVc6ugawxhRKRJkSraK426>
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NEW OR RECENTLY ADDED TO THE CATALOGUE

ANEES SALIM
THE BELLBOY

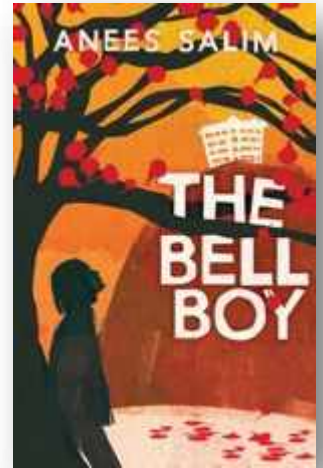
CLIENT: HOLLAND HOUSE BOOKS

PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (approx. 300 PP)

PUB DATE (UK): JULY 2022

RIGHTS HELD: WORLD EXCL. SOUTH ASIA
(INDIA, PAKISTAN, SRI LANKA, BANGLADESH,
NEPAL, BHUTAN AND THE MALDIVES)



Latif's life changes when he is appointed bellboy at the Paradise Lodge – a hotel where people come to die.

After his father's death, drowned in the waters surrounding their small Island, it is 17 year-old Latif's turn to become the man of the house and provide for his ailing mother and sisters. Despite discovering a dead body on his first day of duty, Latif finds entertainment spying on guests and regaling the hotel's janitor, Stella, with made-up stories. However, when Latif finds the corpse of a small-time actor in Room 555 and becomes a mute-witness to a crime that happens there, the course of Latif's life is irretrievably altered.

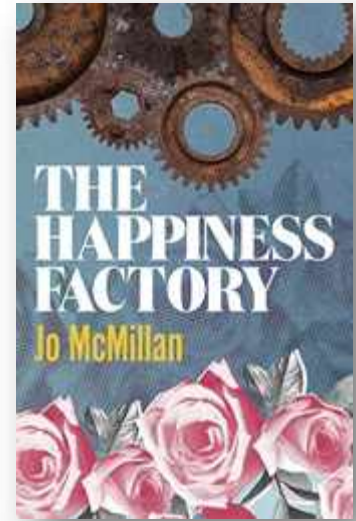
The Bellboy is as much a commentary on how society treats and victimizes the intellectually vulnerable as it is about the quiet resentment brewing against religious minorities in India today. With a mix of wry humour and heart-wrenching poignancy, the book narrates a young boy's coming-of-age on a small island, and his innocence that persists even in the face of adversity and inevitable tragedy.

At the age of sixteen, **ANEES SALIM** dropped out of school and left home to become a writer. He travelled across India and worked as a bellboy, waiter, shop assistant and ghost writer before joining advertising. He currently works as a Creative Director with FCB India. His published works include *Vanity Bagh* (winner of The Hindu Literary Prize for Best Fiction 2013), *The Blind Lady's Descendants* (winner of the Raymond Crossword Book Award for Best Fiction 2014 and the Kendra Sahitya Akademi Award 2018), *The Small-town Sea* (winner of the Atta Galatta-Banaglore Literature Festival Book Prize for Best Fiction 2017), and *The Odd Book of Baby Names*. His works have been translated into French, German and several Indian languages.

FICTION / NOVEL

JO McMILLAN
**THE HAPPINESS
FACTORY**

CLIENT: BLUEMOOSE BOOKS
PUBLISHER: BLUEMOOSE BOOKS
MATERIAL: FULL MS (272 PP)
PUB DATE (UK): JANUARY 2022
RIGHTS SOLD:
RIGHTS HELD: WORLD EXCL. ENGLISH
LANGUAGE (UK, NA – please contact Helen
Edwards helen@helenedwardsrights.co.uk)



Mo Moore, estranged daughter of a sex-aid entrepreneur, regards her father as good as dead. And then he really does die and leaves her all his wealth. Stuck in a job in elderly care, newly single, and with nothing and no-one to keep her in England, Mo does what she's always done when things get tough: she runs. It could have been anywhere, but a classified ad catches Mo's eye, and it takes her to China. She lands in Pingdi, a remote mountain village that for centuries supplied dildos to the Imperial bedchamber, and whose revived sex-aid factory is in a financial fix. Soon Mo finds herself on the wrong side of the authorities and needing all the help she can get: China is a land of pointing fingers and blind eyes, of closed doors and open secrets, of rules and recklessness – a place, she discovers, where it's not easy to be female.

The Happiness Factory is about the families we run from and a love story to the families we make for ourselves – sometimes in the most unexpected places. It's a portrait of a country as it emerges from a Maoist past into its roaring global present. And at its heart are fathers: the way they make you and mark you, and how they follow you, however far you go – even to the furthest edge of China.

JO McMILLAN has lived and worked in China, Malaysia and the UK, and is currently based in Berlin. She has a PhD in anthropology. Her writing has appeared in *Granta*, *Traveller* and the *Times Higher Education Supplement*. Her first novel, *Motherland*, was published in the UK and in Germany.



ALSO AVAILABLE

CLIENT: AUTHOR
PUBLISHER: JOHN MURRAY
MATERIAL: FULL MS (272 PP)
PUB DATE (UK): 2015
RIGHTS SOLD: GERMAN (ULLSTEIN VERLAG)
RIGHTS HELD: WORLD

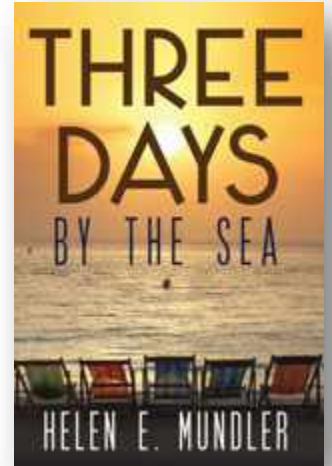
It's 1978, Jess is thirteen and she already has a reputation – as the daughter of the only communist in town. But then, it's in the blood. The Mitchells have been in the Party since the Party began. Jess and her mother Eleanor struggle to sell socialism to Tamworth – a sleepy Midlands town that just doesn't want to know. So when Eleanor is invited to spend a summer teaching in East Germany, she and Jess leap at the chance to see what the future looks like. On the other side of the Iron Curtain they turn from villains into heroes. And when Eleanor meets widower Peter and his daughter, Martina, a new, more peaceful life seems possible.

But the Cold War has no time for love and soon the trouble starts. Peter is dispatched for two years of solidarity work in Laos. Friends become enemies, and Jess discovers how easy it is to switch sides – how sides can be switched for you, sometimes without you even knowing.

Motherland is a tender mother-daughter story and a tragi-comic portrait of a childhood overcome with belief. It's about loss of faith and loss of innocence, and what it's like to grow up on the losing side of history.

HELEN E. MUNDLER
THREE DAYS BY THE SEA

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS
MATERIAL: FULL MS (304 PP)
PUB DATE (UK): MAY 2022
RIGHTS HELD: WORLD



In the Ellis family, no-one talks about Susie but no-one can forget her – until Gina and Robert receive invitations to a family reunion by the sea in Cornwall.

As the three days unfold, the stories and secrets of each character are mapped against England's changing society. Gradually, the truth of Susie's disappearance over twenty years ago is revealed.

Three Days by the Sea is a subtle, funny and moving story of hope and renewal. With both dry, sharp humour and warmth, Helen Mundler unpicks the trials and tensions of family life.

HELEN E. MUNDLER studied at Durham University before obtaining her doctorate in Strasbourg, and her Habilitation in Nanterre. She is currently associate professor at a university in Paris. She has published two other novels, *Homesickness* (Dewi Lewis, 2003) and *L'Anglaise* (Holland House, 2018), as well as three critical works, *Intertextualité dans l'oeuvre d'A.S.Byatt* (Paris, Harmattan, 2003), *The Otherworlds of Liz Jensen: a Critical Reading* (Boydell and Brewer, Rochester, USA, 2016), and *The Noah Myth in Twenty-First-Century Novels: Rewritings from a Drowning World* (Boydell and Brewer, Rochester, USA, 2022). In 2018 her short story 'The Fish' was shortlisted for the Fish Publishing Prize in Ireland.

Recently Helen has been involved in teaching creative writing workshops in Strasbourg and judging a short story competition, and has been instrumental in developing creative writing as a sub-discipline of English Studies in French universities.

At present she is working on a fourth novel, *Clouds Without Shadows*.

PRAISE FOR L'ANGLAISE

L'Anglaise is an intelligent, finely-wrought exploration of what home means to those who leave and those who stay. In graceful prose it speaks of love engendered, lost, mourned and renewed; of shadows cast and cast off; of how time illuminates, and forgiveness sets us free.' **Liz Jensen, author of *The Ninth Life of Louis Drax*, *The Uninvited*, *Ark Baby*, etc**

"An intense, unsettling and unflinchingly honest novel" **James Wilson, author of *The Bastard Boy*, *The Woman in the Picture*, etc.**

FICTION / NOVEL

PRAISE FOR *HOMESICKNESS*

‘...beautifully and tenderly told...’ John Carey; as Booker Prize Judge Chairman, John Carey nominated *Homesickness* as a book he would have liked to see in the Prize list.

‘Mundler writes about sex as it really exists, a physical act freighted with emotional, spiritual and moral complexity... a smart and courageous book.’ **Foreword Reviews**

‘Mundler writes beautifully, with a deep understanding...’ **Time Out**

‘... a remarkable début.’ **Manchester City Life**

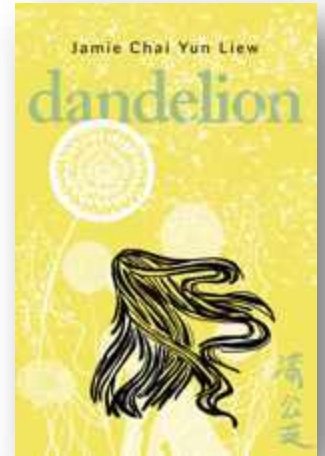
JAMIE CHAI JUN LIEW
DANDELION

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (336 PP)

PUB DATE (CANADA): APRIL 2022

RIGHTS HANDLED: DUTCH, FRENCH, GERMAN



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

**Winner of the Jim Wong-Chu Emerging Writers Award
from the Asian Canadian Writers' Workshop**

When Lily was eleven years old, her mother, Swee Hua, walked away from the family, never to be seen or heard from again. Now, as a new mother herself, Lily becomes obsessed with finding out what happened to Swee Hua. She recalls the spring of 1987, growing up in a small British Columbia mining town where there were only a handful of Asian families; Lily's previously stateless father wanted them to blend seamlessly into Canadian life, while her mother, alienated and isolated, longed to return to Brunei. Years later, still affected by Swee Hua's disappearance, Lily's family is nonetheless stubbornly silent to her questioning. But eventually, an old family friend provides a clue that sends Lily to Southeast Asia to find out the truth.

Dandelion is a beautifully written and affecting novel about motherhood, family secrets, migration, isolation, and mental illness. With clarity and care, it delves into the many ways we define home, identity, and above all, belonging.

JAMIE CHAI YUN LIEW is the recipient of the Jim Wong-Chu Emerging Writers Award from the Asian Canadian Writers' Workshop. She is a lawyer and law professor specializing in immigration, refugee, and citizenship law and the creator of the podcast *Migration Conversations*. *Dandelion* is her first novel. She lives in Ottawa with her family.

PRAISE

In *Dandelion*, a woman struggles to understand the mysterious disappearance of her own mother while on the brink of motherhood herself. Rich in imagery detailing the immigrant experience, Jamie Chai Yun Liew's debut novel picks at the open wound of diasporic displacement with tenderness and compassion. -Catherine Hernandez, author of *Scarborough* and *Crosshairs*

deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

Jamie Chai Yun Liew's *Dandelion* is a poignant portrayal of a woman's coming of age as a Chinese immigrant trying to set down roots in a small town in British Columbia. In a story relatable to many, as Lily grows up, she awakens to the beauty and brutality of her home in Canada. Meanwhile, her mother retreats and finally leaves, unable to cope with the changing family dynamics of their new life. *Dandelion* invites readers to imagine multi-generational loss, gain, and love in a fresh take on the mother-daughter narrative. It is at once comfortable and unsettling, raw, and tender. -Carrienne Leung, author of *The Wondrous Woo* and *That Time I Loved You*

With finely wrought observations and complex characters, Liew captures the subtle nuances of immigration, race, belonging, diaspora, and what it means to be Other. *Dandelion* is an important debut. -Lindsay Wong, author of *The Woo-Woo: How I Survived Ice Hockey, Drug Raids, Demons, and My Crazy Chinese Family*

With *Dandelion*, Jamie Chai Yun Liew renovates the kinds of coming-of-age narratives that helped me understand what it meant to be an Asian diasporic person living in Canada at a certain time and place. Here is a novel that is at once recognizable and distinct. A meaningful contribution to the long legacy of Asian North American fiction. -Jenny Heijun Wills, author of *Older Sister. Not Necessarily Related. : A Memoir*

ANDY ZULIANI
LAST TIDE

CLIENT: ACACIA HOUSE
PUBLISHER: NeWEST PRESS
MATERIAL: FULL MS. (200 PP)
PUB DATE (CANADA): OCTOBER 2021
RIGHTS HELD: FRENCH



For all other rights please contact Bill Hanna
bhanna.acacia@rogers.com

Ana and Win find themselves stuck, lifting the weight of their pasts, while frustrated by their present jobs: photographing vacant lots and decayed industrial sites, cataloguing the decline of capitalist excess to digitally scrub away humanity, making way for more gentrification.

When the pair is sent by their employers to a rustic island in the Pacific Northwest--home to hippies, runaways, and survivalist preppers--they meet Lena, an oceanographer and climate scientist, who has moved to the island in search of "the big one," the cataclysmic earthquake and tsunami that she knows is the island and the West Coast's due; and Kitt, an athleisure clothing mogul, who is overseeing the construction of a vacation home that will serve as his apocalypse-shelter.

These four people's lives intertwine as a police investigation throws life on the island into disarray, as activists and agents provocateurs take action, as dormant fault lines begin to tremble.

Andy Zuliani's *Last Tide* is a vital debut novel is an edgy glimpse at a world just beyond tomorrow, and a sharp reminder of what society deems valuable.

ANDY ZULIANI'S poetry and fiction have been published in *The Capilano Review* and *Poetry is Dead*. His debut novel, *Last Tide*, tells a story of real estate speculation, earthquakes, the weight of trauma, and how we might learn to care for each other in the end times.

PRAISE

"Andy Zuliani's writing is hyper-alive to landscape and culture of the West Coast. Dense, rich, evocative prose and imagery pull us into the narrative like an undertow. His debut novel submerges and tumbles us in a powerful wave of beauty and warning."- Karen Hofmann, author of *A Brief View from the Coastal Suite* and *Echolocations*

"Set in a sinister world of corporate blurrers and digital scrubbers, this profound and powerful novel sneaks up on the reader, ebbing and flowing so quietly that no one within its reach is fully prepared for the deadly sharpness of real life." ~ **Rosie Chard**, author of *The Eavesdroppers* and *The Insistent Garden*

FICTION / NOVEL

"There is a telling phrase early in Andy Zuliani's remarkable debut, *Last Tide*: 'once the process gets going, it's hard to stop.' The multiple, layered, and entangled processes at the heart of this mesmerising story—personal grief and trauma, surveillance and data collection, real estate development and the looming presence of inevitable natural disaster—unfold, as the narrative does, with the precision of intricate clock-work. Like a calm coastal harbour, beneath the still surface of Zuliani's prose the human heart thrums against the pressures formed by the collision of capital and geology. This is the writing we need—compassionate, clear eyed, undaunted—in an age gripped by apocalyptic fear." ~ **Stephen Collis, author of *A History of the Theories of Rain***

"*Last Tide* takes us on a fully satisfying, dystopic adventure with a motley crew of islanders. Unpredictable nature and expansionist industries compete in edgy plot lines that come together with Zuliani's highly skilled cross weave of imagery, allegory, and philosophical thought. This novel is like the futuristic fashion designed by its entrepreneurial villain: it feels alive, current, even as it anticipates the next catastrophic wave." ~ **Thea Bowering, author of *Love at Last Sight***

"With four emotionally complicated characters and a cunning setting, *Last Tide's* detailed story of gentrification and the power of money pales before the stunning power of nature." ~ **Camille-Yvette Welsch, Foreword Reviews**

"Natural forces trump puny human efforts every time, the novel makes plain. But once the crisis – quake, fire, flood – has passed, new will replace old, at least until the next reformatting phase begins. 'Twas ever thus, or so Zuliani's intriguing novel implies." ~ **Brett Josef Grubisic, Quill & Quire**

"Given that the island is home to a community of surfers, the big wave is both an anticipated thrill and, as a giant tsunami, ignored. What to do while balancing, [Zuliani] asks — while waiting and not-waiting. What response should a society choose?" ~ **Laurie Ricou, The Ormsby Review**

"In *Last Tide* Zuliani examines the ongoing conflict found on Canada's West Coast between those who want to preserve this ecological wonder and those who want to turn it into a profit generator." ~ **Andrea Geary, Winnipeg Free Press**

ANDREA GATTI

BODIES ON THE RUN

CLIENT: OTAGO LITERARY AGENCY

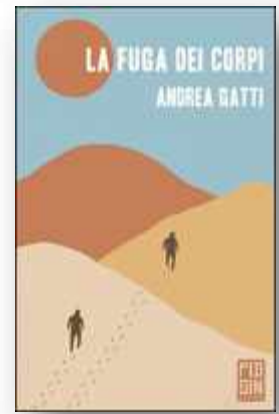
MATERIAL: FULL MS. IN ITALIAN (370 PP),

SPANISH SAMPLE TRANSLATION

PUB DATE (ITALY): SEPTEMBER 2021

PUBLISHER: PIDGIN

RIGHTS HELD: FRENCH



To escape an ordinary and suffocating life, Vanni and Daniel embark on a journey to Cala Bruja, a beach in the Andalusian desert. Rumour says that a community lives there in complete self-sufficiency, fully committed to explore all kinds of pleasure. The two friends pass through cities like ghosts, playing music in the streets with their faces covered with masks and a protective circle on the ground drawn with chalk. Theirs is a mutual initiation process, a test to prove that they can achieve anything they want. But soon their sharing of space and time becomes complete, absolute and morbid, and their individual desires start to collide. While their friendship founders, Vanni and Daniel lose themselves to ferocious and extreme deeds, as if violence were the only answer to their need for rebellion and the pattern to pour out frustration and disenchantment. Through fallen myths, mystical travels and mind-altering experiences, *Bodies on the Run* is a story told by two distinctive voices, each with their own personality, unforgivable flaws and imperfect humanities.

FICTION / NOVEL

Born in Rome in 1992, **ANDREA GATTI** currently lives in Bologna. He studied Filmmaking and Storytelling Techniques at the Scuola Holden, a school of contemporary humanities founded by Alessandro Baricco. His short stories have been published by a number of magazines and websites, and one is included in a collection edited by Filippo Tuena. *Bodies on the Run* is his debut novel.

PRAISE

“Powerful and destabilizing. A complex tale about what it really means to understand another person.”

Marvin

“Spellbinding and cathartic, a post-modern novel as intense as a classic tragedy.” **Rivista Blam**

ALESSIO ARENA FLIES' LULLABY

CLIENT: OTAGO LITERARY AGENCY

MATERIAL: FULL MS. IN ITALIAN (250 PP),
SPANISH SAMPLE TRANSLATION

PUB DATE (ITALY): SEPTEMBER 2021

PUBLISHER: MINIMUM FAX

RIGHTS HELD: FRENCH



At the beginning of the 20th century, a community of Italian miners finds a promised land in the north of Chile. They settle in a boundless pampa around the niter quarries, living off an underground and lethal job, few diversions and alcohol, and a lot of nostalgia. Gregorio is one of these miners, and his other task is to write letters on behalf of his illiterate companions so that they can keep in touch with their families in Italy. But his own letters addressed to Berto, a young baker, remain unanswered. In the grips of a never-ending melancholy, Gregorio can't help but wonder what has happened to the boy he fell in love with when they were both living in the south of Italy. And then, one day, everything changes: Berto receives a letter from his forbidden love with a little fly stuck inside the envelope, and he decides to leave all his world behind so that he can be reunited with him. But his journey to Chile won't be a solitary one, because Berto's wife Serafina — a singer of lullabies whose voice has a sleep-and-love-inducing effect — is going after him, and she will soon be joined by a fascinating crowd of dancing pilgrims, women riding on mule's back across the Andes and a circus of misfits. A captivating and poetic story about unspeakable desires, *Flies' Lullaby* is a novel that will take its readers to the edge of the world, burning up in the flames of passion and revolution.

FICTION / NOVEL

ALESSIO ARENA was born in Naples in 1984 and now lives in Barcelona. He is a singer-songwriter, guitarist, writer and translator. With his debut novel, *L'infanzia delle cose*, he won the Giuseppe Giusti Opera Prima award. He translated to Italian Alejandro Palomas' novels *Una madre* and *Un hijo* (both published in Italy by Neri Pozza). His latest record, *Atacama!*, was recorded in Chile, Spain and Italy, and his latest musical show, *Nana de las moscas*, is based on his new novel *Ninna nanna delle mosche* (*Flies' Lullaby*).

PRAISE

«Two men, one in Italy and the other one in Chile, and an entire ocean as an obstacle to their love. A passionate, eccentric and ambitious novel.» **La Lettura - Corriere della Sera**

«A love story that is also a powerful social criticism, as if it was a song by Violeta Parra.» **La Repubblica**

«An enchanted journey to the South of the world.» **Il Corriere del Mezzogiorno**

VERONICA GALLETTA NINA ON THE RIVERBANK

CLIENT: OTAGO LITERARY AGENCY

MATERIAL: FULL MS. IN ITALIAN (216 PP),
ENGLISH SAMPLE TRANSLATION

PUB DATE (ITALY): OCTOBER 2021

PUBLISHER: MINIMUM FAX

RIGHTS HELD: FRENCH



An engineer on her first important project, Caterina (known as Nina to her friends) is in charge of the building of a riverbank in the north of Italy. Young and surrounded by an all-male crew, she is faced with constant difficulties: surveyors and council members' demands, technical hurdles, complaints from environmentalists, responsibility for her worker's safety – not to mention a love story gone awry and a troubled bond with her Sicilian homeland.

Caterina's whole life soon turns into a construction site drenched in fog, as if she's the one in need of some sort of riverbank in the first place. She is more and more tempted to resign from the job, but then people around her slowly stop to be defined only by their roles and begin to look like real persons – and while seasons and landscapes change, and the riverbank's construction draws to a close, Caterina's day of reckoning with her own ghosts forces her to live and learn before she can move on with her life.

Born in 1971, **VERONICA GALLETTA** worked as a mechanical engineer for many years. She is now focused exclusively on her writing.

In 2015 her unpublished novel *Le isole di Norman* was shortlisted for the Italo Calvino Literary Award, the most renowned and reliable Italian prize for aspiring writers, which launched the careers of Marcello Fois and Paola Mastrocola, amongst others.

Finally published in April 2020 by Italo Svevo (an imprint of Gaffi Editore), less than two months later *Le isole di Norman* won with unanimous vote the Premio Campiello Opera Prima, the most prestigious and important award in Italy for first novels and new authors.

The jury of Premio Campiello stated that «Veronica Galletta declares Ortigia' seaward geography a sanctuary of remembrance, brilliantly managing her topics of interest. The young protagonist, Elena, embarks on a restoration of her past with extreme inventiveness».

Previous winners of Premio Campiello are Paolo Giordano with *The Solitude of Prime Numbers* (translated into thirty languages), Silvia Avallone with *Steel*, Valeria Parrella, Alessandro Piperno and Marco Missiroli, to name a few.

FICTION / NOVEL

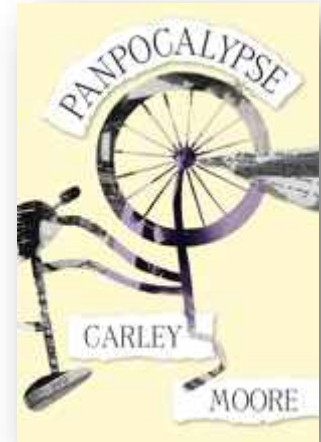
PRAISE

«Veronica Galletta brilliantly uses the riverbank as a metaphor for the soul: the soul of a woman forced to battle with herself, with her life goals, and with a men's world. It's a story written with great care and awareness.» **La Lettura - Corriere della Sera**

«A novel about work, vulnerability and ghosts to be tamed.» **Marie Claire**

CARLEY MOORE
PANPOCALYPSE

CLIENT: THE FEMINIST PRESS
PUBLISHER: THE FEMINIST PRESS
MATERIAL: FULL MS (188 PP)
PUB DATE (US): MARCH 2022
RIGHTS HELD: FRENCH



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In pandemic-era NYC, Orpheus just manages to buy a bike before they sell out across the city. She takes to the streets looking for Eurydice, the first woman she fell in love with, who broke her heart. The city is largely closed, devoid of touch, connection, and community. But Orpheus hears mysterious news of an underground bar, Le Monacle, fashioned after the lesbian club of the same name in 1930s Paris. Can she find it? Will she ever be allowed to love again? Follow our lonely queer, disabled, poly hero in a new serialized novel about disease, decay, love, and revolution.

CARLEY MOORE is an essayist, novelist, and poet. She is the author of two books, the essay collection *16 Pills* (Tinderbox Editions, 2018) and the young adult novel *The Stalker Chronicles* (Farrar, Straus, & Giroux; 2012). Her work has appeared in *The American Poetry Review*, *Brainchild*, *The Brooklyn Rail*, *The Establishment*, *GUTS*, *The Journal of Popular Culture*, *The Nervous Breakdown*, *Public Books*, and *VIDA: Women in Literary Arts*. She is a clinical professor of Writing and Contemporary Culture and Creative Production in the Global Liberal Studies Program at New York University and a Senior Associate at Bard College's Institute for Writing and Thinking.

PRAISE

"At the intersection of disability, queerness, and the pandemic, one woman's meditation on loneliness and connection . . . At once timely and timeless." —*Kirkus Reviews*

"A wonderfully inventive novel about love, illness, and the devastating loneliness of isolation." —*Booklist*

"Evocative. . . . Moore shines when channeling readers' collective fears for the future." —*Publishers Weekly*

“Carley Moore’s voice is a necessary joy in our current exacting times. With each of her works, her skills get sharper and her heart cracks wider—*Panpocalypse* is a masterpiece of fierce queer honesty, taking on the intricacies of our bodies and our minds, the city and the state, with fearless passion and bold, political intelligence. We need this book right now, and we’ll need it in all the nows to come.” —**Michelle Tea, author of *Against Memoir: Complaints, Confessions & Criticisms***

"*Panpocalypse* is a rousing, eerily enchanting, and verve-filled exploration of love and life in the midst of brittle collapse and upheaval. Moore's sharp and provocative voice adds much-needed complexity to the public discourse about the impact of COVID-19 on queer and disabled communities." —**Jamia Wilson, author of *Young Gifted and Black***

“Here’s the sexy, sad, queer, disabled, time-bending romp through the bleak pandemic landscape that you’ve been waiting for! No one lays herself as bare on the page as Carley Moore, and *Panpocalypse* is her most naked work to date. Whoever you are, and wherever you need your bike to take you, this book will speak to the universal need for love, touch, and acceptance in the hardest of times.” —**Lynn Melnick, author of *Refusenik***

“*Panpocalypse* is the pandemic novel we all need—honest, raw, sexy, sad, joyful, and so, so smart. I couldn’t put this book down. The prose crackles, the story line shimmers; it has the energy of a queer, disabled Elena Ferrante living in modern-day New York City. There’s gritty reality, and there’s also the most fun escapist fantasy (and time travel!). *Panpocalypse* is a must-read for anyone who has yearned for connection in quarantined times.” —**Amy Shearn, author of *Unseen City***

“Carley Moore’s stunning novel captures the haunted dreams of our present world and the dire imaginings of an uncertain future. With the main character’s bicycle rides through an anxious and lonely city, Moore tells a story of queer longing that moves between past and present, imagination and memory, all the while taking pleasure and grief and hope by the hand and bringing them along as a mooring against social decay. This is a powerful story, naked and mournful, but also sharp and sensual and playful. It’s a book that will linger with you for weeks and months and years.” —**James Polchin, author of *Indecent Advances: A Hidden History of True Crime and Prejudice Before Stonewall***

“I am so grateful that *Panpocalypse* exists. Carley Moore offers an artful melding of worlds and genres and a joyful and deeply humane adventure through queer disabled realities. At a time when life seems to be pulling apart at the seams, Moore uses that very unraveling to explore the space for potential, growth, and multiple forms of love.” —**Sonya Huber, author of *Pain Woman Takes Your Keys and Other Essays from a Nervous System***

JAMIKA AJALON

SKYE PAPERS

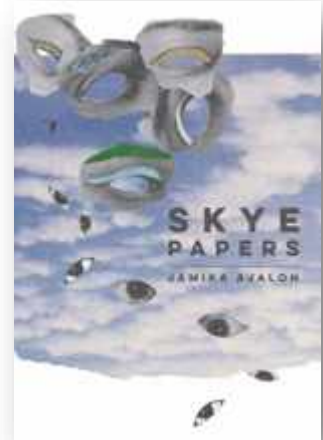
CLIENT: THE FEMINIST PRESS

PUBLISHER: THE FEMINIST PRESS

MATERIAL: FULL MS (272 PP)

PUB DATE (US): JUNE 2021

RIGHTS HELD: FRENCH



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Twentysomething and restless, Skye flits between cities and stagnant relationships until she meets Scottie, a disarming and disheveled British traveler, and Pieces, an enigmatic artist living in New York. The three recognize each other as kindred spirits—Black, punk, whimsical, revolutionary—and fall in together, leading Skye on an unlikely adventure across the Atlantic. They live a glorious, subterranean existence in 1990s London: making multimedia art, throwing drug-fueled parties, and eking out a living by busking in Tube stations, until their existence is jeopardized by the rise of CCTV and policing.

