

ABOUT THE PUBLISHER

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was founded in Portland, Oregon, as a successor to indie music magazine *Puncture*. The press has retained a focus on music and popular culture, as well as fiction with musical themes, while expanding into crime fiction with its Dark Passage imprint.

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LEAD TITLE, SPRING 2020

NOW IS THE TIME TO INVENT!

REPORTS FROM THE INDIE-ROCK REVOLUTION,
1985–2000



KATHERINE SPIELMANN, EDITOR

HOLE

In June 1991, **SMITH** released her second solo album, a post-riot-era CD, *Mezzanine*, which followed her 1988 solo LP *Smile*. But *Mezzanine* was the real sign of the post-riot era. It was the first time she had released a solo album since 1988. The band's first solo album, *Mezzanine*, was the first time she had released a solo album since 1988. The band's first solo album, *Mezzanine*, was the first time she had released a solo album since 1988.

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Reports from the Indie-Rock Revolution, 1985–2000

978-1-891241-67-3, large-format, colour,
320 pages, 125 photos, \$29.95

It's impossible to determine a single starting point for indie rock, but here it is found in the scintillating psychodramas Kristin Hersh conjured up for Throwing Muses and the deadpan, genre-busting, proto-slacker anthems of Camper Van Beethoven, and followed through to the critical triumphs of Sleater-Kinney and Neutral Milk Hotel more than a decade later.

Along the way, it takes in pioneering artists such as P.J. Harvey, Sonic Youth, the Pixies, Bikini Kill, Nick Cave, Beck, Cat Power, Fugazi, Mekons, Pavement, Belle and Sebastian, Meat Puppets, My Bloody Valentine, Sebadoh, the Breeders, Jeff Buckley, Guided by Voices, Will Oldham, Hole, Flaming Lips, the Magnetic Fields, and many more, as well as think pieces on the evolutions of the music scene and interviews with influential critics Lester Bangs and Greil Marcus.

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MAY 2020

GREAT BALLS OF DOUBT

Mark Terrill

Illustrated by Jon Langford

978-1-891241-66-6, 128 pages,
25 illustrations, \$14.00

"An ally of the Zen wing of the New American Poetry of observation & witness, Mark Terrill's poems receive inspiration from his expansive 'radar dish of consciousness.' A solid collection from a vigilant compañero of the real work."

—Anne Waldman

Great Balls of Doubt gathers 96 of Mark Terrill's poems and prose poems from limited-edition chapbooks and broadsides (many now sold out or no longer in print) and from hard-to-find journals and magazines, as well as his recent, previously uncollected work.

Lavishly illustrated with 25 drawings by Jon Langford, *Great Balls of Doubt* delivers images and sentiments ranging from the real to the surreal to the elegiac, with no shortage of humor along the way. "Doubt is an unpleasant condition," Voltaire once remarked, "but certainty is absurd."

"Mark Terrill, the true poet and 'forlorn observer' of the world he sees as essentially forlorn, if not absurd, if not entirely hopeless. But his poetry is far from hopeless. It is a hard light to alleviate the situation of the world as he sees it."

—Lawrence Ferlinghetti

"It is sweetly familiar to move thru the movement of Mark Terrill's lines—his way, his path, his punch lines—the details of his physical life . . . But *Great Balls of Doubt* is more than his very sure tour of words on the page—he gives a dimension of culture and living in the moment that is very reassuring."—Joanne Kyger

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MARK TERRILL
Great Balls of Doubt



ILLUSTRATED BY JON LANGFORD

MARK TERRILL is a native Californian who has lived in Germany since 1984, working by turns as a shipyard welder, cook, and road manager for rock bands, while publishing numerous collections of poetry and prose, such as *Bread & Fish* (The Figures, 2002) and *Diamonds & Sapience* (Dark Style, 2017). His work has appeared in print and online in over a thousand journals and anthologies, including *City Lights Review*, *Bombay Gin*, *Empty Mirror*, *Jacket*, *Diagram*, *Rattle*, *RHINO*, and *Talisman*, and been translated into French, German, and Portuguese.

JON LANGFORD is a Welsh musician and visual artist who lives in Chicago. He first came to prominence with art/punk music collective the Mekons, whose most recent album is *Deserted* (2019). Langford's art has been collected in two books, *Nashville Radio* (2006) and *Skull Orchard Revisited* (2010). In 2015 he was the artist in residence at the Country Music Hall of Fame, which commissioned him to paint a series of portraits for its exhibition "Dylan, Cash, and the Nashville Cats: A New Music City."

SEPTEMBER 2020

MAYBE THE PEOPLE WOULD BE THE TIMES

Luc Sante

978-1-891241-57-4, 320 pages, 136 photos, \$19.95

In his books and in a string of wide-ranging and inventive essays, Luc Sante has shown himself to be a critic of uncommon power and range, with “a prose style to die for” (William Gibson). He is “one of the handful of living masters of the American language, as well as a singular historian and philosopher of American experience,” (the *New Yorker’s* Peter Schjeldahl).