In fluid and unrelenting prose, Jamika Ajalon's debut novel explores youth, poetry, and what it means to come terms with queerness. *Skye Papers* is an imaginative, episodic group portrait of a transatlantic art scene spearheaded by people of color—and of the fraught, dystopian reality of increasing state surveillance.

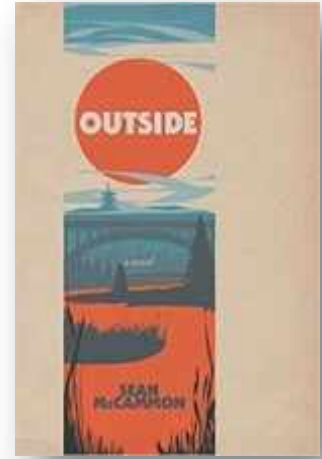
JAMIKA AJALON is a prolific author and interdisciplinary artist who works with different mediums independently, but also in multiple fusions—incorporating written and spoken text, sound/music, and visuals. Her poems, stories, and essays have been published in various publications internationally. She currently writes a regular column for *Itchy Silk* magazine, “queer plume: the fugitive diaries.” She has performed her audiovisual anti-lectures / sonic slam and exhibited across the globe, and has a BA in Film/Video and an MA in Communications in Culture and Society, from Goldsmiths University.

PRAISE

“Set in the street scenes of nineties-era New York City and London, *Skye Papers* merges race and class, queerness and anarchy, all while keeping a Philip K. Dickensian eye on the entities with the power to monitor and control our freedoms. Too real to be sci-fi, with a gritty imagination, Jamika Ajalon’s debut marks the arrival of a formidable new voice, unafraid to bring the creepy quotidian to fantastical conclusions.” —**Michelle Tea**, author of *Against Memoir: Complaints, Confessions & Criticisms*

SEAN McCAMMON
OUTSIDE

CLIENT: ACACIA HOUSE
PUBLISHER: NEW STAR BOOKS
MATERIAL: FULL MS. (352 PP)
PUB DATE (CANADA): MARCH 2021
RIGHTS HELD: FRENCH



For all other rights please contact Bill Hanna
bhanna.acacia@rogers.com

David Woods, a first-year teacher, shares his grade-4 students' passion for nature and their reluctance to be hemmed in by classroom walls. He pushes the boundaries of risk and the constraints of school board policy, leading his class on outdoor adventures with hooting owls, curious stream creatures, and maple syrup making.

Then, during a seemingly innocuous field trip, a fateful decision leads to disastrous consequences, not just for himself but many around him. Consumed by guilt, and desperate to make sense of the seemingly random incident, David flees to Japan, going to ground with a group of Western ESL teachers in a Kyoto boarding house.

As the tragedy is recalled, a parallel narrative finds David drawn into the chaotic lives of his boarding-house companions. The group, including a food-connoisseur deejay, a crude karate student, and an Israeli draft dodger, drag David into experiences that offer hope, love, and the possibility of redemption. In a city cloaked in the ancient trappings of Buddhism and Shintoism, David Woods struggles to draw meaning from his surroundings and experiences before being called home to answer for his actions.

SEAN McCAMMON taught English in Japan before returning to Canada to earn a teaching degree. He has been an outdoor education teacher in Kitchener-Waterloo for twenty years, a job that has called on him to be a beekeeper, a maple syrup producer, and a cross-country skier. Sean McCammon is also a musician and songwriter, who has released a CD, *Songs From the Sugar Bush*, and is working on his next project, about beekeeping, tentatively titled *A Bee CD*.

FICTION / NOVEL

SALEH ADDONIA

THE FEELING HOUSE

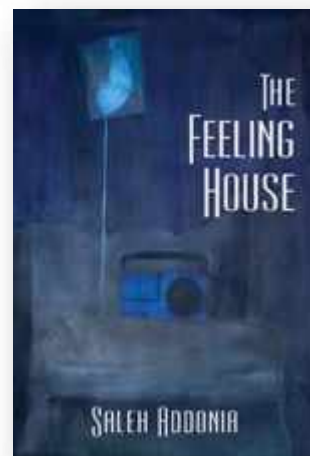
CLIENT: HOLLAND HOUSE BOOKS

PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (approx. 200 PP)

PUB DATE (UK): MARCH 2022

RIGHTS HELD: WORLD EXCL. SOUTH ASIA
(INDIA, PAKISTAN, SRI LANKA, BANGLADESH,
NEPAL, BHUTAN AND THE MALDIVES)



Recipient of the Literature Matters Awards 2021 by the Royal Society of Literature

“The ultimate refuge for the loss of love and meaning” – Xiaolu Guo, author of *A Lover's Discourse* and writer and director of *She, A Chinese*

A young girl wakes up alone next to a burning truck and befriends a nearby cloud; an Eritrean design student works to recreate his lost childhood home whilst studying in London; a group of illegal immigrants endure humiliations in the city as they desperately seek: Her.

Darting from the dark underbelly of London to the sexually impenetrable home, Saleh Addonia writes stories of displacement. Tinged with alienation and frustration, each tale strikes the imagination as Addonia weaves humour and the surreal into unashamedly human stories.

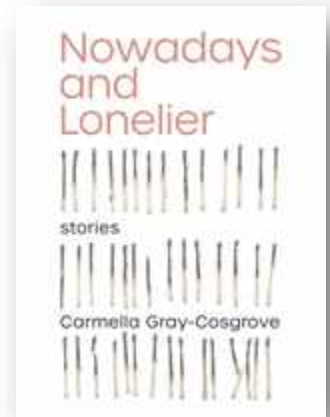
With a fable-like wisdom and poignancy, *The Feeling House* is a compelling and moving representation of how intense and sustained disorientation can fracture time and memory.

SALEH ADDONIA was born in Eritrea from an Eritrean mother and an Ethiopian Father. As a child, he survived the Om Hajar massacre and migrated to Sudan. He grew up in refugee camps where he lost his hearing at the age of 12. Addonia spent his early teens in Saudi Arabia and arrived in London as an 18 year old refugee. Addonia has published a short stories collection in Italian, titled: *She is Another Country*, translated by Nausicäa Angelotti and published by the Swiss/Italian house, Casagrande editions. His work appeared in the Italian newspaper Il Sole 24 ORE and in Specimen and Zam magazines, and in an anthology, *Lucifer Over London*. He has been awarded the Literature Matters Awards 2021 by the Royal Society of Literature. *The Feeling House* is his first collection in English.

FICTION / SHORT STORIES

CARMELLA GRAY-COSGROVE
NOWADAYS AND LONELIER

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (220 PP)
PUB DATE (CANADA): MAY 2020
RIGHTS SOLD:
RIGHTS HANDLED: DUTCH, FRENCH, GERMAN



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brian@arsenalpulp.com

A vibrant debut story collection about loneliness and love, privilege and poverty, addiction and isolation - the search for connection and meaning in a workaday world.

For fans of Heather O'Neill's *Daydreams of Angels*, Ottessa Moshfegh's *Homesick for Another World*, and Carmen Maria Machado's *Her Body and Other Parties*, *Nowadays and Lonelier* features a cascade of characters seeking connection in the darkest alleyways and meaning in the mundane. In these pages, a ballet dancer navigates complex family ties that are frayed by addiction; a young girl discovers sex and sexuality in the nineties in Vancouver's Downtown Eastside; a lover sojourns in Egypt and exacts an unexpected revenge; and a barista and a painter weather an apartment fire in Montreal. The collection is concerned with the contrast experienced by working- and middle-class millennials, between access to education and art compared to a relative lack of access to secure jobs and housing - and how these conditions leave many straddling a world where mental health, addictions, and sex work are daily realities as they try to carve out space for themselves in times that are increasingly alienating.

Nowadays and Lonelier, Carmella Gray-Cosgrove's debut story collection, features vivid portraits of unsure yet hopeful people struggling to find a good life in a hard world.

CARMELLA GRAY-COSGROVE was raised in the Downtown Eastside of Vancouver on the traditional territory of the Musqueam, Squamish, and Tsleil-Waututh peoples and lives in St. John's, on Ktaqmkuk, the traditional territory of the Mi'kmaq and the ancestral homelands of the Beothuk, with her partner and their child. Her fiction has appeared in *Prism international*, *Broken Pencil*, *Freefall Magazine*, *the Antigonish Review*, and elsewhere. *Nowadays and Lonelier* was shortlisted for the NLCU Fresh Fish Award for Emerging Writers. She was the 2020 writer in residence for Riddle Fence Magazine. She holds a master's degree in geography from Memorial University and was an F.A. Aldrich Fellow.

PRAISE

There is a flavour to each story in this collection, the terroir of the places Carmella Gray-Cosgrove writes, evident in the poignancy of the words she chooses. Gray-Cosgrove draws us in with stories

28

about human appetites and failures, of realities, dreams and the places in between. Birds, coyotes, and creatures from the sea share pages with drug-taking teenagers, fallible and loving parents, and characters battered by and battling against poverty. These stories are steeped in wit, empathy, and intelligence and create an intimate conversation about class, desire, and the beauty of being alive. A breathtaking and tender debut. -Susie Taylor, author of *Even Weirder Than Before*

Nowadays and Lonelier is a dazzling collection of stories that made me feel so much. I marvelled at Gray-Cosgrove's command of language in these vivid explorations of what it means to feel connection, isolation, and hope. -Zoe Whittall, author of *The Spectacular*

Carmella Gray-Cosgrove's *Nowadays and Lonelier* is the kind of story collection that comes along once or twice in a decade, if we're lucky. The kind of collection that reroutes the circuitry of the short story so it hits the heart and brain and gut like a psychedelic. Graceful as *Swan Lake*, dangerous as a syringe discarded in the bushes where children play. These are very tough, desperately tender stories that stick to your insides. Busting with compassion and stylistic bravado. Think: Joy Williams, Mary Gaitskill, Elise Levine and Zsuzsi Gartner. If you find yourself lonelier nowadays, read this. I promise you will be altered, astonished. -Lisa Moore, author of *Something for Everyone*

Carmella Gray-Cosgrove's work is profoundly intimate. It names sensations you have experienced but never articulated, even to yourself. She pairs immersive, embodied description with shrewd investigations of how structural inequity informs our interpersonal relationships. It's so rare to find an author who's able to weave humour into work that is both richly descriptive and full of depth. Gray-Cosgrove does it guilelessly in *Nowadays and Lonelier*. -Eva Crocker, author of *All I Ask*

KENNY BOYLE

THE TICK AND THE TOCK OF THE CROCODILE CLOCK

CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (approx. 280 PP)

PUB DATE (UK): MAY 2022

RIGHTS HELD: DUTCH, FRENCH, GERMAN, ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

Wendy just wants to be a poet. So how comes she's on the run after an art heist?

An aspiring writer from the Southside of Glasgow, Wendy is in a rut. She tries to brighten her call-centre job by shoehorning as many long words as possible into conversations with customers. But her manager isn't amused by that and, after a public dressing-down, Wendy walks out.

Jobless and depressed, she finds consolation in a surprise friendship with another disgruntled ex-colleague, wild-child painter Cat, who encourages her to live more dangerously. It's just what Wendy needs and it's also brilliant for her creative juices. But a black cloud is about to overshadow this new-found liberation, as well as to put Wendy on the wrong side of the law.

Fresh, insightful and funny, as well as unflinchingly honest about the tougher side of life, Kenny Boyle's debut novel takes us deep into the psyche of a likeable misfit who treads a fine line between reality and fantasy – and just wants the world to see her true self.

A graduate of the Royal Conservatoire of Scotland, **KENNY BOYLE** launched the Sonic Boom theatre company which brought the Scots classic *Still Game* back to the stage and has written, produced and/or starred in a variety of shows that have appeared at Edinburgh Fringe, Glasgow Comedy Festival and across Scotland. *The Tick and the Tock of the Crocodile Clock* is his first novel.

PRAISE

“Funny, intelligent and insightful. Kenny Boyle is a singular voice.” Sanjeev Kohli

FICTION / NOVEL

JONATHAN STONE

THE PRISON MINYAN

CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (288 PP)

PUB DATE (UK): JANUARY 2022

RIGHTS HELD: DUTCH, FRENCH, GERMAN,
ITALIAN, SPANISH



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helen@helenedwardsrights.co.uk

‘Erudite, trenchant and touching’

Michael Arditti

Welcome to Otisville, America’s only Jewish prison...where a new celebrity inmate is about to shatter the peace

The scene is Otisville Prison, upstate New York. A crew of fraudsters, tax evaders, trigamists and forgers discuss matters of right and wrong in a Talmudic study and prayer group, or ‘minyan’, led by a rabbi who’s a fellow convict.

As the only prison in the federal system with a kosher deli, Otisville is the penitentiary of choice for white-collar Jewish offenders, many of whom secretly like the place. They’ve learned to game the system, so when the regime is toughened to punish a newly arrived celebrity convict who has upset the 45th president, they find devious ways to fight back.

Shadowy forces up the ante by trying to ‘Epstein’ – ie assassinate – the newcomer, and visiting poetry professor Deborah Liston ends up in dire peril when she sees too much. She has helped the minyan look into their souls. Will they now step up to save her?

Jonathan Stone brings the sensibility of Saul Bellow and Philip Roth to the post-truth era in a sharply comic novel that is also wise, profound and deeply moral.

JONATHAN STONE recently retired from a 40-year career in advertising. He was the creative director at a New York advertising agency and did most of his fiction writing on the commuter train between the Connecticut suburbs and Manhattan.

FICTION / NOVEL

Of his nine published novels, several are currently optioned for film: *Moving Day* is set up as a feature at Lionsgate Entertainment, *Days of Night* has been optioned by New Republic Pictures, and *Parting Shot* has been optioned by Marc Platt Productions.

A graduate of Yale, Jon is married, with a son and daughter.

PRAISE

‘There are crimes aplenty within the prison walls...but Stone is after something more diffuse and philosophical. *The Prison Minyan* occupies terrain few others will likely explore’ **New York Times**

“Rare is the book which is so delectable that, once you have finished it, you want immediately to read it all over again, but Jonathan Stone’s glorious *The Prison Minyan* is just that... Stone’s dry tones, also present in his earlier, terrific novels, surely reach an apogee in this most cherishably Jewish of books.”
The Jewish Chronicle

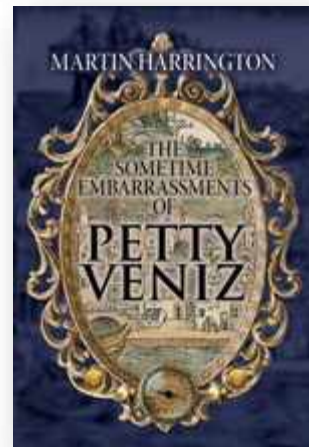
‘Erudite, trenchant and touching, with a premise that the young Philip Roth would have envied’
Michael Arditti

‘Warm, insightful, wise and very funny. Jonathan Stone has created a remarkably appealing community of prison inmates and staff. Quite brilliant’ **Abi Silver**

‘To the best of my knowledge, *The Prison Minyan* is the first fiction written about the lives of Jewish criminals that is set in a uniquely Jewish prison. This book has abundant humour and a light touch but it also raises some serious issues, such as the true cost of a life of crime; the meaning of loyalty; antisemitism; morality; and the power of poetry – and words in general – to transform one’s life. An intriguing and enjoyable read’ **Nora Gold**

MARTIN HARRINGTON THE SOMETIMES EMBARRASMENTS OF PETTY VENIZ

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS
MATERIAL: FULL MS (400 PP)
PUB DATE (UK): NOVEMBER 2021
RIGHTS HELD: WORLD



A vision, a peculiar international movement flooding the city, an Empress, and a strange artefact called the Chimaera... Petty Veniz will never be the same again, for it seems the Apocalypse is at hand.

It is the bizarre culmination of a series of events which began a year or two before, when the 'The Most Ancient and Venerable University of St Mark the Evangelist, commonly known as Petty Veniz', found that it is not, as it had thought, securely wealthy: it is, in fact, insolvent. When the university's head, a hitherto unassuming academic called Bill Westey, announces that he has experienced a vision, the world of the University is turned upside down, culminating in the arrival of the Empress, who controls the Chimaera.

The Professor of Moral Philosophy, Jim Gentry, infatuated with one of his doctoral students, becomes convinced that his mental disturbance is the cause of the city's crisis. Fifty years after Gentry's death, his younger contemporary Moses Mandeville receives a copy of the journal Gentry kept at that time. It is the incentive that the now aged Mandeville needs, to complete his account of the 'sometime embarrassments' of Petty Veniz.

A brilliant, unique book: gripping, satirical and thought-provoking, set in an alternative world which yet somehow our own.

Born in Kenmare, Co. Kerry, Ireland, **MARTIN HARRINGTON** is a graduate of the University of Warwick, and spent much of his life in the book trade in Oxford. He was for some years editor of the *Oxford University Gazette* and the *Oxford University Calendar*. His sense of a certain resemblance between the University of Oxford and the old Republic of Venice – two 'Most Serene Republics' – was the genesis of *The Sometime Embarrassments of Petty Veniz*. He is now retired and lives near Oxford.

CASEY PLETT

A DREAM OF A WOMAN

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (256 PP)

PUB DATE (CANADA): SEPTEMBER 2021

RIGHTS HELD: DUTCH, FRENCH, GERMAN



For all other rights please contact Brian Lam

brian@arsenalpulp.com

LOGLISTED FOR THE SCOTIABANK GILLER PRIZE

Award-winning novelist Casey Plett (*Little Fish*) returns with a poignant suite of stories that center transgender women.

Casey Plett's 2018 novel *Little Fish* won a Lambda Literary Award, the Firecracker Award for Fiction, and the Amazon First Novel Award. Her latest work, *A Dream of a Woman*, is her first book of short stories since her seminal 2014 collection *A Safe Girl to Love*. Centering transgender women seeking stable, adult lives, *A Dream of a Woman* finds quiet truths in prairie high-rises and New York warehouses, in freezing Canadian winters and drizzly Oregon days.

In "Hazel and Christopher," two childhood friends reconnect as adults after one of them has transitioned. In "Perfect Places," a woman grapples with undesirability as she navigates fetish play with a man. In "Couldn't Hear You Talk Anymore," the narrator reflects on her tumultuous life and what might have been as she recalls tender moments with another trans woman.

An ethereal meditation on partnership, sex, addiction, romance, groundedness, and love, the stories in *A Dream of a Woman* buzz with quiet intensity and the intimate complexities of being human.

CASEY PLETT is the author of the novel *Little Fish* (Arsenal Pulp Press) and the short story collection *A Safe Girl to Love* (Topside Press), and co-editor of the anthology *Meanwhile, Elsewhere: Science Fiction and Fantasy from Transgender Writers* (Topside Press). She wrote a column on transitioning for *McSweeney's Internet Tendency* and her essays and reviews have appeared in *The New York Times*, *Maclean's*, *The Walrus*, *Plenitude*, *the Winnipeg Free Press*, and other publications. She is the winner of a Lambda Literary Award for Best Transgender Fiction and received an Honour of Distinction from The Writers' Trust of Canada's Dayne Ogilvie Prize for LGBTQ Emerging Writers. She lives in Windsor, Ontario.

Praise for LITTLE FISH

I have never felt as seen, understood, or spoken to as I did when I read *Little Fish*. Never before in my life. Casey remains one of THE authors to read if you want to understand the interior lives of trans women in this century. -Meredith Russo, author of *If I Was Your Girl*

A touching and beautiful novel. -*The Independent* (UK)

Rather than downplaying transness in some effort to normalize or simplify it, Plett centres it ... While she acknowledges the absolute uniqueness of individual experience, she also honours a loosely held trans culture, a shared palette of pain and loss, and a collective heroism (though the author herself might be reticent to call it that). For those of us outside this experience, we can only count ourselves lucky to have Plett's novel, a book that invites us to witness something so important, so complex, and so tender. -*Quill and Quire* **(STARRED REVIEW)**

A hard-hitting, beautiful, and thought-provoking novel ... It will break you, and build you back up. -*Casey the Canadian Lesbrarian*

Little Fish is ultimately not about the past but about the present -- and looking forward to trans futures ... A friend recently told me that one of the things she appreciates about Plett's work is how she so clearly writes for trans women. But the novel also deserves a wide audience. Every reader can get this part: being a trans woman is exhausting. -*The Globe and Mail*

There is a dark place most novels don't touch. If you've ever been there, maybe you know how exhilarating it can be to read a book like this, a book that captures the darkness so honestly, so accurately, that you can finally begin to let it go. Fearless and messy and oozing with love, *Little Fish* is a devastating book that I don't ever want to be without. -Zoey Leigh Peterson, author of *Next Year, For Sure*

It's a confident, moving work that reports unflinchingly on the lives of trans women in Winnipeg. But more than that, it's also an honest and heartbreaking, and sometimes funny, look at a group of friends trying to come to terms with themselves and their world ... *Little Fish* is a powerful and important debut. Plett has masterfully painted her characters as both deeply complex and relatable. -*National Post*

Plett has captured the multitude of emotions and decisions that can overwhelm our lives, from loneliness and self-destruction to the redemptive power of family and self-love. -*The Advocate* ("Best Books of the Year")

SEAN GREGORY THREE GRAVES

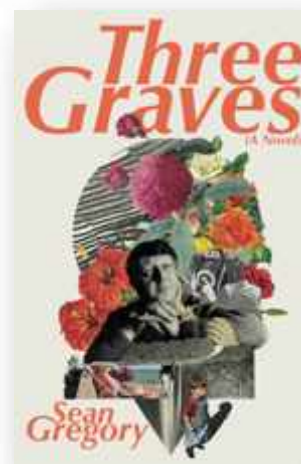
CLIENT: BLUEMOOSE BOOKS

PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (310 PP)

PUB DATE (UK): SEPTEMBER 2021

RIGHTS HELD: WORLD EXCL. ENGLISH
LANGUAGE (UK, NA – please contact Helen
Edwards helen@helenedwardsrights.co.uk)



We've reserved three graves for you, Mr Burgess. One for your body, one for your books and one for your ego.

John Wilson dreamt of becoming a renowned composer but set aside music for literature, writing under the name Anthony Burgess.

Decades later, having become a celebrated writer and in Manchester for a book signing, he encounters three spectres from his. They refer to him as Our Jackie, and he senses the façade of Burgess begin to crumble. Walking rain-soaked streets he is drawn back to his past lives in pre-independent Malaya, wartime London, 1960s Europe, and 1970s America. Traversing continents, this once working-class lad becomes one of twentieth century Europe's literary greats, but what of those left behind, and of those bound to him and is it possible to recreate your own history?

SEAN GREGORY was born in Manchester and teaches creative writing at Leeds Arts University. He is an award-winning playwright. He lives in Hebden Bridge with his wife and two children.

PRAISE

A bold, gripping and audacious debut. What its subject Anthony Burgess would make of it is uncertain, but he'd surely have to acknowledge its literary power and inarguable success as novel.'

Benjamin Myers.

GLEN HUSER BURNING THE NIGHT

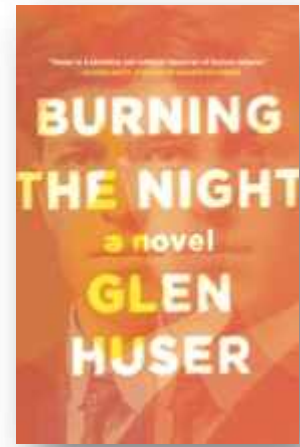
CLIENT: ACACIA HOUSE

PUBLISHER: NeWEST PRESS

MATERIAL: FULL MS. (272 PP)

PUB DATE (CANADA): MAY 2021

RIGHTS HELD: FRENCH



For all other rights please contact Bill Hanna
bhanna.acacia@rogers.com

From small-town Alberta, Curtis comes to Edmonton to obtain a teaching degree. There he forms a close friendship with his elderly, blind Aunt Harriet, considered a family pariah due to her eccentric enthusiasm for a lost world of artists and musicians.

When Curtis begins reading aloud to Harriet the diary her intended husband Phillip kept before his death during World War One, an obsessed Curtis examines parallels to his own life: his desire to become a skillful artist and to find fulfilling love.

Timeless and essential, award-winning author Glen Huser's *Burning the Night* spans across generations and distance, traversing from Vancouver to Halifax, as it bears down on the history of Canadian painting and Curtis's awakening as a gay man.

GLEN HUSER'S first novel *Grace Lake* was shortlisted for the 1992 W.H. Smith-Books in Canada First Novel Award. He has written several books for young adult readers including the Governor General's Award-winner *Stitches* and the GG finalist *Skinnybones and the Wrinkle Queen*. Short stories have appeared in a number of literary magazines, most recently *Plenitude* and Waterloo University's *The New Quarterly*

PRAISE

"*Burning the Night* begins with fire; the blackened sketches and journal pages of an artist fluttering down to become memories. Like these charred artefacts, Huser's eloquent words become a puzzle on the pages, with pieces of the narrative fitting together to slowly reveal the lives of Aunt Harriet and of Curtis. This is the work of a master storyteller." ~ Betty Jane Hegerat, author of *The Boy*

"This is a story of inner and outer sight, of blindness both acquired and enforced on us by society. Huser is a sensitive yet ruthless observer of human nature." ~ **Alison Watt**, author of *Dazzle Patterns*

"Like a vivid shock of red in a sepia photo or the lurid love letter of an historical icon, *Burning the Night* unshackles the past from our dusty preconceptions, bringing it roaring into the full-colour present with the force of an atom bomb. Painting on a wide canvas of famous Canadian history, Huser perfectly conjures that feeling we get when we see images of our old relatives as young adults and think, 'Wow, they were just like us.'" ~ **Bruce Cinnamon**, author of *The Melting Queen*

FICTION / NOVEL

KAREN HOFMANN

A BRIEF VIEW FROM THE COASTAL SUITE

CLIENT: ACACIA HOUSE

PUBLISHER: NeWEST PRESS

MATERIAL: FULL MS. (336 PP)

PUB DATE (CANADA): MAY 2021

RIGHTS HELD: FRENCH



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bhanna.acacia@rogers.com

The reunited Lund siblings, separated as children by Social Services, find that family, whether held together by blood or by choice, can be both a curse and a blessing, an obstacle and a point of connection.

Set in Vancouver during the economically turbulent year of 2008, *A Brief View from the Coastal Suite* explores the Lunds' differing values in respect to relationships, money, and environment – all markers for a materialistic society that is becoming increasingly inhospitable. Cleo struggles to find time for her challenging job as an architectural designer and for the demands of her family; Mandalay, an artist and single parent, tries to raise her twin sons uncontaminated by the materialistic values of their lawyer father; and Cliff attempts to run a landscape company with his spoiled younger brother, Ben, and to accommodate the ever-increasing demands of his Estonian mail-order bride.

Karen Hofmann's brilliant sequel to her novel *What is Going to Happen Next* skillfully explores societal attitudes and the instability of personal and public lives in a world that values money above all else.

KAREN HOFMANN'S first collection of poetry, *Water Strider*, was published by Frontenac House in 2008 and shortlisted for the Dorothy Livesay prize. Her first novel, *After Alice*, was published by NeWest Press in 2014, and a second novel, *What is Going to Happen Next*, in 2017. A short fiction collection, *Echolocation*, was released in April 2019. She writes about place and landscape, and is interested in the ways in which individuals and social groups respond and adapt to change.

PRAISE

"Hofmann's prose is captivating. She excels at writing everyday scenes. Some thrum with tension; others are characterized by warmth. Her characters' reflections are variously evocative and familiar."-
John J. Murray, *Foreword Reviews*

"Karen Hofmann's novels deserve a place on the shelves of discerning readers across the country.... *A Brief View from the Coastal Suite* ... [is] a rich and vivid read capturing a place in time that serves to illuminate the present moment."-~ **Kerry Clare, *Quill & Quire***

FICTION / NOVEL

ALSO AVAILABLE

WHAT IS GOING TO HAPPEN NEXT
SEPTEMBER 2017 344 pp.



Karen Hofmann's empathetic and cathartic novel, *What is Going to Happen Next*, pieces together the lives of five members of the Lund family following their enforced dispersal after the death of the father and the hospitalization of the mother in the remote West Coast community of Butterfly Lake. It explores their self-doubts and aspirations in the ways they cope with their separation and reunion through their work and personal relationships, and reveals the ways in which their past is filtered through memory and desire. It also skillfully exposes a Vancouver class system from the perspectives of diverse socio-economic conditions and lifestyles.

What is Going to Happen Next is character-driven and well-wrought, with a tenderness that propels the reader forward alongside the Lunds who are learning to fuse together as a chosen family.

LEAH RANADA THE CINE STAR SALON

CLIENT: ACACIA HOUSE
PUBLISHER: NeWEST PRESS
MATERIAL: FULL MS. (200 PP)
PUB DATE (CANADA): OCTOBER 2021
RIGHTS HELD: FRENCH



For all other rights please contact Bill Hanna
bhanna.acacia@rogers.com

Philippine-born Vancouverite Sophia is most grateful for two things: her modest hair salon and Adrian, her mild-mannered fiancé. She is eager to get married, move away from her highly educated but career-frustrated parents, who believe that their daughter can be so much more than a beautician.

Then Sophia's estranged friend reaches out from Manila, desperate for help. After a dubious accident, her fiery Auntie Rosy is on the verge of losing the Cine Star Salon--the place where Sophia first felt the call to become a hairstylist and salon owner. Coming to her auntie's aid is not so easy though. Sophia worries helping might reopen old wounds and threaten the bright future she has planned.

Leah Ranada's debut novel is a graphic and engaging depiction of the importance of women's work and the loyalties that connect friends across oceans. *The Cine Star Salon* marks the entry of a vital new voice in Canadian literature.

LEAH RANADA was born in Davao City, raised in Metro Manila, and moved to Vancouver in 2006. She attended The Writer's Studio at Simon Fraser University in 2013. Her writing has appeared in *Room Magazine*, *Sta. Ana River Review*, *Scarlet Leaf Literary Review*, and elsewhere. Leah has brought her administrative and editorial skills to legal, settlement services, and academic workplaces. She lives in New Westminster and blogs at leahranada.com. *The Cine Star Salon* is her debut novel and is a part of the Nunatak First Fiction Series.

PRAISE

"From Vancouver to Manila, with a cast of vibrant characters, Sophia's story pulled me in close—an intimate behind the scenes look at the beauty salon and working women. This is also a tale of immigration, and family drama; the ones we are born into and the ones we create. Wry and clear-eyed this powerful debut by Leah Ranada is an important new work in the literary scene." ~ **Hiromi Goto**, author of *Shadow Life* and *Chorus of Mushrooms*

"A stunning debut. Renada's writing crackles with energy and humour. Memorable characters and a clever, tender-hearted prose examines the stigma of "women's work," *The Cine Star Salon* will speak across generations, so tell your mother and your sister and your sister's friends." ~ **Carleigh Baker**, author of *Bad Endings*

ROSANNA CATALANO

HEARTS OF SICILY

THE SAGA OF THE CATALANO
FAMILY

CLIENT: J. RODERER LITERARY AGENCY

PUBLISHER: LIBRERIA PIENOGIORNO

MATERIAL: FULL MS. (336 PP)

PUB DATE (I): JULY 2021

RIGHTS SOLD:

RIGHTS HANDLED: FRENCH



Cuori di Sicilia (Hearts of Sicily) tells the extraordinary true story of Rosario Catalano, the author's grandfather, in 1920s America, of his family and of his quartet, which inspired North American dance music. From Sicily to New York and back - a story of love, ambition, wealth, jealousy and music...

Sicily in the early 1900s has nothing to give to those who have nothing, and Rosario knows well that guys like him have to work hard to earn their place in the world. He can't even afford love, because the girl he loves, Rosa, is destined for a good match, not for him. But Rosario is ambitious, and thirsty for redemption. On his side he has hunger, youth, and an unshakable confidence in himself - and the certainty that America is there to be conquered by him.

And so it happens. Although the streets of New York are not paved with gold as the agents of the shipping companies made him believe, and for Americans, Italians are "third-class slime", from the moment he sets foot on Ellis Island in 1908, Rosario doesn't waste a minute. Soon, with Rosa at his side, and the children brought to them by their passion, his dream will have no limits. He turns his hobby, music, into a business. His quartet, I Quattro Siciliani, makes its breakthrough first in Brooklyn, then throughout America.

Contracts with record companies start coming in, and for Rosario begins a time of recordings, concerts, a beautiful house, fame, wealth. The Catalano family finally obtains the position it feels it deserves. Rosario is a skilled entrepreneur, buying score sheets for a few dollars and earning thousands from them, and fearlessly stands up to the Black Hand, the Italian-American mafia which claims protection money from businessmen.

But in the end he is not able to erase Sicily from his heart, and so Rosario and Rosa make their return to Marsala when, hounded by threats and treacherous friends, they strive to go back to their roots. And it is from then on that Rosa, courageous and proud like the Sicilian women she is, will take over the reins of the Catalano family.

ROSANNA CATALANO was born and lives in Mazara del Vallo (Sicily). She teaches Italian and Latin, writes and promotes cultural activities. *Cuori di Sicilia* tells the story of her own paternal family.

FICTION / NOVEL

RODICA DOEHNERT
THE PALACE

CLIENT: LAGO VERLAG

MATERIAL: FULL MS. (352 PP)

PUB DATE (GERMANY): DECEMBER 2021

RIGHTS HELD: FRANCE

FOR ALL OTHER RIGHTS PLEASE CONTACT PIA FRANKEN
pfranken@m-vg.de



The novel that accompanies the TV series: *The Palace* takes readers into the theatre of the late 1980s

Berlin, capital of the GDR, in the spring of 1989. The country is still in a political slumber - the old comrades rule and believe in an invincible socialism. At the Friedrichstadt- Palace they don't care about the morbid state politics. Here, a big show is being prepared as the climax of the GDR's 40th anniversary. It's all about top performances for the dancers and musicians. Christine Steffen will finally get her long-awaited first solo dance. During these exciting hours, which are to give Christine's career a decisive turn, she suddenly comes face to face with her doppelgänger. It soon turns out: Marlene is Chris' unknown twin sister from Bavaria. What happened to separate the sisters? Why didn't they know about each other? Chris and Marlene decide to get to the bottom of their East-Western German family history.

Two women in search of their roots, against the backdrop of German division and reunification. Touching, thrilling, and healing.

RODICA DOEHNERT grew up in the GDR and is an acclaimed screenwriter. Her major public successes include "Das Adlon. A Family Saga" and "Hotel Sacher" with millions of viewers worldwide. She wrote successful novels for both series. "Hotel Sacher" is an international bestseller.

FICTION / NOVEL

SIMON EDGE

THE END OF THE WORLD IS FLAT

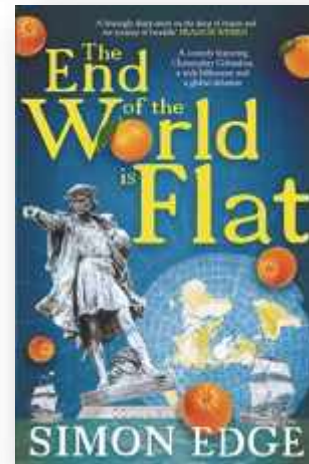
CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (304 PP)

PUB DATE (UK): AUGUST 2021

RIGHTS HELD: DUTCH, FRENCH, GERMAN,
ITALIAN, SPANISH



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helen@helenedwardsrights.co.uk

*A time is coming when men will
go mad, and when they see someone who is not mad, they will attack him, saying, 'You are mad; you are
not like us'*

St Anthony the Great

Mel Winterbourne's modest map-making charity, the Orange Peel Foundation, has achieved all its aims and she's ready to shut it down. But glamorous tech billionaire Joey Talavera has other ideas. He hijacks the foundation for his own purpose: to convince the world that the earth is flat.

Using the dark arts of social media at his new master's behest, Mel's ruthless young successor, Shane Foxley, turns science on its head. He persuades gullible online zealots that old-style 'globularism' is hateful. Teachers and airline pilots face ruin if they reject the new 'True Earth' orthodoxy.

Can Mel and her fellow heretics – vilified as 'True-Earth Rejecting Globularists' (Tergs) – thwart Orange Peel before insanity takes over? Might the solution to the problem lie in the 15th century?

Using his trademark mix of history and satire to poke fun at modern foibles, Simon Edge is at his razor-sharp best in a caper that may be more relevant than you think.

SIMON EDGE was born in Chester and read philosophy at Cambridge University. He was editor of the pioneering London paper *Capital Gay* before becoming a gossip columnist on the *Evening Standard* and then a feature writer on the *Daily Express*, where he was also a theatre critic for many years. He has an MA in Creative Writing from City University, London. His novel *The Hopkins Conundrum*, published in 2017, was longlisted for the Waverton Good Read Award. His second novel, *The Hurtle of Hell*, was published in 2018. He lives in Suffolk.

PRAISE

deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500
www.agencedeborahdruba.com

FICTION / NOVEL

‘In between punching the air and shouting “yes!”, I laughed so hard I nearly fell in my cauldron. A masterpiece’ **Julie Bindel**

‘A bracingly sharp satire on the sleep of reason and the tyranny of twaddle. Simon Edge reveals how extraordinary delusions have the power to captivate us – until, one by one, we start coming to our senses’ **Francis Wheen, author of *How Mumbo-Jumbo Conquered the World***

‘A highly-entertaining satire about ideology, social media manipulation, and lobbying fiefdoms that have overstayed their welcome. This is Animal Farm for the era of gender lunacy, with jokes - and, right now, we all need a laugh’ **Jane Harris, author of *Sugar Money***

‘A satire that skewers the insanity of gender-identity ideology with the wit and brilliance of a modern-day Swift’ **Helen Joyce, author of *Trans: When Ideology Meets Reality***

‘Inspired... Edge has glorious, madcap fun... He holds social foibles and cod science up to ridicule with grace, wit and charm’ **Helen Dale, The Critic**

‘This book is very, very funny. It’s also way too convincing as a horror story – Simon Edge writes a completely believable account of how this kind of ideology could seep into great institutions. And possibly, in another form, did’ **Gillian Philip**

‘Without mercy, this merry romp punctures the idiocy that would turn language and good sense upside down and try to divide us all into either true believers or bigots. It is a frightening reminder of what happens when we reject the power of dialogue’ **Simon Fanshawe**

‘Well-crafted, humane and engaging. More than a clever jab at trans ideology, it stands alone both as a modern morality tale charting one man’s descent into lies, and a warning about the vulnerability of the liberal values upon which modern society rests’ **Jo Bartosch, Lesbian & Gay News**

STILL AVAILABLE

RONAN HESSION PANENKA

CLIENT: BLUEMOOSE BOOKS

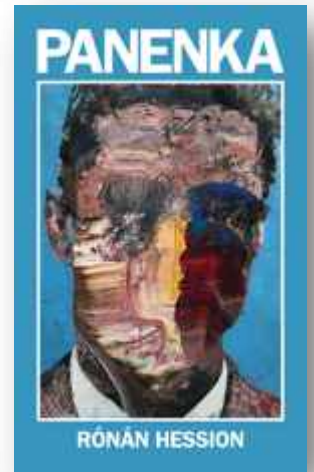
PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (240 PP)

PUB DATE (UK): MAY 2021

RIGHTS SOLD: SLOVAKIA

RIGHTS HELD: WORLD EXCL. ENGLISH
LANGUAGE



**SHORTLISTED FOR THE BOOKS ARE MY BAG AWARD
SHORTLISTED FOR THE IRISH NOVEL OF THE YEAR
AND
IRISH LIBRARIES OF THE YEAR AWARDS.**

"His name was Joseph, but for years they had called him Panenka, a name that was his sadness and his story."

Panenka has spent 25 years living with the disastrous mistakes of his past, which have made him an exile in his hometown and cost him his dearest relationships.

Now aged 50, Panenka begins to rebuild an improvised family life with his estranged daughter and her seven-year-old son. Faced with losing everything, he meets Esther, a woman who has come to live in the town to escape her own disappointments. Together, they find resonance in each other's experiences and learn new ways to let love into their broken lives.

RONAN HESSION, also known as the Dublin-based songwriter Mumblin' Deaf Ro, is the bestselling author of **Leonard and Hungry Paul** (over 40 000 copies sold), shortlisted for several literary prizes incl. the **Irish Book of The Year** and **British Book of The Year**, and the **One Dublin One Book** pick of 2021.

PRAISE FOR PANENKA

"A timeless and touchingly singular story of regret and redemption " **Waterstones**

"... a tonic for our times... Hession's writing is absolutely beautiful... " **The New European**

"Ronan Hession is not just a fine writer but one of Ireland's most original thinkers on literary matters and the craft of good writing." **The Sunday Times**

“It’s as good on the world’s most popular sport as *Fever Pitch* was, and former goalie Albert Camus would be proud of this diehard Watford fan. What Hession brings to his work is a songwriter’s sensibility, so his novels feel like a long song as he returns again and again to the damage humans can cause when they can’t – or won’t – be honest with one another, or themselves. The relationship between the taciturn Panenka and his daughter is one any father can relate to as they dance around their feelings... Fans of his debut have been sweating that this might be the literary version of that difficult second album, but they needn’t worry as Hession has struck this one sweetly into the back of the net.” **Louder Than War**

“*Panenka* is a subtle masterpiece: the fascinating painting on the cover art could not be more appropriate. With careful, intentional strokes, Hession paints a word-portrait of a man who is neither better nor worse than any of us: he is simply a flawed human being who has made mistakes, who faces obstacles, who tries to live his life in relation to those around him. A good heart beats at the centre of this book, and though Panenka is sadder in tone than Hession’s first novel, it still has that warm glow of gentle faith in humanity, in the power of connection, in finding a way in the world that makes sense for each one of us. It is a beautiful book, and I loved it.” **Helspells**

“Rónán Hession is an exceptional writer. He creates the most beautiful stories with the most gorgeous, yet ordinary, characters and, with a stroke of a pen, captures the reader and immerses them completely into his world. Contemplative and expressive, *Panenka* is quite simply a joy to read, and reread again. A novel with great depth exploring human fragility and vulnerability, *Panenka* is another extraordinary read from an extraordinary writer.” **Swirl and Thread**

“*Panenka* is a great novel.

It’s a great novel about life and a great novel about people.

But it is also a great novel about football. And Hession is not afraid to admit it.” **Niall Bourke**

PRAISE FOR LEONARD AND HUNGRY PAUL

‘God, what a voice Ronan has. It is spectacular and already feels like a cult classic. I was absolutely hooked.’ - Donal Ryan, Man Booker and Costa listed author.

‘It is a beautiful work of art.’ Irish Book of The Year winner and Women’s Prize short listed – Kit de Waal.

‘A gentle masterpiece.’ Foyles – Book of The Month

« *What book last changed your thinking?* »

« *Leonard and Hungry Paul by Rónán Hession. It’s about the most profound things: kindness, ordinary people. I loved it because it made me think differently about what books can be and what life is like.* »

Kit de Waal, Interview in the new Statesman

EMANUELA BARASCH-RUBINSTEIN DELIVERY

CLIENT: HOLLAND HOUSE BOOKS

PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (292 PP)

PUB DATE (UK): JULY 2021

RIGHTS HELD: WORLD EXCL. HEBREW AND
ENGLISH (UK)



When Daphne becomes pregnant, it isn't only her life that changes...

For her husband Amir, for their parents, and for their friends Guy and Abigail, the pregnancy and birth force them all to look at their own lives, at what they want, at their pasts and their futures. Each person has a different perspective of the delivery, and of the complexity of having a child: the difference between men and women, a changing self-perception of parents, conflicts between work and parenthood.

Lives are changed, and the equilibrium each of them has achieved is fundamentally disturbed until, after the delivery, they can find a new balance for the future.

EMANUELA BARASCH-RUBINSTEIN is a writer and a scholar in the Humanities. Her parents fled their homes in Eastern Europe and immigrated to Israel, and Emanuela was born in Jerusalem. Her father was the noted art historian Moshe Barasch. Emanuela studied in the faculty of the Humanities at the Hebrew University of Jerusalem. Her PhD is in Comparative Religion and Literature. She was part of the Comparative Religions graduate program at Tel Aviv University; now she is part of the Nevzlin Center for Jewish Peoplehood Studies at the Interdisciplinary Center (IDC) in Herzliya. She is currently living in Tel Aviv.

PRAISE FOR THE DELIVERY

"Giving birth is almost never depicted in fiction. I don't remember ever reading such a description of a delivery, neither in Hebrew fiction nor in world literature." **Interview with Alit Karp, literary critic of Haaretz and Makor Rishon**

"The book focuses on daily issues and touches the deepest places... I loved the novel and kept thinking about it long after reading it." **Lee Yanini, reviewer in the The Israeli Librarian Journal**

“... a very profound novel, polished and complex. It is practically impossible to put it down until the very end. Barasch Rubinstein is an extraordinary writer...” **Review in Chi Tarbut**

PRAISE FOR FIVE SELVES

“The stories are important in the way they portray the intricate formation of an Israeli identity, and shed new light in the complexity of Israeli life; yet they go beyond this, revealing a profound understanding of wider human – and humanistic – themes and a fresh, significant artistic voice.’

Aharon Appelfeld

“Lean, beautiful writing . . . This anthology is a highly visual, spiritual gem.” —**Publisher’s Weekly**
starred review

“A memorable and singular voice.” **The Mail on Sunday**

“Some writers dwell on flesh and furnishings, others, like Emanuela Barasch-Rubinstein, look deep into interior lives. *Five Selves* is a mindscape masterpiece.” **Jewish Chronicle**

“These stories are brilliant and highly original. They movingly depict the inner lives of the characters, and the impact is as gripping and dramatic as any thriller.” **Miriam Gross**

ANGELA JACKSON

THE DARLINGS

CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (368 PP)

PUB DATE (UK): JUNE 2021

RIGHTS HELD: DUTCH, FRENCH, GERMAN,
ITALIAN, SPANISH



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helen@helenedwardsrights.co.uk

When Mark Darling is fifteen years old, he is the golden boy, captain of the school football team, admired by all who know him. Until he kills his best friend in a freak accident.

He spends the next decade drifting between the therapy couch and dead-end pursuits. Then along comes Sadie. A mender by nature, she tries her best to fix him, and has enough energy to carry them both through the next few years.

One evening, Mark bumps into an old schoolfriend, Ruby. She saw the accident first hand. He is pulled towards her by a force stronger than logic: the universal need to reconcile one's childhood wounds. This is his chance to, once again, feel the enveloping warmth of unconditional love. But can he leave behind the woman who rescued him from the pit of despair, the wife he loves? His unborn child?

This is a story about how childhood experience can profoundly impact how we behave as adults. It's a story about betrayal, infidelity and how we often blinker ourselves to see a version of the truth that is more palatable to us.

ANGELA JACKSON is a former psychology lecturer. Her debut novel *The Emergence of Judy Taylor* won the Edinburgh International Book Festival's First Book Award in 2013 and was Waterstones' Scottish Book of the Year. She lives in Edinburgh.

PRAISE FOR THE DARLINGS

'This gem of a book perfectly captures the atmosphere of Edinburgh, the complexity of an affair and the absolute need of the main character to be loved and accepted for who he is. Angela Jackson writes with precision, empathy and humour' **Caroline Copeland, Outwith Festival**

'Eccentric...compelling...subtle... A dark, humorous novel, led by domestic scenes and keen observations, in which a troubled man's crises have clear consequences' **Foreword Reviews**

FICTION / NOVEL

JAMES CORBETT

THE OUTSIDERS

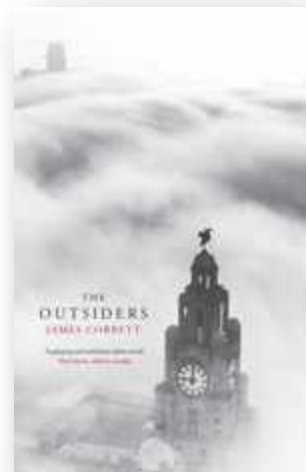
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PUB DATE (UK): MAY 2021

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LONGLISTED FOR THE PORTICO PRIZE

Lost loves and painful truths against the backdrop of Liverpool's fall and rise

Liverpool 1981. As the city burns during inner city riots, Paul meets two people who will change his life: Nadezhda, an elusive poet who has fallen out of fashion; and her daughter Sarah, with whom he shares an instant connection. As the summer reaches its climax his feelings for both are tested amidst secrets, lies and the unravelling of Nadezhda's past. It is an experience that will define the rest of his life.

The Outsiders moves from early-80s Liverpool, via Nadezhda's clandestine background in war-torn Europe, through to the present day, taking in the global and local events that shape all three characters.

In a powerful story of hidden histories, lost loves and painful truths ambitiously told against the backdrop of Liverpool's fall and rise, James Corbett's enthralling debut novel explores the complexities of human history and how individual perspectives of the past shape everyone's present.

JAMES CORBETT is an author and journalist who has reported from all over the world for the BBC, *Guardian*, *Observer*, *Independent* and numerous other publications. His non-fiction books include his collaboration with the legendary goalkeeper Neville Southall, *The Binman Chronicles*, named by TalkSport as one of the ten best sports books of all time, and *Faith of our Families*, longlisted in the 2018 British Sports Book of the Year awards. *The Outsiders* is his first novel.

He lives and works between his home in Ireland and home city of Liverpool.

PRAISE FOR THE OUTSIDERS

'A gripping and ambitious debut novel' **Nick Harris, Mail on Sunday**

FICTION / NOVEL

A marvellous read – A tale of how so many of the ordinary people we encounter are extraordinary, which makes this book more compelling with each page. **Mark Steel, comedian and writer**

An achingly tender gem which explores the meaning of home and community in its many, complex guises. Compassionate and wise. I adored it. **Laura Wilkinson, author of *Skin Deep***

Profound, powerful and utterly compelling, *Should We Fall Behind* is a novel for our *times*. **Amy Raphael, author and journalist**

JONATHAN CRANE

WE NEED TO TALK

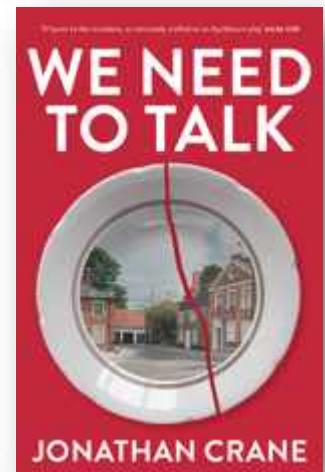
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PUB DATE (UK): JULY 2020

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ITALIAN, SPANISH



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A wickedly honest portrait of Middle England on the eve of Covid

It's 2019 in Sudleigh, a market town not far from the south coast. It's not a bad place to live, provided the new housing development doesn't ruin it, but most residents are too caught up in their own grudges, sores and struggles to notice.

Gap-year Tom is cleaning toilets but finding unexpected solace in his Chinese house-share. Former lounge musician Frank wants to pass his carpet business to his nephew Josh, killing the boy's dream to become a chef. Sharp-elbowed phone-sex operator Heather will stop at nothing to become manager of the golf club. Miss Bennett keeps putting her house on the market when she doesn't want to move.

Do they all know how their lives are linked? And will creative writing tutor Tony, hard at work on his ironic pseudo-children's book *The Jazz Cats*, ever pluck up the courage to leave his unappreciative girlfriend Lydia?

Meticulously observed, with flashes of wicked comedy, *We Need to Talk* offers a jigsaw puzzle of unwitting connections for the reader to assemble. The finished picture is an unflinchingly honest portrait of multi-jobbing, gig-economy Middle England on the eve of Covid.

JONATHAN CRANE completed an MA Literature and a PhD in Creative Writing at the University of Essex, where he is now an academic in Creative Writing. He also works with charities to design and deliver writing programmes in prison and community settings. His previous writing includes fiction and academic papers. Formerly a musician/composer, he has released two albums. *We Need to Talk* is his first novel. He currently lives in Hampshire.

FICTION / NOVEL

PRAISE FOR *WE NEED TO TALK*

‘A brilliant first novel, extraordinary because it’s a hymn to the mundane, as intricately crafted as an Ayckbourn play. Crane’s special gift is to take you deep inside the psyche of suburban England at a time of incremental change. These estate agents and shopkeepers, careworkers and jobbing musicians are people you care about long after you reach the last page’ **Ailsa Cox, Professor of Short Fiction, Edge Hill University**

‘Jonathan Crane exposes the new heart of England with interwoven lives placed under the modern pressures that are blasting us into bits. A beautifully paced, gossipy, moving novel about a divided nation drifting out of touch with itself’ **Matthew De Abaitua**

‘Crane’s shrewd and witty observations of human foibles, hopes and self-delusions in fictional Sudleigh, the quintessence of middle England, capture a Larkinesque type of desolation, as well as unexpected moments of tenderness and elation’ **Elizabeth Kuti**

S.J. NORBURY

MRS. NARWHAL'S DIARY

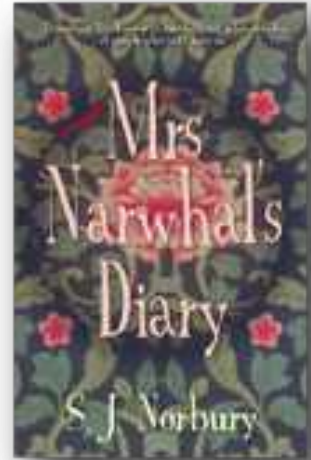
CLIENT: LOUISE WALTERS BOOKS

PUBLISHER: LOUISE WALTERS BOOKS

MATERIAL: FULL MS (320 PP)

PUB DATE (UK): MAY 2021

RIGHTS HELD: WORLD



It was Jenni Murray who suggested I keep a diary. She said it was good for mental health, and I must say I did feel much less frazzled after writing everything down yesterday. The frustrations were all still there, but somehow smoothed out – as if by a really good steam iron. So I think I'll carry on with it for now. It's not often you come across a mood enhancer that's both free and non-alcoholic, after all. What's more it's meant I can make use of those empty scrapbooks in the library, which I've been hoping for ages to repurpose.

Mrs Narwhal is overwhelmed. Her husband, Hugh, is unkind and unhappy – working every hour at a job he hates to save the ancestral home he never wanted. Then there's Hugh's sister, Rose, who's spurned her one true love, and ricochets from crisis to crisis, not to mention two small boys to bring up safely in a house that could crumble around their ears at any moment...

When Hugh's pride receives a fatal blow and he walks out, Mrs Narwhal is plunged into a crisis of both heart and home. With help from Rose she sets out to save the house her husband couldn't. But can she save her marriage? And does she really want Hugh back?

Funny, evocative and moving, Mrs Narwhal's Diary is an irresistible story which will enchant and delight its readers.

S J NORBURY lives in Herefordshire with her family. Mrs Narwhal's Diary is her first novel.

FICTION / NOVEL

CHRIS WALSH THE DIG STREET FESTIVAL

CLIENT: LOUISE WALTERS BOOKS
PUBLISHER: LOUISE WALTERS BOOKS
MATERIAL: FULL MS (428 PP)
PUB DATE (UK): MARCH 2021
RIGHTS HELD: WORLD



It's 2006 in the fictional East London borough of Leytonstow. The UK's pub smoking ban is about to happen, and thirty-eight-and-a-half year old John Torrington, a mopper and trolley collector at his local DIY store, is secretly in love with the stylish, beautiful, and middle class Lois, a barmaid at his local pub (who has a degree in The History of Art and knows what schadenfreude means). John and his hapless, strange, and down-on-their-luck friends, Gabby Longfeather and Glyn Hopkins, live in Clements Markham House - a semi-derelict Edwardian villa divided into unsanitary bedsits, and (mis)managed by the shrewd, Dickensian businessman, Mr Kahn.

When Mr Kahn, in a bizarre and possibly criminal fluke, makes him fabulously credit-worthy, John surprises his friends and colleagues alike by announcing he will 'enable humanity to reach the next level' by organising an amazing urban love revolution, aka the Dig Street Festival. But when he discovers dark secrets at the DIY store, and Mr Kahn's ruthless gentrification scheme for Clements Markham House, John's plans take several unexpected and worrisome turns...

Funny, original, philosophical, and unexpectedly moving, *The Dig Street Festival* takes a long, hard, satirical look at modern British life, and asks of us all, how can we be better people?

CHRIS WALSH grew up in Middlesbrough and now lives in Kent. He writes both fiction and non-fiction. *The Dig Street Festival* is his first novel.

FICTION / NOVEL

SHARON DUGGAL SHOULD WE FALL BEHIND

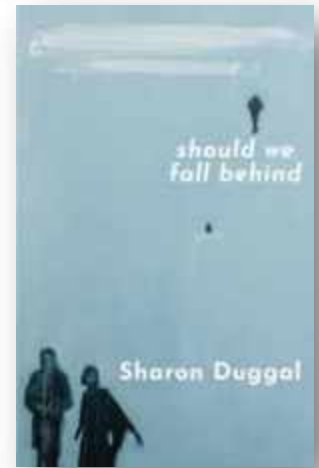
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NA)



BBC2 Between the Covers book club pick (May 2021)
On the shortlist of the Royal Society of Literature's Encore Award 2021 celebrating
'outstanding' second novels
one of Prima Magazine's Books of the Year

Jimmy Noone escapes his difficult life in a small town and finds himself living on the streets of a big city where he meets Betwa, who brings with her a chance of real friendship and a glimpse of new hope. Betwa disappears and Jimmy walks across the sprawling metropolis searching for her.

He arrives on Shifnal Road on the other side of the river where people from all over the world live side by side yet some inhabitants are so isolated they seem to have disappeared altogether. Jimmy becomes the catalyst for their lives colliding.

Journeys to the street and to the city are retraced, so too are stories abundant with lost dreams, unrivalled friendship, profound love and stifling grief, each underpinned with the subtle threads of commonality which intersect them all.

Should We Fall Behind is about the passing of time, and the intricate weaves of joy and suffering, love and loss which shape human life along the way. It is about the people who have somehow become invisible, and how their stories make them visible once more.

SHARON DUGGAL was born in Handsworth, Birmingham and now lives in Hove with her family. Sharon's debut *The Handsworth Times* was chosen as a **City Reads** in 2017 and was **The Morning Star Book of The Year**.

PRAISE FOR SHOULD WE FALL BEHIND

“Intensely humane” **The Guardian**

“Gritty yet tender” **The Yorkshire Times**

“Sharon Duggal affirms that there is such a thing as society, in which there are communities with shared values and interests. She does so with passion and integrity but without tub-thumping, and her generous, humane novel is all the stronger for it.” **The Times Literary Supplement**

Duggal writes about the devastation of vulnerable lives with all the hard-eyed clarity of William Trevor, and as much literary heart as Rohinton Mistry – *SHOULD WE FALL BEHIND* deeply inhabits its world but wears its craft so lightly – it is beautifully observed, suffused with inner-city melancholy and shot through with the hope that can only come from random encounters, the small acts of generosity that help strangers to find affinity with each other even in the worst of times. **Preti Taneja, award-winning author, *We That Are Young***

A marvellous read – A tale of how so many of the ordinary people we encounter are extraordinary, which makes this book more compelling with each page. **Mark Steel, comedian and writer**

An achingly tender gem which explores the meaning of home and community in its many, complex guises. Compassionate and wise. I adored it. **Laura Wilkinson, author of *Skin Deep***

Profound, powerful and utterly compelling, *Should We Fall Behind* is a novel for our times. **Amy Raphael, author and journalist**

ALSO AVAILABLE



Mukesh Agarwal sits alone in the Black Eagle pub, unaware that a riot is brewing or that Billy, his youngest son, is still out on his bike ...A mile away, at home in Church Street, Anila, one of the three Agarwal girls, is reading Smash Hits and listening to Radio One as she sprawls across the bottom bunk, oblivious to the monumental tragedy that is about to hit her family.

It is 1981 and Handsworth is teetering on the brink of collapse. Factories are closing, unemployment is high, the National Front are marching and the neglected inner cities are ablaze as riots breakout across Thatcher's fractured Britain. The Agarwals are facing their own nightmares but family, pop music, protest, unexpected friendships and a community that refuses to disappear all contribute to easing their personal pain and that of Handsworth itself.

THE HANDSWORTH TIMES is a story of loss and transition, and pulling together because ultimately, there is such a thing as society.

"Quite simply the most accomplished, complete and startlingly authentic novel I have read this year." Paul Simon, The Morning Star

FRANCESCA EKWUYASI

BUTTER HONEY PIG BREAD

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (368 PP)

PUB DATE (CANADA): OCTOBER 2020

RIGHTS SOLD:

RIGHTS HELD: DUTCH, FRENCH, GERMAN



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brian@arsenalpulp.com

BESTSELLER!!

2021 CANADA READS FINALIST

**Longlisted for the 2020 Scotiabank Giller Prize; finalist, Governor General's Literary Award;
finalist, Amazon Canada First Novel Award; finalist, Lambda Literary Award**

An intergenerational saga about three Nigerian women: a novel about food, family, and forgiveness.

Butter Honey Pig Bread is a story of choices and their consequences, of motherhood, of the malleable line between the spirit and the mind, of finding new homes and mending old ones, of voracious appetites, of queer love, of friendship, faith, and above all, family.

Francesca Ekwuyasi's debut novel tells the interwoven stories of twin sisters, Kehinde and Taiye, and their mother, Kambirinachi. Kambirinachi feels she was born an ogbanje, a spirit that plagues families with misfortune by dying in childhood to cause its mother misery. She believes that she has made the unnatural choice of staying alive to love her human family and now lives in fear of the consequences of that decision.

Some of Kambirinachi's worst fears come true when her daughter, Kehinde, experiences a devastating childhood trauma that causes the family to fracture in seemingly irreversible ways. As soon as she's of age, Kehinde moves away and cuts contact with her twin sister and mother. Alone in Montreal, she struggles to find ways to heal while building a life of her own. Meanwhile, Taiye, plagued by guilt for what happened to her sister, flees to London and attempts to numb the loss of the relationship with her twin through reckless hedonism.

Now, after more than a decade of living apart, Taiye and Kehinde have returned home to Lagos to visit their mother. It is here that the three women must face each other and address the wounds of the past if they are to reconcile and move forward.

FICTION / NOVEL

FRANCESCA EKWUYASI is a writer and filmmaker originally from Lagos, Nigeria. Her work explores themes of faith, family, queerness, consumption, loneliness, and belonging. Her work has been published in *Winter Tangerine Review*, *Brittle Paper*, *Transition Magazine*, *the Malabat Review*, *Visual Art News*, *Vol. 1 Brooklyn*, and *GUTS* magazine. Her story "árun is Heaven" was longlisted for the 2019 Journey Prize. She lives in Halifax, Nova Scotia.

PRAISE

This multi-continental tale is alight with the force of its characters' sway between history and the present, home and country, family - chosen and otherwise. Where expectations of genre leave their own delicious signatures across fabulism, the folkloric, the strange, and a mercurial realism, the queerness and sensuality of this debut novel excites. *Butter Honey Pig Bread* roves taste-first through the ingredients of things that mark the modern, if enduring, currents of familial and amorous bonds by a writer of ample talent. -Canisia Lubrin, author of *The Dyzgraphist*

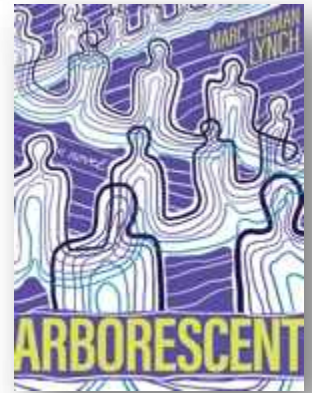
In this remarkable debut novel, a family of Nigerian women attempt to carefully tiptoe around an unspeakable tragedy. Through masterfully crafted scenes full of sumptuous imagery, readers are moved, just as these characters are, by forces beyond their control, beyond their lifetimes. -Catherine Hernandez, author of *Scarborough*

Francesca Ekwuyasi is a new and exciting voice, the kind of writer whose work both challenges and enlightens. With *Butter Honey Pig Bread*, she has written a deeply moving novel that explores trauma, healing, and the beautifully complex relationships between mothers and daughters with vivid honesty. This is an inspiring debut. -Zeba Blay, senior culture writer, *Huffington Post*

A luminous talent reveals itself in debut novelist Francesca Ekwuyasi's *Butter Honey Pig Bread*. This intergenerational tale of three Nigerian women finding their way through a maze of love, memory, and trauma weaves a haunting spell over the reader from its very first word. Ekwuyasi's sensuous prose, deft plotting, and keen insights into human nature combine to form a vision that feels like peering deep into the souls of a trio of dear friends. At once delicious and heartbreaking, *Butter Honey Pig Bread* will leave the reader full, yet longing for more. -Kai Cheng Thom, author of *I Hope We Choose Love*

MARC HERMAN LYNCH
ARBORESCENT

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (224 PP)
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RIGHTS HELD: DUTCH, FRENCH, GERMAN



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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

CORINNE MANNING

WE HAD NO RULES

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (192 PP)

PUB DATE (CANADA): MAY 2020

RIGHTS SOLD:

RIGHTS HELD: DUTCH, FRENCH, GERMAN



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brian@arsenalpulp.com

A defiant, beautifully realized story collection about the messy complications of contemporary queer life.

A young teenager runs from her family's conservative home to her sister's NY apartment to learn a very different set of rules. A woman grieves the loss of a sister, a "gay divorce," and the pain of unacknowledged abuse with the help of a lone wallaby on a farm in Washington State. A professor of women's and gender studies revels in academic and sexual power but risks losing custody of the family dog.

In Corinne Manning's stunning debut story collection, a cast of queer characters explore the choice of assimilation over rebellion. In this historical moment that's hyperaware of and desperate to define even the slowest of continental shifts, when commitment succumbs to the logic of capitalism and nobody knows what to call each other or themselves - Gay? Lesbian? Queer? Partners? Dad? - who are we? And if we don't know who we are, what exactly can we offer each other?

Spanning the years 1992 to 2019, and moving from New York to North Carolina to Seattle, the eleven first-person stories in *We Had No Rules* feature characters who feel the promise of a radically reimagined world but face complicity instead.

CORINNE MANNING is a prose writer and literary organizer. Their stories and essays have been published widely, including in *Toward an Ethics of Activism* and *Shadow Map: An Anthology of Survivors of Sexual Assault*. Corinne founded *The James Franco Review*, a project that sought to address implicit bias in the publishing industry.

PRAISE

Wistful, funny, angry, bitter, raw - Manning both shocks and enthralls. -*Booklist* (**STARRED REVIEW**)

Corinne Manning's nuanced and interconnected short stories explore queerness through the lens of rules, and rules through the lens of queerness. -*Shelf Awareness*

FICTION / SHORT STORIES

Corinne Manning's smart, funny debut collection is a necessary reminder that individuals are more than any one single identity. These characters are the best mix of surprising and recognizable that any reader of good short stories could ever hope to find. Brava! -Rebecca Brown, author of *The Gifts of the Body*

From its first sentence Corinne Manning's *We Had No Rules* feels essential, every word charged with meaning and feeling. This book is nothing less than a record of survival, a nervous system on the page, a sequence of stories in which characters attempt to make better, truer relationships that want to defy the structures of language that constrict us. Expansive, soulful, vulnerable, sexy, funny, and broken, *We Had No Rules* is queer all the way down to its bones. -Paul Lisicky, author of *Later* and *The Narrow Door*

These stories are exquisite portals into the weird, scary, hilarious, hot, and revelatory moments that make up a queer life. I recognized Manning's characters immediately: they are me, my friends, my guides, my mistakes. What an act of humanity to have written them. -Melissa Febos, author of *Whip Smart* and *Abandon Me*

With elegant precision and understated glee, *We Had No Rules* opens up the ache between heartbreak and self-actualization -- between theory and practice, intimacy and belonging, community and loss. By confronting the regimentation in queer lives and loves, Manning explores the push and pull of intergenerational yearning in surprising ways. Tidy in structure yet emotionally unresolved, *We Had No Rules* rejects false closure, daring us to come up with our own answers. -Mattilda Bernstein Sycamore, author of *Sketchtasy*

A powerful testament to the complexity of identity and desire. -*Kirkus Reviews*

Manning [weaves] a neon cat's cradle of complex characters whose questions and desires push on the constraints and freedoms of both. -*Seattle Times*

Manning's debut collection exquisitely examines queer relationships with equal parts humor, heartache, and titillation . . . This enriching view of queer worlds unpacks narratives that have always been there, even if they're not often seen. -*Publishers Weekly* **(STARRED REVIEW)**

An intimate, rebellious and often hilarious exploration of queer life in the U. S. in the 21st Century. -*Lambda Literary*

This debut short story collection from Seattle-based writer, artist, and teacher Corinne Manning is exactly the kind of book the queer canon needs . . . As necessary as it is delightful, *We Had No Rules* is not to be missed. -*Literary Hub*

CAMILLE ACKER

TRAINING SCHOOL FOR NEGRO GIRLS

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PUBLISHER: THE FEMINIST PRESS

MATERIAL: FULL MS (232 PP)

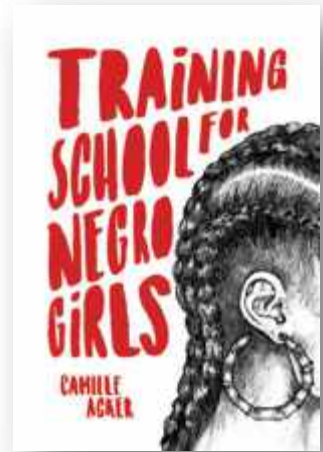
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In her debut short story collection, Camille Acker unleashes the irony and tragic comedy of respectability onto a wide-ranging cast of characters, all of whom call Washington, DC, home. A "woke" millennial tries to fight gentrification, only to learn she's part of the problem; a grade school teacher dreams of a better DC, only to take out her frustrations on her students; and a young piano player wins a competition, only to learn the prize is worthless.

Ultimately, they are confronted with the fact that respectability does not equal freedom. Instead, they must learn to trust their own conflicted judgment and fight to create their own sense of space and self.

CAMILLE ACKER grew up in Washington DC. She holds a BA in English from Howard University and an MFA in Creative Writing from New Mexico State University. Her writing has appeared in *The New York Times Book Review*, *Publishers Weekly*, *LitHub*, *Electric Literature*, *VICE*, and *DAME Magazine*, among others. She is currently a Visiting Assistant Professor in Fiction for the Creative Writing program at New Mexico State University.

PRAISE

"An exciting literary achievement by a significant emerging talent. This flawlessly executed work reinvigorates the short fiction genre." —**BUST**

"A timely, welcome book." —**The Millions**

"These stories pulse with vitality as ordinary people look for a future in a world that doesn't expect them to have one. . . . A striking cross-section view of the capital's corners,

64

these stories contain, and sometimes restrain, hope; in fleeting glimpses, they also reveal the beginning of a way out.” —**Foreword Reviews**

"Acker shows that the lives of black girls and women are vast and varied, pushing back on the monolithic ways they are often portrayed." —**Kirkus Reviews**

“Grappling with ideas like gentrification and social-climbing through the fine-tuned eyes of her characters, Acker never oversimplifies or neatens the complexities that make up life.”—**Publishers Weekly**

“Beautifully rendered characters struggle to find a sense of themselves in their complex lives.”—**Booklist**

“It's hard to believe this brilliant collection of stories is a debut, so beautifully does Camille Acker navigate difficult fictional terrain and complicated themes, including issues like gentrification, race, and 'respectability' politics.”—**Nylon**

“By reading this moving, eye-opening collection of stories, I feel as if I have heard and understood the author’s important and very personal revelations. Please, Camille Acker, don’t stop. I want to hear everything you have to say.”—**Washington Independent Review of Books**

“Equal parts funny, poignant, stirring and heartbreaking. . . . This book is our collective coming-of-age story—and it’s about time. The variety of characters and experiences makes *Training School* required reading for your favorite Black girl.” —**Essence**

“Acker navigates her characters’ lives with humor, heart, and grace. I loved these stories.” —**Lisa Ko, author of *The Leavers***

"Camille Acker channels voices and visions like a literary medium. Captivating, insightful, this is a debut of an already accomplished author. Through richly imagined profiles, *Training School for Negro Girls* creates a world on the page.” —**Mat Johnson, author of *Loving Day***

“The lives of the girls and women featured in these stories are rendered with tremendous warmth, humor, and care. Camille Acker has written pages that are saturated with the stuff of black life in Washington, DC: the cadences, the music, the aspirations, the trouble, the disappointments, the inventiveness, and the laughter. *Training School for Negro Girls* is a wonderful debut.” —**Jamel Brinkley, author of *A Lucky Man***

“A vivid, engaging book and a necessary new voice.” —**Robert Boswell, author of *Tumbledown***

“Camille Acker’s compelling stories vibrate with fresh portrayals, vivid prose, and real attitude. *Training School for Negro Girls* is both a rich compilation of storytelling and a deft guide for living; as you witness these characters learn their heartbreaking lessons, you too might never be the same.” —**Bridgett M. Davis, author of *The World According to Fannie Davis: My Mother’s Life in the Detroit Numbers***

"A devastating and subtle portrayal of what it is to be black and female in America: the ache, the rage, the sorrow, the unending will to rise." —**Shobha Rao, author of *Girls Burn Brighter***

"Each page of *Training School for Negro Girls* stands as a wise testament to possibility, laying out the means by which we can all weather the worst circumstances and survive the most perilous times. A stunning achievement." —**Jeffery Renard Allen, author of *Song of the Shank***

SYLVIA PETTER ALL THE BEAUTIFUL LIARS

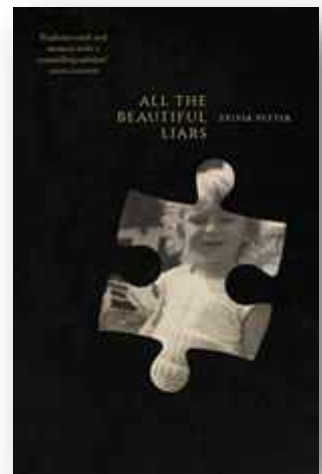
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PUB DATE (UK): MARCH 2020

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ITALIAN, SPANISH



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‘A stylistically daring, hurricane-paced and genuinely impressive feat of the imagination’ – Billy O’Callaghan

How true are the family histories that tell us who we are and where we come from? Who knows how much all the beautiful liars have embargoed or embellished the truth?

During a long flight from Europe to Sydney to bury her mother, Australian expat Katrina Klain reviews the fading narrative of her family and her long quest to understand her true origins. This has already taken her to Vienna, where she met her Uncle Harald who embezzled the Austrian government out of millions, as well as Carl Sokorny, the godson of one of Hitler’s most notorious generals, and then on to Geneva and Madrid. Not only were her family caught up with the Nazis, they also turn out to have been involved with the Stasi in post-war East Germany.

It’s a lot to come to terms with, but there are more revelations in store. After the funeral, she finds letters that reveal a dramatic twist which means her own identity must take a radical shift. Will these discoveries enable her to complete the puzzle of her family’s past?

Inspired by her own life story, Sylvia Petter’s richly imaginative debut novel, set between the new world and the old, is a powerful tale about making peace with the past and finding closure for the future.

SYLVIA PETTER contributed to many of the most successful radio and TV shows of the Eighties and Nineties, writing for Spitting Image, Rory Bremner and Jasper Carrott. He wrote the screenplay for the 2005 feature animation film *The Magic Roundabout* and has written and produced music videos with Kate Bush and Ken Russell. He is a former creative director of the London Comedy Writers Festival. His first novel, *Utter Folly*, topped Amazon’s humorous fiction chart when it was published in 2012. His second novel, *Dead Writers in Rehab*, was published by Unbound in 2017.

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PRAISE

‘Straddling the line between memoir and fiction, *All The Beautiful Liars* is a stylistically daring, hurricane-paced and genuinely impressive feat of the imagination. Sylvia Petter not only displays a rare mastery of characterisation but tells a gripping story. On a sentence level alone, this book is a joy, but what elevates it to rarefied levels is the magnitude of its courage. The result is a novel full of heart that should earn its author a wide and enthusiastic readership’ **Billy O’Callaghan**

‘A mosaic primarily made of a family memoir, with its mesh of relationships, past and present, the unravelling of decades-old secrets from a Europe that includes Nazi Germany, paced like a thriller, and an engaging evocation of the nuances of reaching adulthood. The melding of these diverse elements ensures a compelling read’ **Meg Stewart**

‘Explores truth and memory with a compelling subtlety’ **Jason Goodwin**

CATH BARTON

IN THE SWEEP OF THE BAY

CLIENT: LOUISE WALTERS BOOKS

PUBLISHER: LOUISE WALTERS BOOKS

MATERIAL: FULL MS (144 PP)

PUB DATE (UK): NOVEMBER 2020

RIGHTS HELD: WORLD



Marriage, love, and longing, set against the majestic backdrop of Morecambe Bay, the Lakeland Fells, and the faded splendour of the Midland Hotel.

Ted Marshall meets Rene in the dancehalls of Morecambe and they marry during the frail optimism of the 1950s. They adopt the roles expected of man and wife at the time: he the breadwinner at the family ceramics firm, and she the loyal housewife, but as the years go by, they both find themselves wishing for more...

After Ted survives a heart attack, both see it as a new beginning... but can a faded love like theirs ever be rekindled?

CATH BARTON lives in Abergavenny. She won the New Welsh Writing AmeriCymru Prize for the Novella in 2017 for *The Plankton Collector*, which was published in September 2018 by New Welsh Review under their Rarebyte imprint. She also writes short stories and flash fiction and, with her critical writing, is a regular contributor to [Wales Arts Review](http://WalesArtsReview.com).

FICTION / NOVEL

JOHN ELIZABETH STINTZI
**VANISHING
MONUMENTS**

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS. (304 PP)
PUB DATE (CANADA): APRIL 2020
RIGHTS HELD: DUTCH, FRENCH, GERMAN



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

Shortlisted for the Amazon Canada First Novel Award

Alani Baum, a non-binary photographer and teacher, hasn't seen their mother since they ran away with their girlfriend when they were seventeen - almost thirty years ago. But when Alani gets a call from a doctor at the assisted living facility where their mother has been for the last five years, they learn that their mother's dementia has worsened and appears to have taken away her ability to speak. As a result, Alani suddenly find themselves running away again - only this time, they're running back to their mother.

Staying at their mother's empty home, Alani attempts to tie up the loose ends of their mother's life while grappling with the painful memories that - in the face of their mother's disease - they're terrified to lose. Meanwhile, the memories inhabiting the house slowly grow animate, and the longer Alani is there, the longer they're forced to confront the fact that any closure they hope to get from this homecoming will have to be manufactured.

This beautiful, tenderly written debut novel by Bronwen Wallace Award for Emerging Writers winner John Elizabeth Stintzi explores what haunts us most, bearing witness to grief over not only what is lost, but also what remains.

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 Malahat 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 for VANISHING MONUMENTS

FICTION / NOVEL / LGBT

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 themselves 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*

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JOHN SAYLES

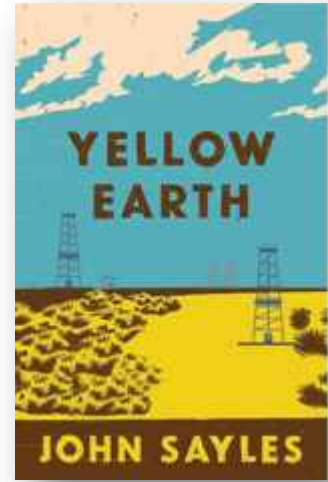
YELLOW EARTH

CLIENT: ROAM AGENCY

PUBLISHER: HAYMARKET BOOKS

MATERIAL: FULL MANUSCRIPT (400 PP)

PUB DATE (US): JANUARY 2020



Rich layers of shale oil are discovered under Yellow Earth, North Dakota and the neighboring Three Nations Indian reservation. All hell breaks loose.

In *Yellow Earth*, the site of Three Nations reservations on the banks of the Missouri River in North Dakota, Sayles introduces us to Harleigh Killdeer, chairman of the Tribal Business Council. “An activist in his way, a product of the Casino Era,” Killdeer, who is contracted by oil firm Case and Crosby, spearheads the new Three Nations Petroleum Company.

What follows, with characteristic lyrical dexterity, insight, and wit, introduces us to a memorable cast of characters, weaving together narratives of competing worlds through masterful storytelling.

Set shortly before Standing Rock would become a symbol of historic proportions of the brutal confrontation between native resistance and the forces of big business and law enforcement, the fate of Yellow Earth serves as a parable for our times.

JOHN SAYLES works as a fiction writer, screenwriter, actor and feature film director. His novel *Union Dues* (1978) was nominated for the National Book Award and the National Critics’ Circle Award. He has written over a hundred screenplays and was twice nominated for the Academy Award for Best Original Screenplay. He has directed 18 feature films, with another, *I Passed This Way*, currently in progress. His films *Matewan* and *Lone Star*, as well as his previous novel *A Moment in the Sun*, are often used for instruction in History and American Studies courses. *Yellow Earth* is his fifth novel.

PRAISE FOR YELLOW EARTH

“Few fiction writers understand the ripple effect that big industry can have on a community with as much depth and empathy as John Sayles....His latest novel, *Yellow Earth*, might be his most deeply felt work yet.” **The Stranger**

“Densely textured, overtly political fifth novel [in which] the acclaimed director and screenwriter recounts what happens when shale oil is discovered beneath an Indian reservation in the North Dakota badlands and crowds of outsiders descend.” **New York Times Book Review (New and Noteworthy)**

“Mr. Sayles writes with such verve and colloquial humor that even the most esoteric issues brighten with fascination.... Mr. Sayles superbly dramatizes the man-made disruptions in his novel’s small pond, but in a book motored by anarchy the most unsettling section occurs when the boom goes bust,

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bringing “Yellow Earth” to a surprisingly quiet conclusion: the depiction of a modern-day ghost town.”
Wall Street Journal

“Without falling prey to false “both sides” equivocation, Sayles masterfully balances and gives fair hearings to competing agendas and doesn’t shy away from the ugly side of human nature; by the same token, he doesn’t give in to cynicism or despair. What animates his fiction is curiosity about different kinds of people and their experiences, and an imagination expansive enough to portray their inner lives. He doesn’t fetishize diversity, but his stories are naturally diverse as a result of his engaged interest in the world around him. Now entering the fifth decade of his career, Sayles remains a standard-bearer for the American novel.” **Slant Magazine**

“Filmmaker Sayles ... is also a highly imaginative short story writer with a sure ear for dialogue, a keen eye for group dynamics, a flair for quickly establishing intriguing mise-en-scènes, and the ability to animate a great spectrum of flinty characters ... Sayles expresses his compassion and concern for those who struggle with poverty and prejudice, seeking both to provoke and entertain.” —**Booklist**

“Many writers can render credible characters in a credible world, but only a few can do so with a warmth and a humor that is as wise as it is true.” —**Chicago Sun-Times**

“[Sayles’s] ancestry is more like the reportorial vigor Jack London on one side and a little of the sweet impressionism of Stephen Crane on the other.” —**The New York Times**

“John Sayles is one of the most important public historians of our generation.” —**William Cronon, President of the American Historical Association**

“John Sayles is the very paradigm of the contemporary independent filmmaker. By raising much of the funding for his films himself, Sayles functions more independently than most directors, and he has used his freedom to write and produce films with a distinctive personal style and often clearly expressed political positions. From *The Return of the Secaucus Seven* to *Sunshine State*, his films have consistently expressed progressive political positions on issues including race, gender, sexuality, class, and disability.” —**University of Illinois Press**

Sayles is a terrific writer. His breathtaking precision and attention to detail can make E.L. Doctorow's historical novels look puny and slapdash by comparison. His ability to map the intersections of scores of plots and hundreds of fictional and real-life characters is truly stunning.” —**Adam Langer, San Francisco Chronicle**

“Filmmaker Sayles... is also a highly imaginative short story writer with a sure ear for dialogue, a keen eye for group dynamics, a flair for quickly establishing intriguing mise-en-scènes, and the ability to animate a great spectrum of flinty characters... Sayles expresses his compassion and concern for those who struggle with poverty and prejudice, seeking both to provoke and entertain.” —**Booklist (Starred Review)**

AV Club “Five Books to Read in January”

<https://aux.avclub.com/5-new-books-to-read-in-january-1840535320>

ANNA VAUGHT SAVING LUCIA

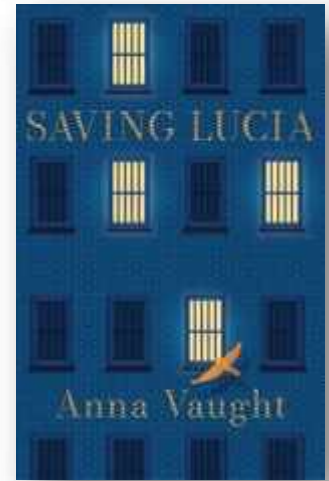
CLIENT: BLUEMOOSE BOOKS

PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (200 PP)

PUB DATE (UK): APRIL 2020

RIGHTS HELD: WORLD EXCL. ENGLISH NA



On the Books to Watch Out For in 2020 list of the Irish Times

Violet Gibson, Irish aristocrat and daughter of the first Baron Ashbourne, shot Mussolini in 1926 and spent the rest of her days in an English psychiatric hospital. A fellow “patient” was Lucia Joyce, daughter of James, who acts as our guide through the novel. Blavatsky, Yeats and Joyce himself were all guests at the Gibsons’ Merrion Square mansion; they appear as fleeting visitors in the novel; as Violet reminds us, “those who are confined have the best imaginations”.

Saving Lucia is a novel inspired by some of the most interesting women in the history of psychiatry whose identities have been denuded, shaped by the rhetorics of men, quick to deem these women 'lunatics'. Anna Vaught imaginatively fills in the gaps in these compelling women’s lives with humour and intelligence, giving voice to individuals whose screams and whispers can no longer be heard. *Saving Lucia* takes the reader on an epic journey of the possibilities and freedoms in the power of the imagination, asking the question: 'how do we define madness?'. Vaught explores the history of treatment for mental illness with a keen eye for detail, and an ever keener one for great storytelling. *Saving Lucia* is a book alive with stunning prose, perfect for readers of James Joyce, Shirley Jackson and Hilary Mantel.

ANNA VAUGHT is an author, editor, reviewer, poet, English teacher, tutor and mentor for young people. Anna resides in Bath with her husband and three children, and has always worked to raise the profile of mental health care. *Saving Lucia* is her third book. Anna is available for publicity, events and features.

PRAISE

“What follows is a trip through the imagination, of what is, was and could have been, as seen through the eyes of these incredible women. It reads like a written daydream, it flits about like Violet’s passerines telling their incredible stories... you’ll fall in love with amazing book and the women within. A book to treasure.” **Orlando Books**

NATHALIE ABI-EZZI
PAPER SPARROWS

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS
MATERIAL: FULL MS (204 PP)
PUB DATE (UK): APRIL 2020
RIGHTS HELD: WORLD



'A beautifully written book about memory, music and the terror of modern warfare. We need these books, full of compassion and anger, that show us the emotional damage of conflict.' **Patrice Lawrence**, *Rose Interrupted, Orangeboy*

'There's a sensuous magic to this writing that caught me up and wouldn't let me go. A beautifully written story about the struggle for identity. I loved it.' **Jenny Downham**, *Before I Die, You Against Me, Furious Thing*

It is the summer of 2006, and nineteen-year-old London music student, Layla, returns home for the holidays to a now peaceful Lebanon. When she arrives, though, she finds that her troubled younger brother has gone missing. "Borrowing" her father's car, she heads to Beirut to search for him, meeting a variety of people along the way. But her quest is cut short when, without warning, Beirut comes under heavy artillery fire. A new war has begun, and now she is trapped in the middle of it.

NATHALIE ABI-EZZI was born in Beirut, and has lived in Lebanon, Austria and the UK. It was while working on her Ph.D in English Literature at King's College London that she realized that she wanted to write her own novels rather than just analyse other people's. So, while working variously as an editor, teacher and tutor, she wrote and published several prize-winning short stories and her first novel, *A Girl Made of Dust* (4th Estate, 2008), which was short-listed for the Desmond Elliot Prize and the Author's Club Best First Novel Award, and was the winner of the LiBeraturpreis in 2011.

PRAISE FOR *A GIRL MADE OF DUST*

'Captivating. A subtle, pertinent depiction of civilian life in the midst of bewildering conflict.' Catherine Taylor, *The Guardian*.

'Beautifully written, lyrical, with vivid, sensual descriptions that are sophisticated yet completely believable.' *Publishers Weekly*.

'A timely evocation of civilian suffering underneath the ubiquities of war...Heart-breaking and profound.' *Sunday Business Post*.

SIMON EDGE ANYONE FOR EDMUND?

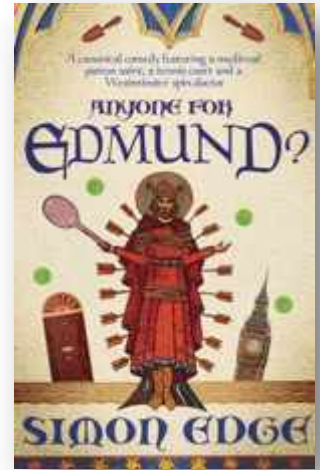
CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (204 PP)

PUB DATE (UK): AUGUST 2020

RIGHTS HELD: DUTCH, FRENCH, GERMAN,
ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

A canonical comedy featuring a medieval patron saint, a tennis court and a Westminster spin-doctor

Under tennis courts at a ruined Suffolk abbey, archaeologists make a thrilling find: the remains of St Edmund, king and martyr. He was venerated for centuries as England's patron saint, but his body has been lost since the closure of the monasteries.

Culture Secretary Marina Spencer, adored by those who don't know her, jumps on the bandwagon. Egged on her by her downtrodden adviser, Mark Price, she promotes St Edmund as a new patron saint for the UK, playing up his Scottish, Welsh and Irish credentials. Unfortunately, these credentials are a fiction, invented by Mark in a moment of panic.

As crisis looms, the one person who can see through the whole deception is Mark's cousin Hannah, a dig volunteer. Will she blow the whistle or help him out? And what of St Edmund himself, watching through the baffling prism of a very different age?

Splicing ancient and modern as he did in his previous books, Simon Edge pokes fun at Westminster culture and celebrates the cult of a medieval saint in this beguiling and utterly original comedy.

The hilarious, and strangely topical, new novel from the acclaimed author of *The Hopkins Conundrum* and *A Right Royal Face Off*

FICTION / NOVEL

SIMON EDGE was born in Chester and read philosophy at Cambridge University. He was editor of the pioneering London paper *Capital Gay* before becoming a gossip columnist on the *Evening Standard* and then a feature writer on the *Daily Express*, where he was also a theatre critic for many years. He has an MA in Creative Writing from City University, London. His novel *The Hopkins Conundrum*, published in 2017, was longlisted for the Waverton Good Read Award. His second novel, *The Hurtle of Hell*, was published in 2018. He lives in Suffolk.

PRAISE FOR *A RIGHT ROYAL FACE-OFF*

‘The way in which the eighteenth century is rendered in this novel is witty, observant and joyously gossipy. The characterisations are sharp and Simon Edge has the painter’s eye for detail. It is paced beautifully and nothing is wasted’ **NB magazine**

‘The more of Simon Edge you read, the more you realise that every element of his stories is hand-selected and glued to the bigger picture – it’s whimsical, farce-like... *scrapbooky*, in the best possible way’ **Buzz Magazine**

‘A tremendously enjoyable dual-timeline story centred on a painting by Thomas Gainsborough. Energetic and lively, it’s a book you can’t put down. Absolutely to recommend. A masterpiece!’ **Books are Cool**

‘With sheer comedy and a lot of ambition, this short novel combines excellent writing, seemingly effortless historical research and a great understanding of people to create a really enjoyable read’ **Northern Reader**

‘Edge’s Gainsborough is a likeable rogue, an ambitious painter locked in a professional tussle with Joshua Reynolds, and a father who worries about his grownup daughters....All the characters, from George III to Kaz Kareem, ‘*a midway evictee from one of the last seasons of Big Brother*’, are superbly realised. There are elements which remind me strongly of Tom Stoppard’s *Arcadia*.... It’s an excellent novel’ **Books and Wine Gums**

‘If you thought the art world was stuffy and dull, think again! The perfect antidote to the miserable, crazy world we currently live in... A blast to read and quite touching at times, it’s a book that has a little bit of everything from history to mystery to satire. I highly recommend it’ **Books and Me**

‘A deft and exuberant satire that is pointed whilst avoiding cruelty’ **Never Imitate**

‘A richly entertaining account of Gainsborough’s life and his rivalry with Sir Joshua Reynolds. This beautiful novel is written with a light touch and sharp, quirky style, reminiscent of Henry Fielding’ **Chez Maximka**

‘It paints a picture that the reader can see from up close as well as from afar. Kind of like Gainsborough’s paintings themselves. I enjoyed every moment’ **Trails of Tales**

‘Just when you think there are no more original plot-lines for a book, along comes this one. It’s the book you didn’t know you wanted to read...but trust me, you’ll love it’ **Jena C Henry**

MOLLY GARTLAND
**THE GIRL FROM THE
HERMITAGE**

CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (288 PP)

PUB DATE (UK): SEPTEMBER 2020

RIGHTS HELD: DUTCH, FRENCH, GERMAN,
ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

SHORTLISTED: Impress Prize

LOGLISTED: Bath Novel Award

LOGLISTED: Grindstone Novel Award

From the siege of Leningrad to the glitz and bling of modern-day St Petersburg, a haunting debut about art, ageing and the changing face of a city.

It is December 1941, and eight-year-old Galina and her friend Vera are caught in the siege of Leningrad, eating soup made of wallpaper, with the occasional luxury of a dead rat. Galina's artist father Mikhail has been kept away from the front to help save the treasures of the Hermitage. Its cellars could now provide a safe haven, provided Mikhail can navigate the perils of a portrait commission from one of Stalin's colonels.

Nearly forty years later, Galina herself is a teacher at the Leningrad Art Institute. What ought to be a celebratory weekend at her forest dacha turns sour when she makes an unwelcome discovery. The painting she embarks upon that day will hold a grim significance for the rest of her life, as the old Soviet Union makes way for the new Russia and Galina's familiar world changes out of all recognition.

Warm, wise and utterly enthralling, Molly Gartland's debut novel guides us from the old communist world, with its obvious terrors and its more surprising comforts, into the glitz and bling of 21st-century St Petersburg. Galina's story is at once a compelling page-turner and an insightful meditation on ageing and nostalgia.

FICTION / HISTORICAL NOVEL

Originally from Michigan, **MOLLY GARTLAND** worked in Moscow from 1994 to 2000 and has been fascinated by Russian culture ever since. She has an MA in Creative Writing from St Mary's University, Twickenham and lives in London. *The Girl from the Hermitage* is her first novel.

PRAISE

‘A beautifully written book that takes you right into the characters’ world. Highly recommended’ - **Lucinda Hawksley**

‘The best historical fiction helps us walk through history alongside ordinary people and that’s what *The Girl from the Hermitage* achieves with deceptive ease. Molly Gartland’s evocation of Russian life in all its contrasting stages is always utterly convincing and frequently affecting. It’s a terrific debut’ - **Liz Trenow**

‘A captivating and richly imagined portrait of love, life and survival’ - **Caroline Ambrose, founder, Bath Novel Award**

JOHN HARVEY

PAX

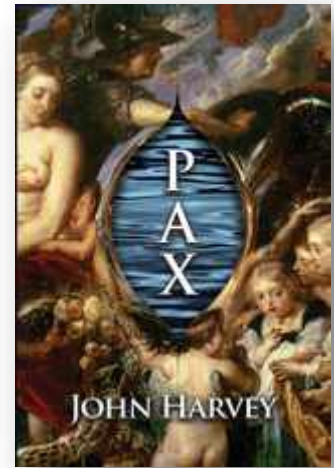
CLIENT: HOLLAND HOUSE BOOKS

PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (368 PP)

PUB DATE (UK): OCTOBER 2019

RIGHTS HELD: WORLD



Two artists, separated by centuries...

When artist Stephen Bloodsmith creates a series of images inspired by Rubens' trip to London in 1629, the fundamentals both of his world and of Rubens are challenged. The prints he makes become windows into another time, another world.

Rubens came as envoy of the Spanish court, believing that he could make peace between the war-powers of Europe. To succeed, he must win over King Charles I of England. But will nation cheat nation as men deceive women, women men? While Stephen Bloodsmith must wonder, is there peace in his own home? It seems an intrigue has begun to unravel concerning his wife Robyn – even as he falls in love with his model, Mae. For Rubens too, an intimate secret waits in London, along with a masterpiece by the Prince of Painters.

In the present and in the past new-exposed passions bring heartbreak, strife, and the search for a way to live with pain and conflict. A profound novel about power, desire – and peace.

JOHN HARVEY taught at Cambridge and is the author of five novels and of four studies of colour, clothes, illustration. Unusual in their scope and variety, his novels have tackled: the asset-stripping that has devastated working communities; torture and resistance to a military dictatorship; family break-up in the world of road-haulage and motor-racing; a notorious love-crisis in the art-world of the Victorians.

PRAISE FOR PAX

'Harvey, who is fascinated by the creative process involved in the making of art, finds the perfect subject in Rubens' painting 'Peace and War' and its themes that intrigue and inspire a contemporary artist. The result is a many-layered novel, impressively skilful and deeply absorbing.' **Anita Desai**

'Harvey's profound understanding of the physical processes in the making of art enrich this, his fifth novel... PAX is beautifully written, in language as vivid as the paintings described – and is a gripping read.' **Katherine Mezzacappa, Historical Novel Society, 91**

‘At one level, a gripping wartime/espionage thriller... Harvey’s sensually pungent, multiple-strand narrative shows how Stephen Bloodsmith’s imaginative immersion in the historical Caroline London transforms his Twenty-First Century lived experience.’ **Simon Lavery, Tredynas Days**

“This is the story of desire, not just sexual desire but the desire for power. There’s art, politics and lots of intrigue. Beautifully written, almost poetic and a marvellous piece of historical fiction (...) an engrossing read for anyone who loves historical fiction. **Orlando-Books**

ALSO AVAILABLE

THE PLATE SHOP

Winner of the David Higham Prize for Fiction, shortlisted for the Hawthornden Prize and the Yorkshire Post Fiction Prize



Once this pioneering engineering works sold building plant across the world. Now the taken-over factory waits to learn whether it will survive or be scrapped, while Foreman Clyde wages a losing war against the youthful face of change.

‘A prose which is accomplished, poetic, incisive.’ A.S. BYATT, *Times*

‘A powerful style, a strong visual sense and an impressive understanding of men who have to fight to survive.’ *Daily Telegraph*

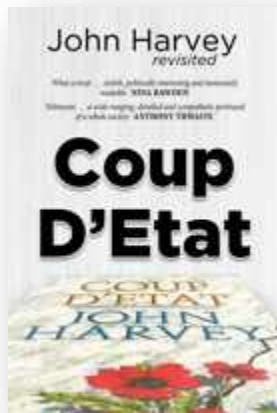
‘Not merely unusual but also very good – precise, subtle, authoritative and unexpectedly exciting.’ HERMIONE LEE, *Observer*

‘Harvey’s theme in his first novel is penetrating, his sense of drama impeccable and his language powerful.’ *Time Out*

‘An admirable first novel... pre-eminently a book for the times... one of the best novels about work that I can remember.’ THOMAS HINDE, *Sunday Telegraph*

‘Conveys individual and collective feelings with a ring of authority... the factory is almost a physical experience, like being battered aboard a Jack London whaler in a blind typhoon.’ *Guardian*

‘An impressive first novel... John Harvey has something of Zola’s ability to describe physical work so that you can almost hear the beating iron heart of the workshop.’ *Listener*



COUP D'ÉTAT

Selected by Chris Patten in the Sunday Telegraph as 'the novel which shows the best grasp of political life'.

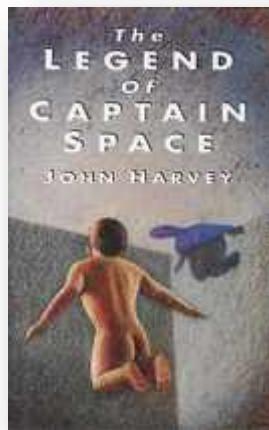
'Many causes are lost in the course of the novel: on the barricades, in the bedroom, on the battlefield, but never in the heart. John Harvey cares very much for his people. He writes with feeling but without sentimentality, in sorrow as well as anger, without the distortion of melodrama. There is great strength in this moving and extremely readable novel, and great hope.' *Times*

'What a treat . . . stylish, politically interesting and immensely readable.'
NINA BAWDEN, *Daily Telegraph*

'Tolstoyan . . . a wide-ranging, detailed and sympathetic portrayal of a whole society.' ANTHONY THWAITE, *Observer*

'Impressive, compelling . . . it is a fine work . . . tense, exciting and significant.' ALLAN MASSIE, *Scotsman*

'Impressive story-telling: a series of individual dramas inlaid beautifully into a grand cycle of history and whirling slowly through the beguiling landscape of Greece. The unerring quality of the writing makes it an enormously compelling book.' *Standard*



THE LEGEND OF CAPTAIN SPACE

'The picture he paints of parenthood is eerie, convincing and, in a perverse way, beautiful.' MAUREEN FREELY, *Independent on Sunday*

'Compelling and enjoyable . . . John Harvey writes with consistent authority. The prose is spare, evocative and effective... In his prose, which is at once stylized, rhythmical and unadorned, Mr Harvey recalls Hemingway; it is a prose which commands attention by its laconic denial of any flourish; a prose which as it were steps modestly back into the limelight.' ALLAN MASSIE, *Scotsman*

'An impeccably spare prose... It is hard to say precisely why this bare narrative is so memorable and haunting. It is partly because of the assurance with which Harvey chooses the details of life we are given. He gives us things in a few lines -- a human body, a crying child, a heavy lorry, so that we are made to see them simultaneously as the characters see them, and from some huge distance, as perfected instances of some terrible mystery of human existence.' A.S. BYATT, *Independent*

'A remarkable and terrifying exploration of the ordinary . . . The prose is charged, street-credible.' *Times Literary Supplement*

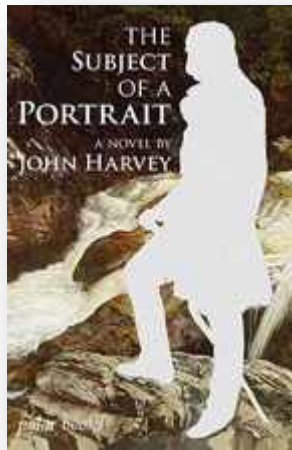
'The pleasure of this tale lies in the quick nervy prose that tells it. Sharp images raise the urban gloom to the heights of poetry... Harvey's deep concern for people at the receiving end of social injustice is so evident that his sad story ends not only hopeful but almost merry.' DAVID HUGHES, *Mail on Sunday*

‘A most accomplished and powerful piece of writing.’ *Guardian*

‘Haunting . . . images, thoughts and dreams leave their mark on the reader . . . a writer of great power.’
Centrepiece

‘Compelling . . . the dialogue and characters have the ring of truth . . . one of the most involving novels I have read.’ *Options*

‘The novel is crisply told, the dialogue is totally believable, and the characters’ distress and pain, along with their ecstasy and their yearning, come across vividly to the reader.’ *Bookseller*



THE SUBJECT OF A PORTRAIT

‘The novel is so alive, so full of movement and momentum.’ ANITA DESAI

‘Captivating . . . a discerning and rather sumptuous study of one of history’s most infamous love triangles.’ *Independent*

‘A true page-turner . . . it becomes impossible to put down.’ *The PreRaphaelite Society Review*

‘The characters of Millais and Effie are far from romantic stereotypes; their passion is depicted as convincingly as Heathcliff and Cathy’s. But it’s the strangely sympathetic portrayal of the monstrous innocent Ruskin, with his angels and demons in constant conflict, that dominates the narrative and lingers in the memory.’ *Tredynas Days*

‘Powered by lyrical prose of the highest order . . . John Harvey’s evocation of Victorian England and its climate of sexual repression will be hard to match. So too will the subtlety and eye for intimate detail with which he brings alive an achingly beautiful love story.’ FARZANA SHAIKH

RAY ROBINSON

THE MATING HABITS OF STAGS

CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (216 PP)

PUB DATE (UK): MAY 2019

RIGHTS HELD: DUTCH, FRENCH, GERMAN,
ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

Midwinter. As former farmhand Jake, a widower in his seventies, wanders the beautiful, austere moors of North Yorkshire trying to evade capture, we learn of the events of his past: the wife he loved and lost, their child he knows cannot be his, and the deep-seated need for revenge that manifests itself in a moment of violence.

On the coast, Jake's friend, Sheila, receives the devastating news. The aftermath of Jake's actions, and what it brings to the surface, will change her life forever. But how will she react when he turns up at her door?

The Mating Habits of Stags is a journey through a life of guilt and things unsaid – and as beauty and tenderness blend with violence, Robinson transports us to a different world, subtly exploring love and loss in a language that both bruises and heals.

An early version of the story was released in 2016 as the short film *Edith*, starring Peter Mullan and Michelle Fairley, which was Bafta-longlisted for Best British Short Film.

Born in North Yorkshire, **RAY ROBINSON** first won attention in 2006 with his debut novel, *Electricity*. It was shortlisted for the James Tait Black Memorial Prize, the Authors' Club Best First Novel Award and the Portico Prize. The screen adaptation premiered at the BFI London Film Festival and won Best Screenplay at the National Film Awards.

His other novels are *The Man Without*, *Forgetting Zoë* and *Jawbone Lake*. *Forgetting Zoë* was a winner of the inaugural Jerwood Fiction Uncovered Prize.

He wrote the multi-award-winning short film *Edith*, starring Peter Mullan and Michelle Fairley, on which his fifth novel, *The Mating Habits of Stags*, is based.

PRAISE FOR *THE MATING HABITS OF STAGS*

‘A taut, spare story of survival that turns on its heel to become something altogether braver, rarer and more precious’ **Melissa Harrison**

‘Ray Robinson is a writer with keen observation. His prose is hard, abrupt and sinewy’ **Allan Massie, The Scotsman**

‘I’m hoping that, once I start banging on about Ray Robinson, you’ll all get on the Ray Robinson bus. I don’t know if he’s got a bus, but now he has’ **Simon Savidge**

‘Rich, compelling stuff’ **Metro**

‘I was completely captivated by this novel about the primal instincts of love, home, survival and revenge. It seemed to remind of every good book that I have read in recent times. Expect this one to feature heavily come awards season. This is a book that reminded me why I love reading and it was a privilege to read’ **The Book Chief**

‘It is next to impossible to capture in a couple of sentences the majesty of this novel. *The Mating Habits of Stags* is an incredible book which has left me feeling bereft. It has gone straight into my top five all-time favourite books’ **Rachel Read It**

EMILY R. AUSTIN
OH, HONEY

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS
MATERIAL: FULL MS (140 PP)
PUB DATE (UK): JULY 2017
RIGHTS HELD: WORLD



"Hello, my name is Esther. I am calling on behalf of Krippler Incorporated, a market research institute. Today we are conducting a survey on feline diabetes. Do you, or any member of your household, own a cat?"

They hang up.

"Hello. My name is Joan. I am calling on behalf of—"

They hang up.

"Hello. My name's Doreen."

Jane is a telemarketer. She uses a different name each time, and soon it becomes clear that she is calling the same man again and again. Each call is a new battle between them, with him becoming angrier and more threatening. But Jane isn't calling him at random; Jane has a purpose; Jane has a past which seems to change each time she tells it. The story is revealed through exchanges like ritual incantations. A sharp, funny and dark novel about identity and connection.

EMILY R. AUSTIN was born in 1989 and grew up in St Thomas, South Western Ontario, Canada, the third of four children. She started her first job when I was fifteen years old, working as a floor porter in a grocery store; she has also worked as a camp counsellor, as a cashier in a coffee shop – and as a telemarketer. After studying English Language and Literature at the University of Western Ontario she obtained an MA in Library and Information Science, working part time in a LGBT library, and now works for the federal government of Canada in Information Management and as a school librarian. Oh Honey is her first book.

PRAISE

"A disaffected slacker hides her troubles behind a witty facade. As the story twists and turns in unexpected ways, it moves from amusing to terrifying--a transition that Austin also handles expertly. A well-crafted and engaging novel." --*Kirkus Reviews*

SARAYU SRIVATSA
IF YOU LOOK FOR ME, I
AM NOT HERE

CLIENT: BLUEMOOSE BOOKS

PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (300 PP)

PUB DATE (UK): JANUARY 2016

RIGHTS HELD: WORLD EXCL. ENGLISH
LANGUAGE



When Mallika loses her longed-for daughter at birth, it is not the only loss in the family: the surviving twin - a boy - loses the love of his mother. He grows up needing to be the daughter his mother wants, the son his scientist father accepts, and more, with the guilt of being the one who survived. In a recently independent India, haunted by its colonial past and striving to find its identity, he struggles to find his own self. Sarayu Srivatsa has created a moving family portrait, richly-coloured by the vibrant culture and landscape of India, where history, religion and gender collide in a family scarred by the past and struggling with the present.

Trained as an architect and city planner **SARAYU SRIVATSA** was the editor of *Indian Architect and Builder Review*. Her book, *Where the Streets Lead* (1997), won the JIIA Award. In 2002 she won the Picador-Outlook non-fiction writing award. Her first novel, *The Last Pretence*, was longlisted for the Man Asian Award in 2008. *When You Look for Me I am Not Here* was longlisted for the Guardian Not the Booker Prize list.

FICTION / NOVEL

BENJAMIN MYERS

PIG IRON

CLIENT: BLUEMOOSE BOOKS

PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (300 PP)

PUB DATE (UK): MAY 2012

RIGHTS SOLD: BLOOMSBURY (PAPERBACK)

RIGHTS HELD: WORLD EXCL. ENGLISH
LANGUAGE



WINNER OF THE GORDON BURN PRIZE

RUNNER-UP THE GUARDIAN'S NOT THE BOOKER PRIZE

A 3:AM MAGAZINE NOVEL OF THE YEAR.

John-John wants to escape his past. But the legacy of brutality left by his bare-knuckle boxer father, self-styled King of the Gypsies, Mac Wisdom, looms large over his life. John-John's new job as an ice cream van man, should offer freedom, but instead pulls him into the dark underbelly of life in a northern town where his family name is mud.

As John-John attempts to trade prejudice, parole officers and local gangs for "the green cathedral" – the rural landscape that provides solace for him – the story of Mac's rise and spectacularly bloody fall unravels.

PIG IRON is the story of a traveller who hasn't travelled; a young man fighting for his very survival.

BENJAMIN MYERS is an author and journalist. His novels include *The Offing* (2019), *The Gallows Pole* (2017), *Beastings* (2014), *Pig Iron* (2012) and *Richard* (2010). He lives in the Upper Calder Valley, Yorkshire, UK.

PRAISE

"*Pig Iron* is an important book because it tells a story that has shaped all contemporary Western humans, but is routinely, inexplicably overlooked – the great move from agricultural life to industrial life." – **Judge Deborah Orr, the Gordon Burn Prize 2013**

"One of my best reads this year...it's a deeply rural story, a book full of passion for the English countryside and centred on the conflict between the travelling and the settled community. – **Melvin Burgess**

Myers's poetic vernacular brims with that quality most sadly lost in the Thatcher years – humanity.
Cathi Unsworth in The Guardian

This is yet another singular portrait of an outsider from Myers. And delivered through authentic characterisation, a monstrously compelling plot, and frequent humour – a rare combination of such successfully crafted elements – *Pig Iron* deserves to find itself on many a reading list, if not the National Curriculum.

Declan Tan for 3:AM Magazine

Benjamin Myers's influences are clear — David Peace's northern brutalism is evident and there are suggestions of Salinger and Golding but *Pig Iron*'s savage vision is his alone. *Pig Iron* is an utterly compelling book because the twin desolations of blighted sink estate culture and the emotional alienation of the main character are evoked unrelentingly and the grim conclusion is almost inevitable.

Steve Ely for Morning Star

“What a staggeringly powerful book. It held me page by page, totally took me over. If I had to opt for a single word to encompass the experience of reading the book, I'd settle for ‘ferocious’. How come this book didn't win all the literary prizes that year?” – **Dominic Cooper, author of The Dead Of Winter and Sunrise.**

“Original and urgent, exciting and uncompromising” – **Loud & Quiet, Books of the Year**

“Never has an author caught the sense of dread, denial and defeat in the downward spiral so thoroughly and accurately as this since Hubert Selby Jr.'s masterwork Requiem For A Dream. Myers' blend of low-life settings and high art conceptions, coupled with a sharp knowledge of North-East regional dialectal inflections and the region's mapping, are a wonderful throwback to Joyce.” – **Louder Than War**

ELIAS VORPAHL

THE WORD TROVE

CLIENT: ELIAS VORPAHL

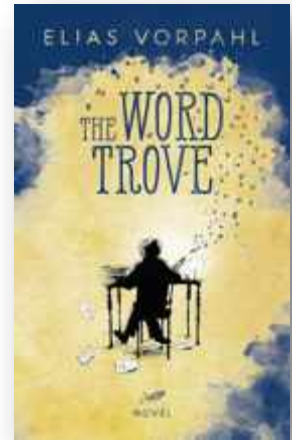
PUBLISHER: BUCHBLATT VERLAG

MATERIAL: FULL MS (176 PP) IN GERMAN AND ENGLISH, SOME B&W ILLUSTRATIONS

PUB DATE (GERMANY): JANUARY 2018

RIGHTS SOLD: TURKISH (PEGASUS)

RIGHTS HELD: FRENCH, DUTCH



Already over 25000 copies sold!

“A literary masterpiece about language – imaginative, moving and wonderfully original!”

If you like inventive, whimsical, wildly original books, if you're a fan of *Alice in Wonderland* or *The Neverending Story*, this is the book for you!

Accompany a word that has misplaced its meaning on its search for its own identity. On the way you'll meet the couple Rhyme & Reason, travel down the torrent of words on a watership to the realm of dead language, and on to the city of Langwisch, to participate in the Linguistic Games...

“There are thousands of paths for you to take. Recognising the path that gives you meaning is the greatest challenge of all.”

A magical tale about language – wonderful, poetic and profound!

“Saying the right words at the right time is like magic.”

“Elias Vorpahl tells a story of seeking and finding, of courage, curiosity and self-confidence. He writes of growing beyond oneself and of seeing one’s own world through different eyes. He doesn’t just tell this tale with wonderful words but with much humour and imagination. If you’re looking for a book that makes you happy and puts a smile on your face, “The Word Trove” is just the thing!”, writes Jazzie on LovelyBooks.de

PRAISE

"An imaginative and powerfully eloquent world of wonder that left me speechless!" – Vorablesen.de

"This book is a little miracle." – Süddeutsche Zeitung

"A clever, tender book with beautiful illustrations and a whiff of Alice in Wonderland." – LovelyBooks.de



Biography

After a year of voluntary social service in South Africa, **ELIAS VORPAHL** (b. 1985) studied Mathematics in New Zealand and Germany. He is a member of the author collective Prosathek. *The Word Trove* is his first novel.

JUDY BIRKBECK

BEHIND THE MASK IS NOTHING

CLIENT: HOLLAND HOUSE BOOKS

PUBLISHER: HOLLAND HOUSE BOOKS

MATERIAL: FULL MS (342 PP)

PUB DATE (UK): MAY 2017

RIGHTS HELD: WORLD



How could anyone get drawn into a cult without realising?

Stef does. An overworked teacher, she questions her husband's fidelity, but is drawn into a community on a remote Exmoor estate run by the couples' counsellor. Meanwhile, her grandmother, who is writing her memoir about the Hitler Youth girls in Berlin with a mixture of guilt and nostalgia, looks on helplessly as Stef descends ever further.

A disturbing novel about the abuse of power - and the acceptance of this abuse.

JUDY BIRKBECK studied German and French at Reading University, and gained an MA in Creative Writing from Exeter University. She works as a technical, legal and commercial translator from German, French, Russian and Spanish. Behind The Mask Is Nothing was partly inspired by personal experience of a non-residential cult-like group.

She is currently working on her third novel, about the abuse of power within the family. She has had short stories published in Litro, The Lampeter Review, and elsewhere.

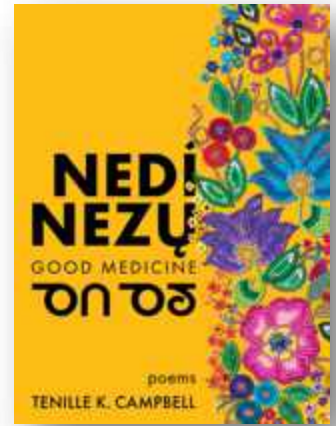
Judy was born and bred in London, and lives in Yorkshire.

FICTION / NOVEL

POETRY

TENILLE K. CAMPBELL
NEDI NEZU
GOOD MEDECINE

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (92 PP)
PUB DATE (CANADA): MARCH 2021
RIGHTS HELD: FRENCH, GERMAN, DUTCH



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

A celebratory, slyly funny, and bluntly honest take on sex and romance in NDN Country.

nedi nezu (*Good Medicine*) explores the beautiful space that being a sensual Indigenous woman create not only as a partner, a fantasy, a heartbreak waiting to happen but also as an auntie, a role model voice that connects to others walking the same path. From the online hookup world of DMs, doug taps, and secret texts to earth-shakingly erotic encounters under the northern stars to the even more complicated relationship Indigenous women have with mainstream society, this poetry collection doesn't shy away from depicting the gorgeous diversity in decolonized desire. Instead, Campbell creates the most intimate of spaces, where the tea is hot and a seat is waiting, surrounded by the tantalizing laughter of aunties telling stories.

These wise, jubilant poems chronicle many failed attempts at romance, with the wry humour needed to not take these heartbreaks personally, and the growth that comes from sitting in the silence of living a solo life in a world that insists everyone should be partnered up. With a knowing smile, this book side-eyes the political existence and celebrates the lived experience of an Indigenous woman falling in love and lust with those around her -but, most importantly, with herself.

nedi nezu is a smart, sensual, and scandalous collection dripping in Indigenous culture yet irresistible to anyone in thrall to the magnificent disaster that is dating, sex, and relationships.

TENILLE K. CAMPBELL is a Dene/Métis author and photographer from English River First Nation in In Treaty Ten, northern Saskatchewan. Her acclaimed poetry collection, *#IndianLovesPoems* (Signature Editions), was shortlisted for the Indigenous Voices Award. Campbell is the force behind sweetmoon photography, which specializes in capturing NDN joy in its many forms. She is also the co-creator and a blogger at *tea&bannock*, an online collective for Indigenous women photographers and artists to share their stories. Campbell completed her MFA in creative writing at the University of British Columbia and is working on a doctoral degree in Indigenous Literature at the University of Saskatchewan.

FICTION / POETRY

PRAISE

Since I was hit on by someone using lines from *#IndianLovePoems* and immediately went out to buy it, I've been eagerly waiting for Tenille K. Campbell's next collection. What a joy and a blessing to find myself in pages as intimate as staying up late with your best friend sharing truths, as hot as meeting your next lover's gaze, and as sharp as a mean auntie. nedi nezu cements Campbell's reputation as the matriarch of decolonized desire. -Eden Robinson, author of *Trickster Drift*

Dare we all have such an opportunity to revel in the intimate oratories of Tenille K. Campbell's matriarchy. She asks us to 'know that we are in ceremony' as she undertakes an album of sensual and sexual vignettes rinsed clean of seeds in gentle spring waters. Alternatively, she interrogates fatphobia, Indigenous masculinities, academia, heteropatriarchy, and untangles the ways in which poetry hinges on the pervasive in the stratosphere of social media. Campbell shows us yet again why Indigeneity is wholly and irrevocably erotic by nature. -Joshua Whitehead, author of *Jonny Appleseed*

There are many kinds of intimacy in Tenille Campbell's delicious second collection: that of laughing lovers entangled in damp sheets under the star-strewn northern sky; that of a Dene/Metis woman dreaming her relations with the living land, its histories, and its futures; that of a formidably talented woman in all her complex contexts - poet, scholar, mother, lover - who shifts with ease between evocations of knee-trembling desire, wry humour, tender kindness, and aching loneliness. The poems are a love-language that honours the messy, meaningful complexities of sensual self-determination, the fierce assertion of an Indigenous woman's embodied and visionary power. We are lucky indeed to have the restorative gift of Campbell's work in this ever more alienating world. Read it, share it, be transformed. -Daniel Heath Justice, author of *Why Indigenous Literatures Matter*

LARISSA LAI

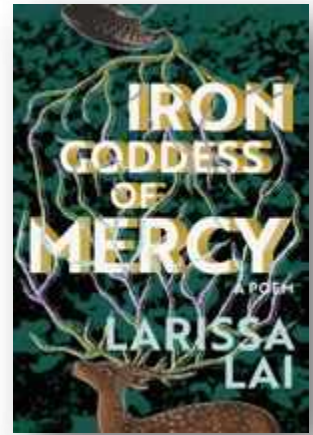
IRON GODDESS OF MERCY

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (176 PP)

PUB DATE (CANADA): MAY 2021

RIGHTS HELD: FRENCH, GERMAN, DUTCH



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

Iron Goddess of Mercy by Lambda Literary Award winner Larissa Lai (for the novel *The Tiger Flu*) is a long poem that captures the vengeful yet hopeful movement of the Furies mid-whirl and dance with the through the horror of the long now. Inspired by the tumultuous history of Hong Kong, from the Japanese and British occupations to the ongoing pro-democracy protests, the poem interrogates the complicated notion of identity, offering a prism through which the term 'Asian' can be understood and make sense of a complex set of relations. The self crystallizes in moments of solidity, only to dissolve and whirl away again. The poet is a windsock, catching all the affect that blows at her and ballooning to fullness, only to empty again when the wind changes direction. *Iron Goddess of Mercy* is a game of moving long played deep into the night, an endless gamble.

Presented in sixty-four fragments to honour the sixty-four hexagrams of the I Ching, *Iron Goddess of Mercy* also borrows from haibun, a traditional Japanese form of travel writing in which each diary entry closes with a haiku. The poem dizzies, turns on itself. It rants, it curses, it writes love letters, but as the Iron Goddess is ever changing, so is the object of her address: a maenad, Kool-Aid, Chiang Kai-shek, the economy, a clown, freedom of speech, a brother, a bother, a typist, a monster, a machine, Iris Chang, Hannah Arendt, the Greek warrior Achilles, or a deer caught in the headlights.

Finally, a balm to the poem's devastating passion and fury, *Iron Goddess of Mercy* is also a type of oolong tea, a most fragrant infusion said to have been a gift from the compassionate bodhisattva Guan Yin.

Summoning the ghosts of history and politics, *Iron Goddess of Mercy* explores the complexities of identity through the lens of rage and empowerment.

LARISSA LAI was born in La Jolla, California, grew up in St. John's, Newfoundland, and currently lives in Calgary. She holds a PhD in English from the University of Calgary and an MA in Creative Writing from the University of East Anglia. She was awarded an Astraea Foundation Emerging Writers Award in 1995. Her novel *When Fox is a Thousand* was first published by Press Gang Publishers in 1995; a new edition, featuring an afterword by the author, was published by Arsenal Pulp Press in 2004. In 2009, she published *Automaton Biographies* (Arsenal Pulp), her first solo poetry book that was shortlisted for the Dorothy Livesay Poetry Prize at the BC Book Prizes. She is also the author of *Salt Fish*

FICTION / POETRY

Girl (Thomas Allen Publishers, 2002), as well as a book-length collaborative long poem with Rita Wong called *sybil unrest*, published by Line Books in 2009.

PRAISE

Dear Reader, I don't think I've ever experienced the intensity of an epistolary 'voice' performed with such impact as this *Iron Goddess* jamming through the syllables of an explosive imagination, then landing, simply, on a haiku. Larissa Lai's writing in this book is a phenomenal instance of improvisation that attracts and challenges our readerly dexterity. Dear Reader, Dear deer in the headlights, Dear 'people of the on/ off switch' - Stop, Look, and Listen. **-Fred Wah, author of *Music at the Heart of Thinking***

Where does thinking go? We worry about the island of plastic growing in the Pacific Ocean, but what about the cyclone of thoughts that gather in our collective third eye? In *Iron Goddess of Mercy*, Larissa Lai is breaking her way through language pileups, hooking syllables onto syntax, looping modernity over history over time. What doesn't hang us we might weave into a haibun, that most magical of forms that allows all the sprawl of prose and all the precision of the haiku. 'What if, in spite of everything forgotten, the whole fabric remains swimming or stitching in fish form?' This is a tale of renewal: in the future we will all need to carry much, much more, and we really need to make *light* of it. **-Sina Queyras, author of *My Ariel***

Iron Goddess of Mercy is a work of fierce, mad genius. Composing with equal parts chaos and precise form, Larissa Lai weaves the English language, the love letter and the haibun, historic violence and contemporary geopolitics, pop culture references, unrelenting rage and wicked humour into a polyphonic storm of meaning and emotion, like an ancient sorcerer bending the elements with many arms. With seemingly effortless virtuosity, the author spins us through a kaleidoscopic view of how empire building, occupation and revolution shape the individual and collective soul. No poetry lover, activist, historian or spiritual seeker could possibly fail to fall to their knees before Lai's *Iron Goddess*. Take heed, readers. These are the words of a master. **-Kai Cheng Thom, author of *a place called No Homeland***

Iron Goddess of Mercy confronts a nightmarish inventory of the costs of human desire and ambition. Yet Lai's 'poethic' vision thrives by a poetry of grand imagination and sonic depth. Hidden scenes of unjust histories are spun out from modern life's random narratives of fanfare toward the stabilizing richness of epiphany. Here is mourning and celebration as Lai deals hard-won blows to the limiting strictness of reason. Here we emerge with better names for common things in their hypnotic globe of urgent transformation. **-Canisia Lubrin, author of *The Dyzgraphxst* and *Voodoo Hypothesis***

Lai allows a tumble of history to seethe through *Iron Goddess of Mercy*. The high energy of her playful, cutting prose poetry is counter-posed with restful, concluding lyrics, with the two becoming one in a short sequence of visual poetry at book's end. A full banquet of poetic synthesis, serving up 'the long now' and 'the wide I' - a very satisfying poetry collection. **-Joanne Arnett, author of *Halfling Spring***

Dear reader, I'm always impressed by the power of Lai's imagination to dislocate us from reality in order to reattach us more meaningfully. Neither her worlds nor her words behave as they should. She liberates everything she touches to recombine with whatever it pleases. Billie Jean King can live next to Michael Jackson's 'Billie Jean.' Strands of Indigenous, Black, and Asian movements merge into recombinant DNA. Dear reader, in this intense, sustained long poem, Lai finds a form for everything

we don't want to talk about -"smile now I don't understand why you're so upset" - but must. **-Ian Williams, author of *Personals***

ALSO AVAILABLE

Shortlisted for the Dorothy Livesay Poetry Prize

Automaton Biographies is the first full-length solo poetry book by novelist Larissa Lai (*When Fox is a Thousand, Salt Fish Girl*).



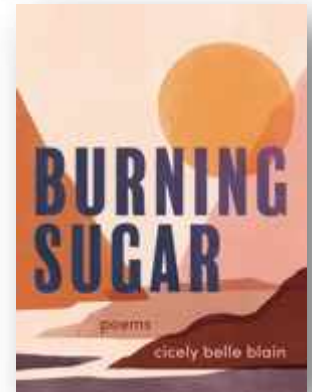
With an ear to the white noise of advertising, pop music, CNN, biotechnology, the *Norton Anthology of English Literature*, cereal packaging, and MuchMusic, Lai explores the problem of what it means to exist on the boundaries of the human.

The book consists of four long poems: "Rachel," a meditation in the voice of the cyborg figure Rachel from Ridley Scott's film *Blade Runner* and its source material, Philip K. Dick's *Do Androids Dream of Electric Sheep?*; "nascent fashion," which addresses contemporary war and its excesses; "Ham," which circulates around the chimpanzee named Ham sent up into space as part of the Mercury Redstone missions by NASA in the 1960s and later donated to the Coulston Foundation for biomedical research; and "auto matter," a kind of unfolding autobiography told in poems.

Ambitious, eloquent, and deeply personal, these poems taken as a whole are a personal and cultural history that jostles us out of our humanness and into our relations to animal, machine, language, and one another.

CICELY BELLE BLAIN
BURNING SUGAR

CLIENT: ARSENAL PULP PRESS
MATERIAL: FULL MS (112 PP)
PUB DATE (CANADA): SEPTEMBER 2020
RIGHTS SOLD:
RIGHTS HELD: DUTCH, FRENCH, GERMAN



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

League of Canadian Poet Award finalist

A poetic exploration of Black identity, history, and lived experience influenced by the constant search for liberation.

In this incendiary debut collection, activist and poet Cicely Belle Blain intimately revisits familiar spaces in geography, in the arts, and in personal history to expose the legacy of colonization and its impact on Black bodies. They use poetry to illuminate their activist work: exposing racism, especially anti-Blackness, and helping people see the connections between history and systemic oppression that show up in every human interaction, space, and community. Their poems demonstrate how the world is both beautiful and cruel, a truth that inspires overwhelming anger and awe - all of which spills out onto the page to tell the story of a challenging, complex, nuanced, and joyful life.

In *Burning Sugar*, verse and epistolary, racism and resilience, pain and precarity are flawlessly sewn together by the mighty hands of a Black, queer femme.

This book is the second title to be published under the VS. Books imprint, a series curated and edited by writer-musician Vivek Shraya, featuring work by new and emerging Indigenous or Black writers, or writers of colour.

CICELY BELLE BLAIN is a Black/mixed, queer femme from London now living on the lands of the Musqueam, Squamish and Tsleil-Waututh peoples. At the heart of their work, Cicely Belle harnesses their passion for justice, liberation and meaningful change via transformative education, always with laughter, and fearlessly in the face of resistance. They are noted for founding Black Lives Matter Vancouver and subsequently being listed as one of *Vancouver* magazine's 50 most powerful people, *BCBusiness* magazine's 30 under 30, and the CBC's 150 Black women and non-binary people making change across Canada. They are now the CEO of Cicely Blain Consulting, a social justice-informed diversity and inclusion consulting company with over 100 clients across North America, Europe, Asia and Africa. Cicely Belle is an instructor in executive leadership at Simon Fraser

University, a board member for the PuSh International Performing Arts Festival, and a dialogue associate at the Morris J. Wosk Centre for Dialogue. Cicely Belle loves dinosaurs, Instagram, and YA fantasy. *Burning Sugar* is their first book.

PRAISE

Cicely Belle Blain's *Burning Sugar* beautifully narrates a journey over more than lands and waters. It is an exploration of the near perfect bliss of brazen blackness, interrupted by in all its forms. But even that intrusion is outmatched by the beauty of Blain's wildest dreams that offer a sharp and unflinching analysis, with a tender belly and a steady voice. Each poem pulls its teeth from the book's title, and offers the soft and deliberate sweetness of what could have been - before the burning. -Jillian Christmas, author of *The Gospel of Breaking*

Burning Sugar is - many magical things, but still - unexpected. Like reflections of the moon in dark waters, Cicely Belle Blain lights up a landscape that will haunt you, gently, with its aching beauty. In these pages, you will travel through time and across places while Blain's poetry invites you to linger for a moment longer on the transformative political power of unrequited endings. -Amin Ghaziani, Professor of Sociology, University of British Columbia

Burning Sugar is a vigilant time marker and vivid place maker. The bearings of colonial violence and of Black resistance are physically present on every page of this debut collection by Cicely Belle Blain. From "the air [that] smelled like violence" to the poet's own "stretch marks [that] show this body holds the weight of a thousand lives," these poems ask us not only to witness, but to implicitly and accountably feel. -Amber Dawn, author of *My Art Is Killing Me and Other Poems*

Cicely Belle Blain's *Burning Sugar* is a compelling collection of letters and intimate poetic conversations to and through place. Blain is a careful wordsmith. We are welcomed into an oral history that spirals, burns, narrates, and then - redefines family, diaspora, and queer identity. This book is indeed "freedom that tastes like lust." -Chelene Knight, author of *Dear Current Occupant*

AMBER DAWN

MY ART IS KILLING ME AND OTHER POEMS

CLIENT: ARSENAL PULP PRESS

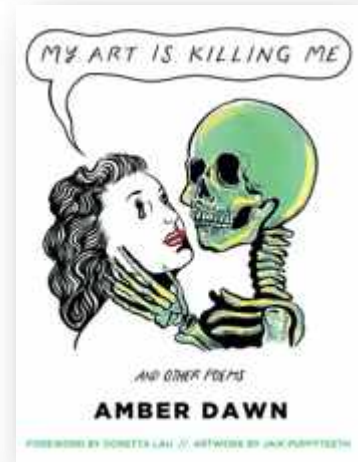
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FOR ALL OTHER RIGHTS PLEASE CONTACT
BRIAN LAM brian@arsenalpulp.com



In her novels, poetry, and prose, Amber Dawn has written eloquently on queer femme sexuality, individual and systemic trauma, and sex work justice, themes drawn from her own lived experience and revealed most notably in her award-winning memoir *How Poetry Saved My Life*.

In this, her second poetry collection, Amber Dawn takes stock of the costs of coming out on the page in a heartrendingly honest and intimate investigation of the toll that artmaking takes on artists. These long poems offer difficult truths within their intricate narratives that are alternately incendiary, tender, and rapturous.

In a cultural era when intersectional and marginalized writers are topping bestseller lists, Amber Dawn invites her readers to take an unflinching look at what we expect from writers, and from each other.

Includes a foreword by writer Doretta Lau.

AMBER DAWN is the author of the novels *Sodom Road Exit* (2018 - Lambda Literary Award finalist, Globe and Mail Best Book of the Year, Ethel Wilson Fiction Prize finalist, James Tiptree Jr. Honor List) 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

Amber Dawn's virtuosic, five-octave-range powerhouse *My Art is Killing Me and Other Poems* rang through me like a bell. I swear certain lines tolled inside me like they've always been there, waiting to

100

be struck. This book lays bare the risk and reward of making art about trauma and the audacious possibility of healing in a world that feels like a burning house, moving from lyricism to cultural criticism to formal experimentation and back. I could smell this collection on me for weeks. -Domenica Martinello, author of *All Day I Dream about Sirens*

In her brilliant new collection, Amber Dawn documents, probes, and analyzes her own 'happily ever after' success story of a sex worker turned award-winning writer. As you (literally you) read this book, you are continually confronted with the question of who consumes sex worker experiences, to what end, and at what cost comes that consumption. 'We fail to see / nearby violence while we naively imagine distant violence,' Amber Dawn laments, and you don't need to look further for nearby violence than the polite world of institutional CanLit. When new traumas arise, Amber Dawn concocts new spells for healing in this book woven of magic, testament and prayer. These poems deftly slip among registers, languages, experiences, and traditions to tell a whole-hearted, full-bodied, and totally essential truth. -Sachiko Murakami, author of *Get Me Out of Here*

In gorgeous, incisive poems, Amber Dawn challenges us to rethink our closely held imaginations about sex, sex work, women, violence, and the making of art. This book is both an interrogation of the self as artist and an expose of the ways in which we are all complicit in the very systems we want to dismantle. Under the compassionate surgery of Amber Dawn's words, I felt like I was being remade. *My Art is Killing Me* should be required reading for everyone. -SJ Sindu, author of *Marriage of a Thousand Lies*

Urgent, necessary and powerful, these poems lay bare the hypocrisy of a society that demands truth then systematically destroys those who dare speak it. With lyric dexterity and stunning insight, Amber Dawn details the difficult trajectory of creating art from life while navigating institutions steeped in structural oppression. There's no overstating the value and importance of this book, a lifeline to survivors, a turning point, a reckoning. -Nancy Lee, author of *The Age*

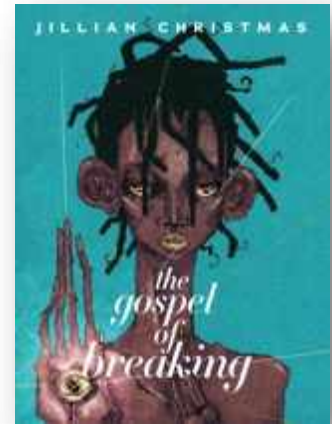
Amber Dawn's poems are rituals of beauty, courage and fierce rage. -*Vancouver Sun*

Poetry is visceral and expansive. And for readers of Amber Dawn, poetry is an act to speak your truth. Through the various expressions of her poetry, whether hiss or hymn, she names abuses of power in certain spaces and communities. By doing so, she shows us how poetry can witness us speaking out in myriad ways. -*rabble.ca*

Amber Dawn's sense of place and style is bewitching . . . This is a deeply personal collection that also offers a worthwhile opportunity for readers to evaluate themselves. -*Quill and Quire*

JILLIAN CHRISTMAS THE GOSPEL OF BREAKING

CLIENT: ARSENAL PULP PRESS
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brian@arsenalpulp.com

Winner of the Sheri-D Wilson Golden Beret Award from the League of Canadian Poets
Shortlisted for the Gerald Lampert Memorial Award and the Pat Lowther Memorial Award

In *The Gospel of Breaking*, Jillian Christmas confirms what followers of her performance and artistic curation have long known: there is magic in her words. Befitting someone who "speaks things into being," Christmas extracts from family history, queer lineage, and the political landscape of a racialized life to create a rich, softly defiant collection of poems.

Christmas draws a circle around the things she calls "holy": the family line that cannot find its root but survived to fill the skies with radiant flesh; the body, broken and unbroken and broken and new again; the lover lost, the friend lost, and the loss itself; and the hands that hold them all with brilliant, tender care. Expansive and beautiful, these poems allow readers to swim in Jillian Christmas's mother-tongue and to dream at her shores.

JILLIAN CHRISTMAS is the former Artistic Director of Vancouver's Verses Festival of Words. An educator, organizer, and advocate in the arts community, utilizing an anti-oppressive lens, Jillian has performed and facilitated workshops across North America. *The Gospel of Breaking*, a poetry collection, is her first book. She lives in Vancouver.

PRAISE

Jillian Christmas is incantatory and disarming, sensitive and cerebral, fiercely defiant and courageously tender. 'I love hard as I know how,' she writes, distilling the project of our time. -David Chariandy, author of *Brotherland* and *Soucouyant*

I am taken by the adventurous forms that leap off the page in *The Gospel of Breaking* and how those forms are complemented by the ability of Jillian Christmas. The winding forms are held together by

pristine imagery, a crisp attention to narrative, and illuminating metaphor. This book, among many other things, is a showcase of how many different ways a poet can show themselves to be dazzling. - Hanif Willis-Abdurraqib, author of *They Can't Kill Us Until They Kill Us*

Jillian Christmas richly expresses the revered and the intimate, handling readers with care. -*Quill and Quire*

An amazing and beautiful collection of poems. -*Casey the Canadian Lesbrarian*

In her incandescent debut volume *The Gospel of Breaking*, Christmas has given readers a chance to hear her heart beating. -*Vancouver Sun*

The Gospel of Breaking is both a tender and swift-kicking collection. From gentle folk poems of love, longing, and community to Tobagonian family narratives and confident spoken word pieces in Canadian West Coast vernacular, this work shows a poet shifting between the flexible power of performance and the immovable page. These are the witch hymns of becoming. They are the proud songs of a queer, black, unapologetic womxn on the rise with the breeze of the Pacific Northwest and Caribbean at her back. In her own words, 'reminder to the audience: / there is a bright body alive on the stage / invite them into the space / can you feel their generous bending / swell of a praise-song quick and rocking at the back of our throats.' -Tanya Evanson, author of *Nouveau Griot*

CRIME
THRILLER
SUSPENSE

NEW OR RECENTLY ADDED TO THE
CATALOGUE

ADAM MACQUEEN THE ENEMY WITHIN

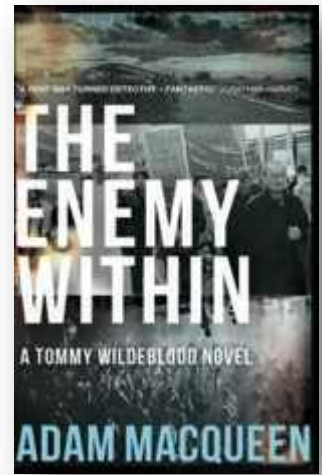
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ITALIAN, SPANISH



FOR ALL OTHER RIGHTS PLEASE CONTACT
HELEN EDWARDS helen@helenedwardsrights.co.uk

It's 1984. Tommy Wildeblood, hero of *Beneath the Streets*, has put his days as a Piccadilly rentboy and scandal-hunting sleuth behind him and is studying at the radical Polytechnic of North London. But politics isn't ready to leave him alone. With the poly convulsed by the battle against National Front infiltrators and the miners' strike splitting the country, everyone has to pick a side. Tommy knows where his sympathies lie - and not just because revolutionary summer camps and trips to the pit villages provide an ideal excuse to spend time with handsome young Irishman Liam. But as the pair are drawn ever deeper into a web of radical politics, Tommy is forced to face up to how little he knows about his new lover - and how far he might be willing to go in the name of revolution. *The Enemy Within* is a gripping thriller whose cast of real-life characters include taboo-busting artist Derek Jarman, corrupt Trotskyist leader Gerry Healy, a young Jeremy Corbyn, and major figures from Margaret Thatcher's government.

ADAM MACQUEEN's books include *The Prime Minister's Ironing Board* and *The Lies of the Land: A Brief History of Political Dishonesty*. *The King of Sunlight*, his biography of William Hesketh Lever, was one of the *Economist's* books of the year. He has contributed to *Private Eye* since 1997 and wrote the bestselling history of the magazine published for its 50th anniversary. From 1999-2002 he was deputy editor of the *Big Issue*.

ALSO AVAILABLE



A 'what if' political thriller based on a true story, in the mean streets of Soho

When Jeremy Thorpe hired thugs to kill his ex-lover, they botched the job. What if they had succeeded?

It is February 1976, and the naked corpse of an underage rent boy is found on Hampstead Heath. Since the police don't seem to care, twenty-year-old Tommy

FICTION / THRILLER

Wildeblood – himself a former ‘Dilly boy’ prostitute – finds himself investigating.

Dodging murderous Soho hoodlums and the agents of a more sinister power, Tommy uncovers another, even more shocking crime: the Liberal leader and likely next Home Secretary, Jeremy Thorpe, has had his former male lover executed on Exmoor and got away with it. The trail of guilt seems to lead higher still, and a ruthless Establishment will stop at nothing to cover its tracks.

In a gripping thriller whose cast of real-life characters includes Prime Minister Harold Wilson, his senior adviser Lady Falkender, gay Labour peer Tom Driberg and the investigative journalist Paul Foot, Adam Macqueen plays ‘what if’ with Seventies political history – with a sting in the tail that reminds us that the truth can be just as chilling as fiction.

PRAISE FOR *BENEATH THE STREETS*

‘A wonderfully evocative walk on the wild side of 1970s London, *Beneath the Streets* is darkly comic and deeply moving. A breathtaking, heartbreaking thriller’ **Jake Arnott**

‘Really well done. The detail and the authenticity is all there: London as a really scary, edgy, ugly place. The atmosphere is brilliant... As a portrait of a world I thought it was really fantastic, and I also read it with my computer by my side because I was constantly looking up the real-life figures and I was constantly shocked and amazed by how much of this is true’ **David Nicholls**

‘A f***ing fantastic read. A gripping what-if thriller, packed with vivid period detail and page-turning twists. To find myself actually making an appearance in the final chapter was just cream on the cake’ **Tom Robinson**

‘A page-turning mystery, skilfully plotted and filled with tension, *Beneath The Streets* lifts the lid on 1970s subculture to spine-tingling effect’ **Paul Burston**

‘A thrilling and brilliantly imaginative novel. It takes you into the secret world of Soho in the 1970s. But then suddenly it opens another door into the hidden world of violence and corruption that still lies underneath the England we know today’ **Adam Curtis**

“Adam Macqueen’s excellent debut thriller skilfully mixes fact with fiction” – The Mail on Sunday

‘After I finished writing *A Very English Scandal*, I took a solemn vow — that I would rather spit-roast my own offspring than read anything else about the Jeremy Thorpe Affair. Seldom have I gone back on my word with more pleasure. As boldly conceived as it is vividly realised, *Beneath the Streets* is a delight’ **John Preston, The Critic**

‘Adam Macqueen's gripping debut novel is based on a provocative counterfactual question... He depicts his grim milieu engagingly – the 70s have seldom seemed so grotty and threatening – and this very English scandal has wit and invention to spare’ **The Observer**

‘Adam Macqueen’s excellent debut thriller takes us back to 1976, a time of very British scandals. Former rent boy Tom Wildeblood is a thoroughly likeable hero and the seedy allure of the period is convincingly rendered, while the plot skilfully mixes fact with fiction’ **Mail on Sunday**

PAUL BASSETT DAVIES
STONE HEART DEEP

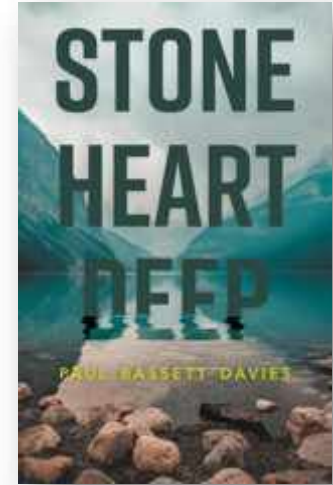
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ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

A compelling and claustrophobic thriller

When burned-out investigative journalist Adam Budd's estranged mother dies, he inherits her estate. This includes Stone Heart House, a huge, ramshackle mansion on a remote Scottish island. He visits the island to sort out her tangled affairs, and at first it seems like a charming haven of tranquility. But after he witnesses a strange accident, he begins to develop suspicions about the inhabitants.

Why does everyone seem so eerily calm, even under stress? What is stopping Harriet, the lawyer helping him with his affairs, from leaving the island when she so clearly wants to? Is he making a big mistake by falling for her? And why have so many children gone missing?

***Stone Heart Deep* is a compelling and claustrophobic thriller with a remarkable twist, as if Iain Banks had rewritten *The Wicker Man*.**

PAUL BASSETT DAVIES contributed to many of the most successful radio and TV shows of the Eighties and Nineties, writing for Spitting Image, Rory Bremner and Jasper Carrott. He wrote the screenplay for the 2005 feature animation film *The Magic Roundabout* and has written and produced music videos with Kate Bush and Ken Russell. He is a former creative director of the London Comedy Writers Festival. His first novel, *Utter Folly*, topped Amazon's humorous fiction chart when it was published in 2012. His second novel, *Dead Writers in Rehab*, was published by Unbound in 2017, and *Please Don't Ask for Mercy As a Refusal Often Offends* was published by Lightning Books in 2020.

PRAISE FOR PLEASE DO NOT ASK FOR MERCY

'Echoes of Douglas Adams at his more mischievous. Top marks for originality and subversive humour' **Maxim Jakubowski, Crime Time**

'A detective investigating a murder unwittingly pulls back the curtain on his dystopian world in this thrilling sci-fi mystery. Davies knows how to keep the pages flying' **Publishers Weekly**

'It's pretty dark, but like the best comedic writing, makes you laugh by mugging you with something extraordinary after the mundane, or the other way around. It questions power, propaganda and

FICTION / THRILLER

corruption, while maintaining emotional intelligence. It's also bloody funny' **Jan Woolf, International Times**

ALSO AVAILABLE



Detective Kilroy is assigned to investigate a horrible murder. He's a fine cop, from the brim of his hat to the soles of his brogues, but his inquiries, far from solving the mystery, lead him into a deeper one – and to Cynthia, an enigmatic woman with a secret that could overturn Kilroy's entire world.

But where is this world? It seems both familiar and uncanny, with electric cars, but no digital devices, and the audience for a public execution arriving by tram. Meanwhile, the seas are retreating, and the Church exerts an iron grip on society – and history. Power belongs to those who control the narrative.

Kilroy is forced to take sides between the Kafkaesque state that pays his wages, and the truth-seekers striving to destroy it, all the while becoming increasingly besotted with a woman who may only love him for his mind – in an alarmingly literal way.

Please Do Not Ask for Mercy as a Refusal Often Offends is a dystopian satire that manages to be funny and frightening in equal measure.

COLIN O'SULLIVAN

THE DARK MANUAL

CLIENT: BETIMES BOOKS
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MATERIAL: FULL MS. (284 PP)
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Susie Sakamoto, an Irishwoman in Japan, spends her days drinking heavily and cursing the home robot that takes care of all her domestic needs. She despises the *thing* her dead husband designed and is under the impression that it is about to do her harm.

To escape the overwhelming grief of her missing family, she takes to the night-time in the lawless section of the city, loitering in seedy bars with her wild, drug-fuelled, hypersexual friend, Mixxy.

Are Susie's persecutions merely a result of her own paranoia? Can the parliament of owls gathering eerily in the trees outside be of any significance, any assistance?

Or will she have to search for the mythic Dark Manual, to find a way to finally switch off the homebot and end her litany of woes?

...it might already be too late... the machines are on the rise.

COLIN O'SULLIVAN lives in the north of Japan and works as an English teacher. His short fiction and poetry have been published in various print and online anthologies and magazines. His first novel, *Killarney Blues*, has won the prestigious "Prix Mystère de la critique" in France. His second novel, *The Starved Lover Sings*, has been translated into Russian. His third novel, *The Dark Manual*, is due to be made into a TV series by a major American production company.

PRAISE FOR THE DARK MANUAL

"*The Dark Manual* defies easy categorisation; it's a literary novel, a very desperate tale of love and loss, a noir thriller, of real and imaginary threats and a sci-fi speculation (which could be read as prescient future gazing). [...] *The Dark Manual* is a mature rounded work, assured and confident, at times lyrical

FICTION / THRILLER

and beautiful but also punchy and sharp. [...] engaging, inventive and thought-provoking.” —**Book Noir / Nudge-Book.com**

“I read comparisons to Murakami, Aldiss, and even Black Mirror writers. I love all that stuff but I personally think O’Sullivan offers us something we really needed much more deeply: a modern-day Edgar Allan Poe. Horror that dares to be great.” —**Amazon reader review**

“The author, Winner of the Prix Mystère de la critique 2018, just gets better with each book, and with this, his third, he is becoming one of the finest storytellers out there. His prose keeps one glued to the page, with delightful concentration. Colin O’Sullivan does not write a bad line. [...] Colin O’Sullivan’s writing style reminds me so of jazz, with its one-word, then two-word, then three-word sentences. Bop, bop, bop-bop, until you realize you have read a paragraph, then onto a new riff. Lyrical, powerful, humorous, poetic, emotional. He is a lyrical master of the written word. There are sections of the book that are heartbreaking, in their emotional and physical sense of loss, and moments of humor, surprise, suspense, pure sudden horror, and stark naked joy.” —**Marvin Minkler, *Modern First Editions***

PRAISE FOR COLIN O’SULLIVAN

“O’Sullivan’s voice—unique, strong, startlingly expressive—both comes from and adds to Ireland’s long and lovely literary lineage. Like many of that island’s sons and daughters, O’Sullivan sends language out on a gleeful spree, exuberant, defiant, ever-ready for a party. Only a soul of stone could resist joining in.” —**Niall Griffiths**

“His words swagger with purpose, never meandering too long on a scene, always moving the story forward, even when it goes back in time, like a faded photograph coming into view. Lyrical to a point, one word flowing to the next, hardly stopping.” —**Love, Sex & Other Dirty Words**

“A hard, poignant novel of great humanity... remarkably well written...” —**Rolling Stone (France)**
“Carried by a genuine writing talent, *Killarney Blues* is a Noir novel full of melancholy and unfulfilled dreams with a surprising glimmer of hope at the end. Without the slightest naivety. A revelation.” —**Le Soir (Belgium)**

“Colin O’Sullivan, I’m happy to say, has the heart of an Irish Poet and the intellect and wisdom of a Jewish Sage. [...] There’s an inner beauty to his narrative and characters, a most human beauty that is the undercurrent of all he writes and creates, no matter how dark or perverse the narrative probes. [...] A Poet of Darkness.” —**Richard Kalich**

SARAH MEULEMAN
JUST LIKE ME

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For all other rights please contact Cecile Barendsma
cecile@cblagency.com



FICTION / NOVEL

Flemish sisters Lieve and Margot are driving back home with their father, bestselling author Saul Mertens, after a festive evening when the car goes off the road and crashes. No one understands how the accident could have happened on such a quiet country road.

Fifteen years later, both sisters are still struggling with the consequences. When the eccentric Saul becomes involved in the notorious disappearance case of a young girl, it has far-reaching consequences for his daughters. Lieve returns to the place where she grew up to find out what happened. How strong are family ties? And how much can you forgive?

Zie mij graag is a sizzling Flemish-Dutch novel full of tenderness and suspense, about family, desires and phantoms. About running away from the past and yet looking back. About being afraid to hurt and yet hurting again. About how far we will go to be seen. As who we are. Or who we would rather have been.

SARAH MEULEMAN is a novelist, columnist, screenwriter, public speaker, panelist, and TV host. As a journalist she interviewed numerous authors including Tess Gerritsen and Tatiana de Rosnay, and has been interviewed by the New Yorker about the launch of her debut. She was born in Ghent, Belgium and lives in Amsterdam, the Netherlands with her daughter. Sarah speaks several languages, including German.

Following the glowing review of her new novel, national newspaper Het Parool asked Sarah to write an opinion piece about literature in the age of clicks, likes and social media. Soon after the publication of "Shakespeare would have been a Booktokker" Sarah was invited to write columns for several other national newspapers in the Netherlands and Belgium.

PRAISE FOR JUST LIKE ME

"Sophisticated word play ... Meuleman juggles all of it successfully" —Het Parool

"Sarah Meuleman's novels are suspenseful ... *Zie Mij Graag* has a riveting plot" —Leeuwarder Courant

"Every emotion is explored, and nobody and nothing is what they seem. Impressive novel!" —Happinez Magazine

"Sensitive, layered, suspenseful: *Zie Mij Graag* is a hit. Read this book" —Susan Smit, bestselling author

"An outstandingly composed, timely story about age-old themes" —Janneke Siebelink, bestselling author

ALSO AVAILABLE



Lebowski, June 2016, 304 pp.
Rights sold to HarperCollins US

1996. In a sleepy Belgian hamlet, the residents are reeling from the disappearance of several young girls. But twelve-year-old Sophie knows what it's like to never truly feel safe. The only time she feels secure is when she's with her best friend, Hannah. When Hannah starts dating handsome Damiaan, Sophie feels left out. With each day, Sophie feels Hannah drifting farther from her. Then, one dark November night, Sophie fails to return home after a high school dance—and is never seen again.

2014. Hannah is a successful celebrity columnist in New York, but she craves a deeper subject. In an effort to reclaim herself and her writing, she gives up everything—her fiancé, her job, her in-crowd friends—and retreats to Brooklyn to write a book about famous authors Agatha

Christie, Barbara Follett, and Virginia Woolf, three women who struggled with family, loyalty, and ambition, and each of whom vanished without a trace.

Hannah's attempt to narrate these women's lives triggers memories she has long suppressed. Gradually, she unravels the truth about what happened to Sophie on that dark November night. *FIND ME GONE* is a breathtaking, whip-smart debut, equal parts thriller and tender coming-of-age story.

"One of the year's most POWERFUL debuts." – Crimereads

"One of the BEST NOVELS of 2018. Operates like a rubber band being stretched." – Marie-Claire USA

"*FIND ME GONE* is one of those rare novels that you'll be thinking about long after you've finished it. Vivid, complex, and completely immersive!" – Tess Gerritsen

"Lush with literary mystery and masterful suspense, Sarah Meuleman's impressive debut marks her as a writer to watch." – Tatiana de Rosnay, author of *Sarah's Key*

“This clever, dark, and engrossing debut will suck readers in with its great story, exemplary writing, and spot-on pacing. With a wonderful twist at the end, this page-turning thriller is highly recommended.” – Library Journal, starred review

“Unpredictable and suspenseful. . . . Will entice readers looking for something to keep them guessing until the end.” – Kirkus Reviews

“Belgian author Sarah Meuleman’s fascinating, multilayered debut shifts between countries and time periods... This intelligently written psychological thriller provides much food for thought.” – Publishers Weekly

“Perfect for fans of Gillian Flynn and J.P. Delaney!” – Booklist

JAN ZWEYER FAKE NEWS

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pfranken@m-vg.de



Cutting-edge topic meets gripping plot - in *Fake News* you'll ask yourself until the very last page: What is fact, what is fake?

A series of terrorist attacks shakes Germany. Confessions confirm what is already suspected: Islamists are to blame for the crimes. While the LKA investigates, chaos breaks out in the country - politicians are unsettled, the media spread baseless speculation, right-wing populists fuel the mood with xenophobic slogans. But are Islamist terrorists really responsible for the attacks? Or are they cleverly staged fake news and there is something else behind it altogether?

After his novel *The Fourth Sparrow*, Jan Zweyer delivers another multi-layered thriller that keeps readers enthralled until the very last page.

JAN ZWEYER, born in 1953, studied architecture and social sciences and worked first as a research assistant at the Ruhr University and then for various industrial companies. Today he works as a freelance writer in the Ruhr area. His first eco-thriller is dedicated to an explosive topic that could not be more topical in times of corona and climate protection.

ALSO AVAILABLE



A tiny sparrow brings the world to the edge of the abyss: a dark pandemic scenario makes for a gripping thriller

An accident in a research laboratory releases a virus into the environment that is highly infectious and deadly to birds. Within a few months, almost all birds on earth die from it. With far-reaching consequences: with the disappearance of their predators, insects multiply explosively and endanger the future of mankind. As the virus mutates and spreads to humans, a catastrophe is almost unstoppable.

FICTION / THRILLER

SUSAN B. KING
MARROW JAM

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‘As addictive and glorious as a scrumptious cream tea’
Nicola May

Some people would describe Beattie Bramshaw as a pillar of the community. Many would applaud her numerous successes in the bakery competition at the annual village show. A small number might say, if pushed, that they find her a little on the bossy side. And one or two might just whisper the words ‘interfering’ and ‘busybody’ behind her back.

But no one would have her down as a murderer.

So why is she being questioned in Dreighton police station after being found in the village allotments, at the dead of night, wielding a kitchen knife just yards away from where local lottery winner, Yvonne Richards, was found stabbed to death? And what does all of this have to do with Doug Sparrow’s prize marrows?

Marrow Jam is a comedy crime caper that will have you chuckling with glee.

SUSAN A. KING lives with her husband in a quiet suburb in Hampshire. Between them they have four grown-up sons.

The inspiration for her Beattie Bramshaw novels comes from her long experience and observation of competitors at the local Romsey Show, where she regularly aspires to win Best in Show with her floral arrangements.

FICTION / COSY CRIME

ALSO AVAILABLE



‘A delicious recipe of crime, cake and comedy’ – Nicola May

With the murder of last year’s fête judge now but a hazy memory, the village of Elmesbury has retired to its former tranquil existence. That is, until a mysterious newcomer sets in motion a series of events that will see members of the W.I. crossing wooden spoons at dawn.

In the midst of preparing for her long-awaited engagement party, redoubtable village busybody Beattie Bramshaw not only finds herself embroiled in a one-woman campaign to save the elm tree from which the village gets its name, but having to contend with an outbreak of unrest within her beloved W.I. group. Rivalry to win favour with the judge of this year’s fête has fuelled dissent within the ranks and, when two members are found dead in mysterious circumstances, suspicions run rife.

Confident the devil is not only in the cake but in the detail, Beattie determines to uncover the clues that will ultimately lead to the killer’s conviction. But can she solve the mystery before another member of the W.I. is picked off?

Banana Devil Cake is a comedy crime caper in the spirit of Agatha Raisin and one that is guaranteed to lift your spirits. Prepare yourself for a tale of tea, cake and riotous goings-on from the author of *Marrow Jam*.

STILL AVAILABLE

MADELINE DEWHURST CHARITY

CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (304 PP)

PUB DATE (UK): APRIL 2021

RIGHTS HELD: FRENCH, GERMAN, DUTCH,
ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

LONGLISTED: Bath Novel Award

Edith, an elderly widow with a large house in an Islington garden square, needs a carer. Lauren, a nail technician born in the East End, needs somewhere to live. A rent-free room in lieu of pay seems the obvious solution, even though the pair have nothing in common.

Or do they? Why is Lauren so fascinated by Edith's childhood in colonial Kenya? Is Paul, the handsome lodger in the basement, the honest broker he appears? And how does Charity, a Kenyan girl brutally tortured during the Mau Mau rebellion, fit into the equation?

Capturing the spirited interplay between two women divided by class, generation and a deeper gulf from the past, and offering vivid flashbacks to 1950s East Africa, Madeline Dewhurst's captivating debut spins a web of secrets and deceit – where it's not always obvious who is the spider and who is the fly.

MADELINE DEWHURST studied English at Queen's University Belfast and went on to complete an MA in Research and a PhD at Queen Mary, University of London. She also has an MA in Creative Writing from Royal Holloway. She is an academic in English and Creative Writing at the Open University. Her previous writing includes fiction, journalism and drama. *Charity*, which was longlisted for the Bath Novel Award, is her first novel. She now lives in Kent.

PRAISE

'In *Charity*, Dewhurst examines patterns of guilt, recognition, shame and agency. A taut, fraught, stylish and important novel about notions of the culpable and the complicit, drawing upon the facts and fictions of an oft-neglected moment in history' **Eley Williams**

'A shocking, expertly plotted story about family and betrayal which keeps you guessing until the end. Much more than a page-turner, it shines a light on a brutal period of history, asking important questions

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about justice and revenge. A dazzling array of voices that brilliantly merges the past and the present'
Emily Bullock

'By turns humorous and heart-wrenching, impeccably researched and beautifully written throughout, this is a haunting and original debut that demands to be read' **Lianne Dillsworth**

'The authenticity of its human relationships makes this hugely enjoyable tale of cultural and generational friction truly stand out. Madeline Dewhurst subtly subverts our understanding of her characters as layers of plot naturally reveal themselves. Assured and impressive, it's hard to believe *Charity* is a first novel' **Tony Saint**

'An accomplished storyteller, Dewhurst takes the reader on a suspenseful journey exposing dark family secrets. A brilliant debut that shines a light on our colonial past and its haunting effect on the present'
Julia Barrett

PAUL MAUNDER
THE ATOMICS

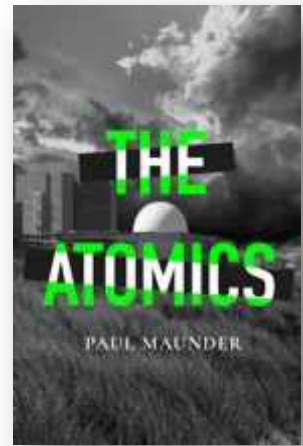
CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (256 PP)

PUB DATE (UK): MAY 2021

RIGHTS HELD: FRENCH, GERMAN, DUTCH,
ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

LOONGLISTED: Caledonia Novel Award

You cannot run away from what haunts you

Midsummer, 1968. When Frank Banner and his wife Gail move to the Suffolk coast to work at a newly built nuclear power station, they are hoping to leave violence and pain behind them.

Gail wants a baby but Frank is only concerned with spending time in the gleaming reactor core of the Seton One power station. Their new neighbours are also 'Atomics' – part of the power station community. But Frank takes a dislike to the boorish, predatory Maynard. And when the other man begins to pursue a young woman who works in the power station's medical centre, Frank decides to intervene.

As the sun beats relentlessly upon this bleak landscape, his demons return. A vicious and merciless voice tells him he has an obligation to protect the young woman and Frank knows just how to do it. Radiation will make him stronger, radiation will turn him into a hero...

The Atomics is a gothic story of madness, revenge and Uranium-235.

PAUL MAUNDER is an author and journalist. His 2018 memoir *The Wind at my Back* explores the connections between landscape, creativity and the writing process. He was awarded a Faber bursary for his fiction and has an MA in Creative Writing from Royal Holloway, where he studied with the Poet Laureate, Andrew Motion. He regularly publishes features and fiction in cycling magazines *Peloton* and *Rouleur*. He lives in South London with his wife and two children.

PRAISE FOR THE ATOMICS

'A terrifically compulsive slice of post-war domestic noir: a vivid psychological thriller that unfolds into a strange and powerful study of male violence' **Michael Hughes**

FICTION / THRILLER

120

ABI SILVER

THE RAPUNZEL ACT

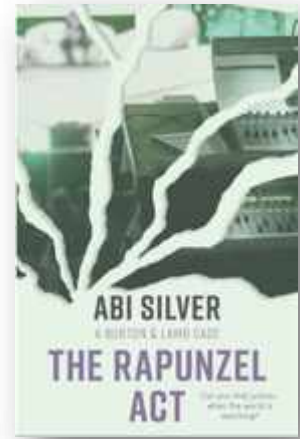
CLIENT: LIGHTNING BOOKS

PUBLISHER: LIGHTNING BOOKS

MATERIAL: FULL MS (464 PP)

PUB DATE (UK): APRIL 2021

RIGHTS HELD: FRENCH, GERMAN, DUTCH,
ITALIAN, SPANISH



For all other rights please contact Helen Edwards
helen@helenedwardsrights.co.uk

Can you find justice...when the world is watching?

When breakfast TV host and nation's darling, Rosie Harper, is found brutally murdered at home, suspicion falls on her spouse, formerly international football star, Danny 'walks on water' Mallard, now living out of the public eye as trans woman, Debbie.

Not only must Debbie challenge the hard evidence against her, including her blood-drenched glove at the scene of the crime, she must also contend with the nation's prejudices, as the trial is broadcast live, turning it into a public spectacle. For someone trying to live their life without judgment, it might just be too much to bear.

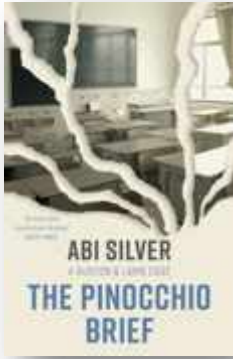
Legal duo Judith Burton and Constance Lamb are subjected to unyielding scrutiny as they strive to defend their most famous client yet.

Another thought-provoking courtroom drama from the acclaimed author of the Burton & Lamb series.

ABI SILVER was born in Leeds and is a lawyer by profession. She lives in Hertfordshire with her husband and three sons. Her first courtroom thriller featuring the legal duo Judith Burton and Constance Lamb, *The Pinocchio Brief*, was published by Lightning Books in 2017 and was shortlisted for the Waverton Good Read Award. Her follow-up *The Aladdin Trial*, featuring the same legal team, was published in 2018.

FICTION / CRIME

ALSO AVAILABLE



A SUNDAY TIMES CRIME CLUB PICK

‘Silver’s taut thriller provides ample food for thought as the defence team confront the implications of machines dispensing justice’ – The Times

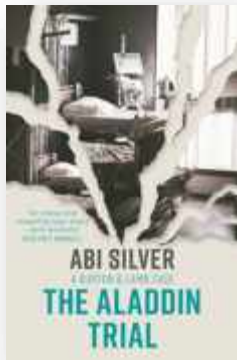
SHORTLISTED: Waverton Good Read Award

A 15-year-old schoolboy is accused of the brutal murder of one of his teachers.

His lawyers – the guarded veteran, Judith, and the energetic young solicitor, Constance – begin a desperate pursuit of the truth, revealing uncomfortable secrets about the teacher and the school.

But Judith has her own secrets which she risks exposing when it is announced that a new lie-detecting device, nicknamed Pinocchio, will be used during the trial. And is the accused, a troubled boy who loves challenges, trying to help them or not?

The Pinocchio Brief is a gripping courtroom thriller which confronts our assumptions about truth and our increasing reliance on technology. **272 p. AUGUST 2017**



A SUNDAY TIMES CRIME CLUB PICK

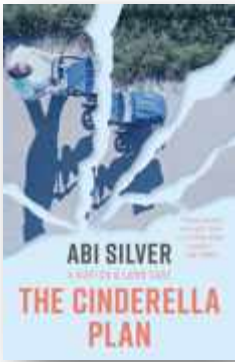
‘What wonderful characters! It’s great to see smart, successful women taking on the real hero role of a story. There isn’t anything I didn’t like about *The Aladdin Trial*. Smart, relevant, sensitive and immensely readable: an all-round brilliant book’ *The Bookbag* *****

When an elderly artist plunges one hundred feet to her death at a London hospital, the police sense foul play.

The hospital cleaner, a Syrian refugee, is arrested for her murder. He protests his innocence, but why has he given the woman the story of Aladdin to read, and why does he shake uncontrollably in times of

stress?

Judith Burton and Constance Lamb reunite to defend a man the media has already convicted. In a spellbinding courtroom confrontation in which they once more grapple with all-too-possible developments in artificial intelligence, they uncover not only the cleaner’s secrets, but also those of the artist’s family, her lawyer and the hospital. **288 p. JUNE 2018**



When the only thing worse than being found guilty... is being found not guilty

**'Tense thriller wrought from a cutting-edge subject'
The Times**

James Salisbury, the owner of a British car manufacturer, ploughs his 'self-drive' car into a young family, with deadly consequences. Will the car's 'black box' reveal what really happened or will the industry, poised to launch these products to an eager public, close ranks to cover things up?

James himself faces a personal dilemma. If it is proved that he was driving the car he may go to prison. But if he is found innocent, and the autonomous car is to blame, the business he has spent most of his life building, and his dream of safer transport for all, may collapse.

Lawyers Judith Burton and Constance Lamb team up once again, this time to defend a man who may not want to go free, in a case that asks difficult questions about the speed at which technology is taking over our lives. **448 p. JULY 2019**

HELEN KITSON OLD BONES

CLIENT: LOUISE WALTERS BOOKS
PUBLISHER: LOUISE WALTERS BOOKS
MATERIAL: FULL MS (336 PP)
PUB DATE (UK): JANUARY 2021
RIGHTS HELD: WORLD



*“So much of life is about pretending to be something other than what one is:
prettier, cleverer, less ordinary.”*

Diana and her sister Antonia are house-sharing spinsters who have never got over their respective first loves. Diana owns a gift shop, but rarely works there; and Antonia is unemployed, having lost her teaching job at an all girls’ school following a shocking outburst in the classroom after enduring years of torment. Antonia enjoys her “nice” magazines, Diana is a regular at the local library, and they treat themselves to coffee and cake once a week in the village café.

Naomi lives alone, haunted by the failure of her two marriages. She works in the library, doesn’t get on with her younger colleagues, and rarely cooks herself a proper meal. Secretly she longs for a Boden frock.

When a body is discovered in the local quarry, all three women’s lives are turned upside down. And when Diana’s old flame Gill turns up unexpectedly, tensions finally spill over and threaten to destroy the outwardly peaceful lives all three women have carefully constructed around themselves.

Helen takes us back to the fictional Shropshire village of Morevale in this, her brilliant second novel which exposes the fragilities and strengths of three remarkably unremarkable elderly women.

HELEN KITSON is an acclaimed poet and lives in Worcester with her husband, two teenaged children and two rescue cats. Her first poetry collection was nominated for the Forward Best First Collection Prize. She has published three other poetry collections and her short fiction has appeared in magazines including *Ambit*, *Feminist Review* and *Stand*. *Old Bones* is her second novel after *The Last Words of Madeleine Anderson*, published in 2019.

IAN MACPHERSON

SLOOT

CLIENT: BLUEMOOSE BOOKS

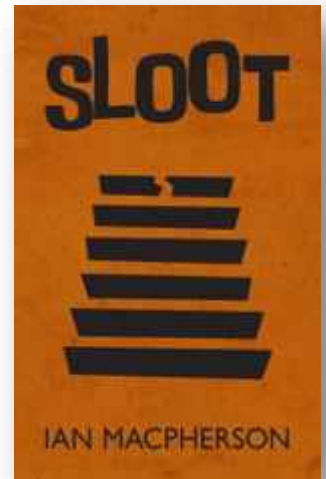
PUBLISHER: BLUEMOOSE BOOKS

MATERIAL: FULL MS (240 PP)

PUB DATE (UK): OCTOBER 2019

RIGHTS SOLD: ITALY

RIGHTS HELD: WORLD EXCL. ENGLISH
LANGUAGE



A post-postmodern crime novel set on the clean streets of Dublin's leafiest suburb, *Sloot* has at its heart an accidental detective who'd rather write his own Celtic-screwball-noir than solve the crime, and a narrator who loses the plot. Literally. Sound complicated? Not so. Thanks to a revolutionary structure, *The Inquisitive Bullet*, it's simplicity itself. Detours include proof that psychoanalysis is the oldest profession, validation of the dictum 'For what is comedy but tragedy with loose trousers', and a brief aside on the possibility of an Irishman having multiple birth mothers. While the plot bullet speeds, inquisitively, towards its target - the final full stop.

IAN MACPHERSON is a Dublin born writer and performer, winner of the Time Out comedy award. He is the author of several plays, novels and also writes children's books. He lives in Glasgow.

PRAISE

'The comic energy of voice and character is given genuine weight by the sense of mortality that pervades; add a meta magnificence and you get a wonderfully funny novel that shines with life and art.'
The Irish Times

FICTION / NOVEL

SCIENCE FICTION
FANTASY
SUPERNATURAL

LAURA LAAKSO

DOVES IN THE DINING ROOM

CLIENT: LOUISE WALTERS BOOKS

PUBLISHER: LOUISE WALTERS BOOKS

MATERIAL: FULL MS (154 PP)

PUB DATE (UK): NOVEMBER 2021

RIGHTS HELD: WORLD



Yannia Wilde arrives in rural Sussex to attend her friend Jessika's aristocratic Mage wedding. When two butchered doves are left in the hotel dining room, Yannia volunteers to take charge of the investigation. More disturbing events follow, leaving Yannia convinced that somebody is trying to sabotage the wedding.

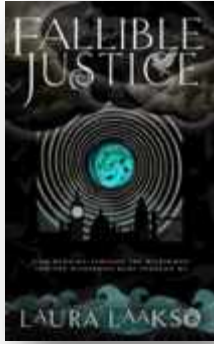
Yannia teams up with the groom, Robbert, a wheelchair-using fan of detective fiction, and Wishearth, her ever-loyal Hearth Spirit, who surprises her by taking an active role in the investigation. But as the clock ticks towards the big day, the sabotage continues and the contradictions mount. The case turns sinister when Yannia herself is targeted, and Wishearth has to act quickly to rescue her.

But can they solve the mystery and save the wedding before somebody loses their life?

LAURA LAAKSO is a Finn who has lived for most of her adult life in England. She is an accountant, dog trainer and author. *Doves in the Dining Room* is a spin-off in her paranormal crime series **Wilde Investigations**.

FICTION / FANTASY

ALSO AVAILABLE



FALLIBLE JUSTICE

NOVEMBER 2018 – 384 PP.

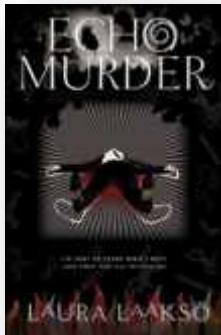
In Old London, where paranormal races co-exist with ordinary humans, criminal verdicts delivered by the all-seeing Heralds of Justice are infallible. After a man is declared guilty of murder and sentenced to death, his daughter turns to private investigator Yannia Wilde to do the impossible and prove the Heralds wrong.

Yannia has escaped a restrictive life in the Wild Folk conclave where she was raised, but her origins mark her as an outsider in the city. Those origins lend her the sensory abilities of all of nature. Yet Yannia is lonely and struggling to adapt to life in the city. The case could be the break she needs. She enlists the help of her only friend, a Bird Shaman named Karrion, and together they

accept the challenge of proving a guilty man innocent.

So begins a breathless race against time and against all conceivable odds. Can Yannia and Karrion save a man who has been judged infallibly guilty?

The first volume in the *Wilde Investigations* series



ECHO MURDER

JUNE 2019 – 352 PP.

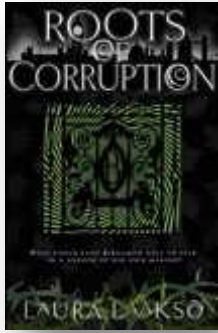
Yannia Wilde returns to the Wild Folk conclave where she grew up, and to the deathbed of her father, the conclave's Elderman. She is soon drawn back into the Wild Folk way of life and into a turbulent relationship with Dearon, to whom she is betrothed.

Back in London, unassuming office worker Tim Wedgebury is surprised when police appear on his doorstep with a story about how he was stabbed in the West End. His body disappeared before the paramedics' eyes. Given that Tim is alive and well, the police chalk the first death up to a Mage prank.

But when Tim “dies” a second time, Detective Inspector Jamie Manning calls Yannia and, torn between returning to the life she has built in Old London and remaining loyal to the conclave and to Dearon, she strikes a compromise with the Elderman that allows her to return temporarily to the city.

There she sets about solving the mystery of Tim's many deaths with the help of her apprentice, Karrion. They come to realise that with every death, more of the echo becomes reality, and Yannia and Karrion find themselves in increasing danger as they try to save Tim. Who is the echo murderer? What sinister game are they playing? And what do they truly want?

The second volume in the *Wilde Investigations* series



ROOTS OF CORRUPTION
MARCH 2020 – 384 PP.

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 volume in the *Wilde Investigations* series

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.

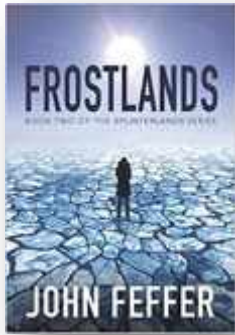
2052. The world is a mess. The climate change meltdown has triggered an endless cycle of natural disasters. Nationalist paramilitaries battle against religious extremists. Multinational corporations, with their own security forces, have replaced global institutions as the only real power-brokers. Waves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

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

FICTION / SCIENCE FICTION

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*.

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

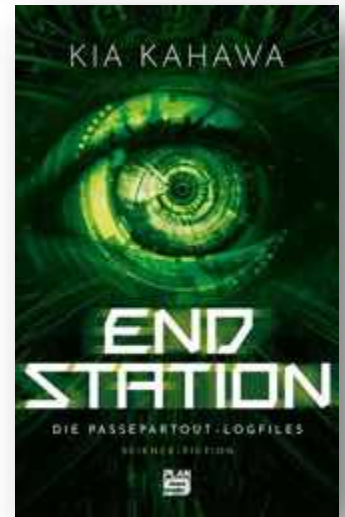
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RIGHTS HELD: FRENCH

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

JOSHUA WHITEHEAD ed.

LOVE AFTER THE END

AN ANTHOLOGY OF TWO-SPIRIT
AND INDIGIQUEER SPECULATIVE
FICTION



CLIENT: ARSENAL PULP PRESS

PUBLISHER: ARSENAL PULP PRESS

MATERIAL: FULL MS. (224 PP)

PUB DATE (CANADA): SEPTEMBER 2020

RIGHTS SOLD: FRENCH (NORTH AMERICA)

RIGHTS HELD: GERMAN, DUTCH, FRENCH (EUROPE)

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/nehyaw, 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:

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deborah@agencedeborahdruba.com phone +33142544389 mobile +33622081500

www.agencedeborahdruba.com

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*

ANNA CHILVERS
EAST COAST ROAD

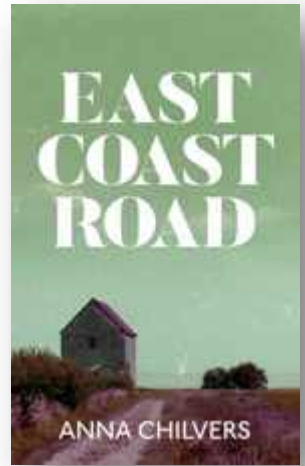
CLIENT: BLUEMOOSE BOOKS

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

ADRIAN BARNES

NOD

CLIENT: BLUEMOOSE BOOKS

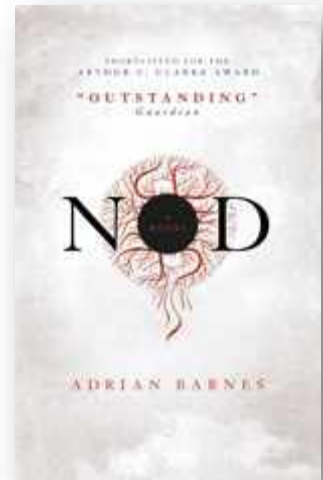
PUBLISHER: BLUEMOOSE BOOKS

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

FICTION / NOVEL

"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

"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

CLAUDIA CASPER

THE MERCY JOURNALS

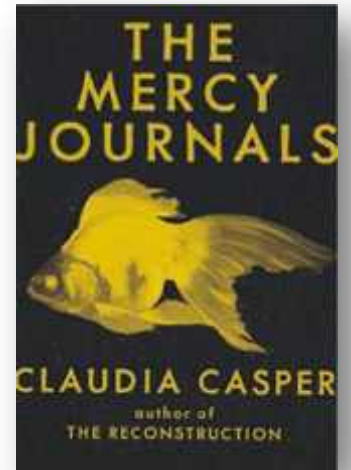
CLIENT: ARSENAL PULP PRESS

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



FICTION / SCIENCE FICTION

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*

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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*

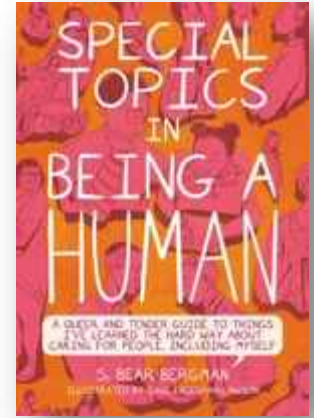
The Mercy Journals is a novel of slow revelation, focused on the careful unfolding of a character even as he comes apart, truths glimpsed obliquely in the wreckage where self-serving falsehoods no longer carry any force. -*Quill and Quire*

GRAPHIC FICTION & NON-FICTION

S. BEAR BERGMAN (TEXT), SAUL FRIEDMAN
LAWSON (ILLUSTRATIONS)

SPECIAL TOPICS IN BEING A HUMAN

A QUEER AND TENDER GUIDE A QUEER
AND TENDER GUIDE TO THINGS I'VE
LEARNED THE HARD WAY ABOUT CARING
FOR PEOPLE, INCLUDING MYSELF



CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (280 PP) COMING SOON

PUB DATE (Canada): OCTOBER 2021

RIGHTS HELD: DUTCH, FRENCH, GERMAN

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

S. Bear Bergman's illustrated guide to practical advice for the modern age, filtered through a queer lens.

As an author, educator, and public speaker, S. Bear Bergman has documented his experience as, among other things, a trans parent, with wit and aplomb. He also writes the advice column "Asking Bear," in which he answers crucial questions about how best to make our collective way through the world.

Featuring disarming illustrations by Saul Freedman-Lawson, *Special Topics in Being a Human* elaborates on "Asking Bear"'s premise: a gentle, witty, and insightful book of practical advice for the modern age. It offers Dad advice and Jewish bubbe wisdom, all filtered through a queer lens, to help you navigate some of the complexities of life - from how to make big decisions or make a good apology, to how to get someone's new name and pronouns right as quickly as possible, to how to gracefully navigate a breakup. With warmth and candor, *Special Topics in Being a Human* calls out social inequities and injustices in traditional advice-giving, validates your feelings, asks a lot of questions, and tries to help you be your best possible self with kindness, compassion, and humour.

S. BEAR BERGMAN is a writer, storyteller, activist, and the founder and publisher of the book press Flamingo Rampant, which makes feminist, culturally diverse children's picture books about LGBT2Q+ kids and families. He writes creative non-fiction for grown-ups, fiction for children, resolutely factual features for various publications, and the advice column "Asking Bear." His books include *The Nearest Exit May Be Behind Us* and *Blood, Marriage, Wine & Glitter*, and he was the co-editor along with Kate Bornstein of *Gender Outlaws: The Next Generation*.

NON-FICTION / GRAPHIC

SAUL FREEDMAN-LAWSON is an illustrator, student, zine-maker, babysitter, and educator. He makes art about queerness, transness, Judaism, and childhood. His comic *Naturally* is forthcoming from Old Growth Press. He likes to draw excitingly gendered people with big noses. *Special Topics in Being a Human* is his first full-length book.

PRAISE

For many years the insight, compassion, and humor of S. Bear Bergman's writing has been an ever-tender roadmap to my own becoming. I find it truly impossible to read anything he writes and not feel my own heart double in size, and *Special Topics in Being Human* is an especially transformative gift to our precious lives. Bergman's pages on "how to love" shook me like very few pieces of writing ever have. From beginning to end this book is a wildly thoughtful and beautifully honest guide to honoring ourselves, each other, and our world. -Andrea Gibson, author of *Lord of the Butterflies*

Special Topics in Being a Human is one of those rare books that is, indeed, essential reading for all humans. We all mess up. We all feel overwhelmed sometimes. We're all trying to do better at caring for ourselves and those around us with compassion, boundaries, justice, allyship and grace. S. Bear Bergman offers his trademark tender, thoughtful wisdom in such accessible, bite-sized, pieces that you can literally take them with you. He's the queer older sibling, mentor and bubbe you've always needed; get a copy for yourself and a copy for every other human in your life who's also out there trying to do their best. - Rabbi Danya Ruttenberg, author of *Surprised By God and Nurture the Wow*

Sweet, soulful, and deeply humane. Bear at his best. -Alison Bechdel, author of *Fun Home*

S. Bear Bergman is the fantastic gay uncle you always wished you had, ready and able to help steer you - with gentle pragmatism and good humor - toward being a better, kinder, more compassionate and thoughtful human being. Heaven knows we could all use it. -Hanne Blank, author of *Straight: The Surprisingly Short History of Heterosexuality*

S. Bear Bergman and Saul Freedman-Lawson offer us a gentle guide to belonging. They challenge us to navigate our relationship to ourselves, our community at large, and the home we create with our friends and loved ones. -Archie Bongiovanni, author of *A Quick & Easy Guide to They/Them Pronouns*

I've been receiving nothing but good life advice from S. Bear Bergman for just about thirty years now. With this book on your shelf, so can you. At every crossroad in your life, you'll have loving guidance from a smart, kind big brother, a fun and funny uncle, and a best-ever daddy. -Kate Bornstein, author of *Gender Outlaw*

This book allows the reader to spend quality time with the internet's wise, friendly uncle-dad, who is here to teach you how to avoid making the same mistakes he did and how to be gentle with yourself when you inevitably make some new ones of your own. The charming illustrations by Saul Freedman-Lawson expand upon the text in charming and often hilarious ways, and Bergman's advice manages to be truthful and direct without ever feeling didactic, as he delivers even the toughest love with maximum compassion and maximum love for humans, in all our frailty and weirdness. -Jennifer Peepas, writer of CaptainAwkward.com

KIMIKO TOBIMATSU (TEXT) AND KEET
GENIZA (ILLUSTRATIONS)

KIMIKO DOES CANCER

A GRAPHIC MEMOIR

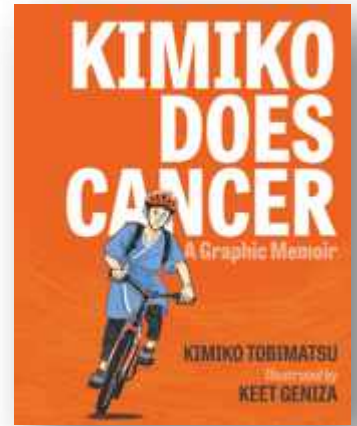
CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS (96 PP, TWO-COLOUR
THROUGHOUT)

PUB DATE (CANADA): OCTOBER 2020

RIGHTS SOLD:

RIGHTS HELD: DUTCH, FRENCH, GERMAN



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

A moving and honest graphic memoir about the unexpected cancer journey of a young, queer, mixed-race woman.

At the age of twenty-five, Kimiko Tobimatsu was a young, queer, mixed-race woman with no history of health problems whose world was turned upside down when she was diagnosed with breast cancer. In an instant, she became immersed in a new and complicated life of endless appointments, evaluations, and treatments, and difficult conversations with her partner and parents. Kimiko knew that this wasn't what being twenty-five was supposed to be like . . . but then, she didn't have a choice.

With tender illustrations by Keet Geniza, *Kimiko Does Cancer* is a graphic memoir that upends the traditional cancer narrative from a young woman's perspective, confronting issues such as dating while in menopause, navigating work and treatment, and talking to well-meaning friends, health care professionals, and other cancer survivors with viewpoints different from her own. Not one for pink ribbons or runs for the cure, Kimiko seeks connection within the cancer community while also critiquing the mainstream cancer experience.

Honest and poignant, *Kimiko Does Cancer* is about finding one's own way out of a health crisis.

KIMIKO TOBIMATSU is an employment and human rights lawyer by day. *Kimiko Does Cancer*, based on her own experience, is her first book.

KEET GENIZA is a Filipinx-Canadian illustrator and comic artist. Born and raised in Manila, she moved to Toronto in 2006 and has since immersed herself in zines and comics as a way to document her struggles as a queer immigrant woman of colour. *Kimiko Does Cancer* is her first book.

NONFICTION / GRAPHIC MEMOIR

Praise for KIMIKO DOES CANCER

Beautifully drawn and candidly told, *Kimiko Does Cancer* asks important questions about how to move forward when you've seemingly beaten cancer, yet it continues to affect every part of your life - from your body and self-image to your relationships and sense of purpose. Kimiko leads us, with openness and vulnerability, on a cancer journey focused less on survival and more on how best to live while staying true to herself. -Teresa Wong, author of *Dear Scarlet*

This is an important and insightful cancer memoir that does not try to laugh off the suffering and anguish that a cancer diagnosis brings. Aided by Keet Geniza's compelling illustrations, Kimiko brings an original queer perspective to the genre, dealing with issues of masculinity, body image, reproduction, identity and self-worth, raising questions that this reader had not previously considered. Excellent! - Ian Williams, author of *The Bad Doctor*

With honesty, humility, and humour, *Kimiko Does Cancer* challenges cliches and what we think we know about being diagnosed with and treated for cancer. A triumph! -MK Czerwicz, author of *Taking Turns: Stories from HIV/AIDS Care Unit 371*



SYAN ROSE

OUR WORK IS EVERYWHERE

AN ILLUSTRATED ORAL HISTORY OF
QUEER AND TRANS RESISTANCE

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (72 PP)

PUB DATE (Canada): OCTOBER 2020

RIGHTS HELD: DUTCH, FRENCH, GERMAN



A visually stunning graphic non-fiction book on queer and trans resistance.

Over the past ten years, we have witnessed the rise of queer and trans communities that have defied and challenged those who have historically opposed them. Through bold, symbolic imagery and surrealist, overlapping landscapes, queer illustrator and curator Syan Rose shines a light on the faces and voices of these diverse, amorphous, messy, real, and imagined queer and trans communities.

In their own words, queer and trans organizers, artists, healers, comrades, and leaders speak honestly and authentically about their own experiences with power, love, pain, and magic to create a textured and nuanced portrait of queer and trans realities in America. The many themes include Black femme mental health, Pacific Islander authorship, fat queer performance art, disability and health care practice, sex worker activism, and much more. Accompanying the narratives are Rose's startling and sinuous images that brings these leaders' words to visual life.

Our Work Is Everywhere is a graphic non-fiction book that underscores the brilliance and passion of queer and trans resistance.

Includes a foreword by Lambda Literary Award-winning author and activist Leah Lakshmi Piepzna-Samarasinha, author of *Care Work: Dreaming Disability Justice*.

SYAN ROSE is an illustrator and comic artist whose work plays with both surrealist and representational imagery to approach topics of personal history, politics, accountability, and healing. She's been published in *Bitch*, *Slate*, *Gay Magazine*, *Truthout*, and *Autostraddle*, and has self-produced many comics and zines.

LEAH LAKSHMI PIEPZNA-SAMARASINHA is a queer disabled femme writer and performer of Burgher/Tamil Sri Lankan and Irish/Roma ascent. Her most recent titles are the nonfiction book *Care Work: Dreaming Disability Justice* (2018) and the poetry book *Tonguebreaker* (2019). Her memoir *Dirty River* was a finalist for a Lambda Literary Award and a Publishing Triangle Award (Judy Grahn Award for Lesbian Nonfiction). She is also author of the poetry books *Bodymap* and *Love Cake* (Lambda Literary Award winner) and *Consensual Genocide*, and co-editor of *The Revolution Starts At Home: Confronting Intimate Violence in Activist Communities*. She is the co-founder of Mangos With Chili, North America's touring queer and trans people of colour cabaret, and is a lead artist with the disability justice incubator Sins Invalid.

KEVIN JACKSON (text)
JO DALTON (illustrations)

GRETA AND THE LABRADOR

CLIENT: HOLLAND HOUSE BOOKS
PUBLISHER: HOLLAND HOUSE BOOKS
MATERIAL: FULL MS (104 PP)
PUB DATE (UK): JULY 2019
RIGHTS HELD: WORLD



Greta Garbo, the immortal goddess of the silver screen, said that she wanted to be alone. What if she had been granted that wish? What if she had travelled further and further away from humanity, until she arrived at the North Pole? And what if she met a faithful dog along the way – a black Labrador called Pikus, who loved her with all his noble doggy heart?

Greta and the Labrador is a narrative fantasy poem in rhyming couplets that imagines all these things and more: a tribute to a legendary beauty, an adventure story, and a kind of love story - one that will appeal to anyone who likes Garbo, and dogs, and curious stories with a happy ending.

KEVIN JACKSON is an English writer, broadcaster and film-maker. His books include *Constellation of Genius*, *Carnal* and the best-selling Kindle Single, *Mayflower: The Voyage from Hell*. He won Cambridge University's Seatonian Prize for poetry, and has published a translation of *Crimean Sonnets*, by the great Polish poet Adam Mickiewicz.

JO DALTON is an experimental Artist and Motion Designer. Her design studio *Room Fifty Nine* is based in Bristol and she works in media ranging from Intaglio Printmaking, Painting and Illustration, through to Graphic Design, Motion Graphics and Animation.

"A beautifully told-and-illustrated story of existential ennui and doggy devotion."
Nicholas Lezard

"Kevin Jackson offers us a delightful entertainment in couplets in eight fitts, together with splendid black and white illustrations by Jo Dalton. A gift for lovers of dogs and the silver screen." George Szirtes

RAY FELIX and TOM SCIACCA BRONX HEROES IN TRUMLAND

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (72 PP)

PUB DATE (CANADA): APRIL 2020

RIGHTS HELD: DUTCH, FRENCH, GERMAN



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

The Bronx Heroes take on their biggest foe of all, President Donald Trump, in this hilarious and boldly subversive comic book.

Astron Star Soldier is an astronaut/alien warrior who first appeared in Tom Sciacca's *Astral Comics* #1 in 1977. Black Power is an African American superhero, war veteran, and former boxer who first appeared in Ray Felix's comic *A World Without Superheroes* in 1993. As the Bronx Heroes dedicated to fighting criminals and eradicating injustice, they join forces to confront their greatest foe ever - an evil supervillain named Donald Trump.

Trump is a toupee-wearing scoundrel plotting to use mind control to vanquish America after first conquering the five boroughs of New York. With his help of the evil prince Putin and his MAGA hat-wearing goon named Gorka, Trump is determined to build walls, create divisiveness, and destroy the media. Astron Star Soldier and Black Power resolve to defeat Trump and restore order but are hypnotized into helplessness by Trump's scheming FLOTUS. Can the Bronx Heroes succeed where Mueller, Hilary Clinton, and the US congress failed, and save the nation from itself?

Outlandish and recklessly funny, *Bronx Heroes in Trumpland* is a comic book that will make you believe in America again.

RAY FELIX is a Bronx native born in 1973. His comics include *Bronx Heroes 1.0: Runaway Slave*, *Bronx Heroes 2.0: The Greatest Hero Black Power*, *Heavy Traffic*, *Enter: The Roach* and *A World Without Superheroes*. Felix is also the founder of the community-based organization Bronx Heroes Comic Con and co-founder of Women in Comics Con, both of which promote literacy and education through the practice of reading and creating comics. He has been the recipient of numerous awards and grants including from New York State Council on the Arts in 2011 -2016, the National Endowment for the Arts, and Bloomberg Philanthropies; he was also awarded a Citation of Merit from the Borough of The Bronx for his community based work and teaching at-risk LGBTQ youth.

TOM SCIACCA is a Bronx-born artist/writer/journalist/filmmaker. In high school, he met future Marvel superstar George Perez, and the two bonded over their mutual love of comics. The duo started working on various fanzines in the 1970s, finally breaking into Marvel Comics in 1974, where Tom worked as assistant to Stan Lee. He was later assistant to Vince Colletta, art director at DC Comics, where he worked on projects such as the 1978 film *Superman* and the comic book *Superman vs Muhammad Ali*. Sciacca was also one of the first indie comic publishers, of Astral Comics in the 1970s and early 1980s; he recently revived Astral Comics with Ray Felix as art director.

VIVEK SHRAYA (TEXT), NESS LEE
(ILLUSTRATIONS)

DEATH THREAT

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (60 PP)

PUB DATE (Canada): MAY 2019

RIGHTS HELD: DUTCH, FRENCH, GERMAN



ON THE SHORTLIST OF THE 2020 LAMBDA LITERARY AWARDS!

In the fall of 2017, the acclaimed writer and musician Vivek Shraya began receiving vivid and disturbing transphobic hate mail from a stranger. Celebrated artist Ness Lee brings these letters and Shraya's responses to them to startling life in *Death Threat*, a comic book that, by its existence, becomes a compelling act of resistance. Using satire and surrealism, *Death Threat* is an unflinching portrayal of violent harassment from the perspective of both the perpetrator and the target, illustrating the dangers of online accessibility, and the ease with which vitriolic hatred can be spread digitally.

VIVEK SHRAYA is the author of the young-adult collection *God Loves Hair*, the novel *She of the Mountains*, the poetry book *even this page is white*, and the children's picture book (with Rajni Perera) *The Boy & the Bindi* (all published by Arsenal Pulp Press), as well as *I'm Afraid of Men* and *What I Love About Being QUEER*. She is editor of the Arsenal Pulp Press imprint VS. Books, dedicated to work by young black, Indigenous, and writers of colour. Vivek was the 2014 recipient of the Steinert & Ferreiro Award for leadership in Toronto's LGBTQ community, the recipient of Anokhi Media's inaugural Most Promising LGBTQ Community Crusader Award in 2015, a 2015 Toronto Arts Foundation Emerging Artist Award finalist, and a 2015 recipient of the Writers' Trust of Canada's Dayne Ogilvie Prize Honour of Distinction. Originally from Edmonton, she now lives in Calgary, where she is an assistant professor in the University of Calgary's Department of English.

NESS LEE is an illustrator/artist based in Toronto. Her illustrations have been chosen for award publications such as *American Illustration* 35 and the *Society of Illustrators* 57 and she has exhibited her works at galleries in Toronto, New York, Boston and Tokyo. She graduated from the Ontario College of Art and Design with a Bachelors of Design degree in Illustration. She has continued to explore her practice using a wide range of mediums such as ceramics, drawing, painting, and mixed media sculpture.

PRAISE FOR DEATH THREAT

An unexpected and ebullient pairing of two rising stars in Canadian writing and illustration, approaching a fraught subject with an unconventional and surprising look at the perspectives of both perpetrator and victim. *-Quill and Quire*

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That Vivek shares her life so openly is an inspiration to many but is not without costs. I'm so grateful for her voice. It feels like a natural fit for comics. -Jillian Tamaki, co-creator of *Skim* and *This One Summer*

Death Threat is fearless and ambitious. I have no idea where Vivek will go next but we should all be very excited to follow her there. -Michael DeForge, author of *Ant Colony* and *Big Kids*

Death Threat perfectly expresses the feeling of being exposed to the hurtful and threatening presumptions of strangers. Vivek Shraya and Ness Lee transform a hideous and constrictive mindset into beauty and love. -Lisa Hanawalt, production designer/producer, *BoJack Horseman*; author of *Coyote Doggirl*

In transcending hate and ignorance with strength and vulnerability, Shraya - with the assistance of Lee [and colorists] Phan and Tang - deliver a message of hope and courage to all trans women. -*Gay League*

Documenting the hate mail that Shraya gets, she uses satire, surrealism, and the illustrations of Ness Lee to bring online dangers to life and provide life-saving visibility to the dangers trans people face everyday. -*Out*

VIVEK SHRAYA (TEXT), RAYMOND
BIESINGER (ILLUSTRATIONS)

SHE OF THE MOUNTAINS

CLIENT: ARSENAL PULP PRESS

MATERIAL: FULL MS. (152 PP)

PUB DATE (Canada): SEPTEMBER 2014

RIGHTS HELD: DUTCH, FRENCH, GERMAN



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

A "Globe 100" Best Book of the Year (*The Globe and Mail*)
Lambda Literary Award finalist

In the beginning, there is no he. There is no she.

Two cells make up one cell. This is the mathematics behind creation. One plus one makes one. Life begets life. We are the period to a sentence, the effect to a cause, always belonging to someone. We are never our own.

This is why we are so lonely.

She of the Mountains is a beautifully rendered illustrated novel by Vivek Shraya, the author of the Lambda Literary Award finalist *God Loves Hair*. Shraya weaves a passionate, contemporary love story between a man and his body, with a re-imagining of Hindu mythology. Both narratives explore the complexities of embodiment and the damaging effects that policing gender and sexuality can have on the human heart.

VIVEK SHRAYA is the author of the young-adult collection *God Loves Hair*, the novel *She of the Mountains*, the poetry book *even this page is white*, and the children's picture book (with Rajni Perera) *The Boy & the Bindi* (all published by Arsenal Pulp Press), as well as *I'm Afraid of Men* and *What I Love About Being QUEER*. She is editor of the Arsenal Pulp Press imprint VS. Books, dedicated to work by young black, Indigenous, and writers of colour. Vivek was the 2014 recipient of the Steinert & Ferreiro Award for leadership in Toronto's LGBTQ community, the recipient of Anokhi Media's inaugural Most Promising LGBTQ Community Crusader Award in 2015, a 2015 Toronto Arts Foundation Emerging Artist Award finalist, and a 2015 recipient of the Writers' Trust of Canada's Dayne Ogilvie Prize Honour of Distinction. Originally from Edmonton, she now lives in Calgary, where she is an assistant professor in the University of Calgary's Department of English.

RAYMOND BIESINGER'S work has appeared in such publications as *The New Yorker* and the *New York Times*.

FICTION / NOVEL

PRAISE FOR *SHE OF THE MOUNTAINS*

She of the Mountains is a treatise to epic love. Shraya's prose is deft and lyrical, and shape-shifts like his characters' bodies and desires - both otherworldly and human. This is a book that is full of heart, and mine sank and lifted with each turn of the page. -Farzana Doctor, author of *Six Metres of Pavement* and *Stealing Nasreen*

Vivek Shraya's intimate novel weaves together a contemporary love story with Hindu mythology, incorporating strikingly bold illustrations from Raymond Biesinger. This is a book for readers who want to be taken on an artistic ride. -*The Advocate*

A cathartic tale simply told. -*The Globe and Mail* ("The Globe 100")

Given the intersection of Vivek Shraya's writing and his music up till now, it should come as no surprise that his newest book is an equally compelling fusion of stories, voices, and textures. *She of the Mountains* is a touching and transporting prose-poem that has a music all its own. -Rakesh Satyal, author of *Blue Boy*

She of the Mountains weaves together a young man's journey with Hindu mythology, creating a sophisticated and whimsical tale -- a poignant capturing of the search for wholeness, whether on a human or superhuman level. -Shyam Selvadurai, author of *The Hungry Ghosts*

The Hindu gods, with their constantly shifting personas and manifestations, add a clever and thoughtful layer to the novel and highlight the intricacies and power of a love that eclipses gender, time, and conventions. Strikingly illustrated by Raymond Biesinger, this is a lyrical ode to love in all its many forms. -*Publishers Weekly*

She of the Mountains is a forthright, honest, damned sexy book written, gleefully and counter-intuitively, in a lyrical, epic, transcendent style. It is not your typical debut novel, but rather one ripped apart at the spine and then reconfigured via alchemy, Tantric mysticism, the open verse of social media, and pure, raw talent. Sensual, smart (and smart-assed), *She of the Mountains* is the beginning of something big, bold, and - hold your purse! - glamorous. -R. M. Vaughan, author of *Compared To Hitler*

Vivek's latest - and most beautiful - work is a truly remarkable, mesmerizing journey. I feel like I've uncovered a whole other side to him. One of the brightest new writing talents to come out of Canada. -Tegan Quin, of Tegan and Sara

Vivek Shraya seamlessly blends a lyrical interpretation of Hindu mythology with a contemporary coming-of-age tale . . . Studded with abstract illustrations by Raymond Biesinger, Shraya's book is accessible, yet complex. There is the sense that what he achieves with *She of the Mountains* is so new, we don't have the proper language to articulate its success. The ultimate hope is that this work will pave the way for more of its ilk, and provide this country and culture with a robust look at identity and its inherent fluidity. -*Quill and Quire* **(STARRED REVIEW)**