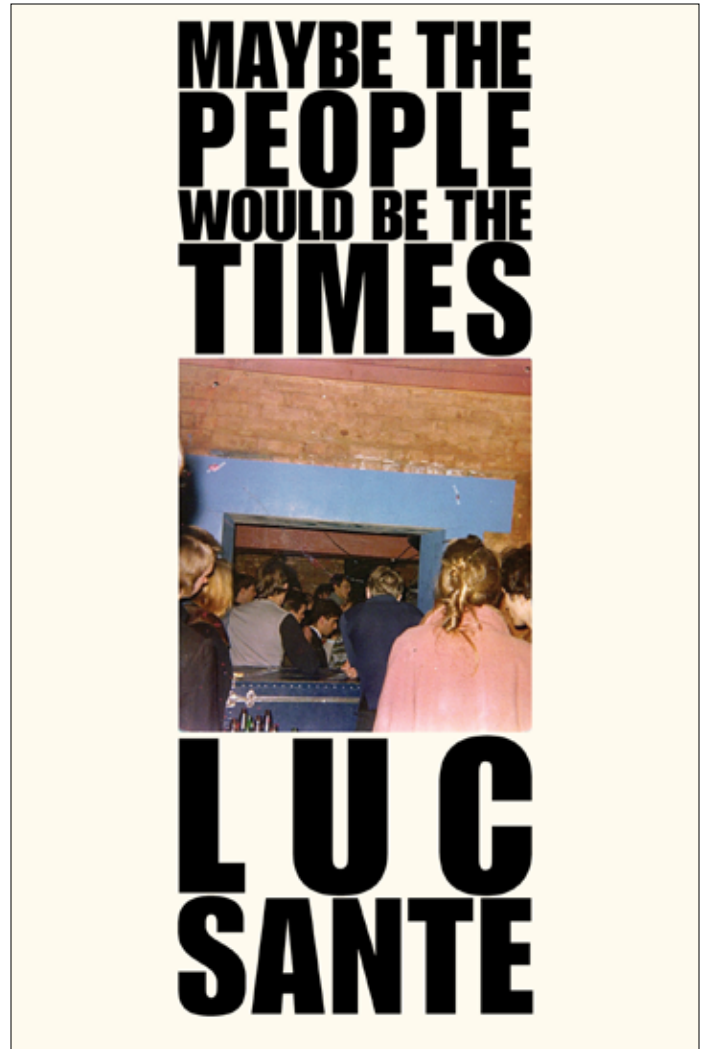
Sante is best known for his groundbreaking work in urban history—his books *Low Life* and *The Other Paris* singlehandedly refocused and expanded our understanding of late 19th- and early 20th-century New York and Paris—as well as the history of photography (*Evidence, Folk Photography*), and a unique form of cultural autobiography (*The Factory of Facts*).

In his new collection of essays, Luc Sante pays homage to the likes of Patti Smith, Richard Prince, David Wojnarowicz, and Glenn O’Brien; traces the history of tabloid newspapers; surveys the landscape that gave birth to the no wave and rap; explores the back alleys of vernacular photography; and sounds a threnody for the forgotten dead of New York City.

The glue holding the collection together is autobiography. Every item carries deep personal significance for Sante, and most are rooted in lived experience, in particular his youth on the Lower East Side of New York in the fertile 1970s and ‘80s. He traces his deep engagement with music, his experience of the city, his progression as an artist and observer, his love life and ambitions.

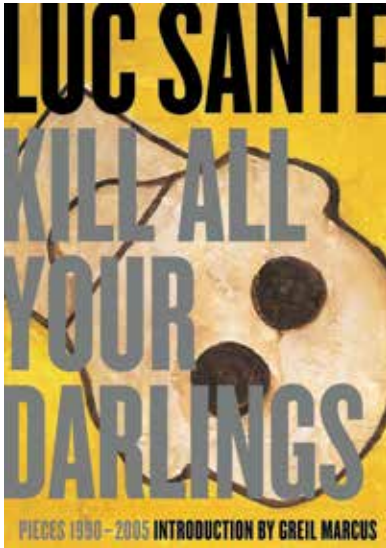
Maybe the People Would Be the Times is organized as a series of sequences, in which one piece leads into the next. Memoir flows into essay, fiction into critical writing, humor into poetry, the pieces answering and echoing one another, examining subjects from multiple vantages, illustrated with copious photographs. The collection shows Sante at his most lyrical, impassioned, and imaginative, a writer for whom every assignment brings the challenge of inventing a new form.

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Luc Sante was born in Verviers, Belgium. His books include *Low Life*, *Evidence*, *The Factory of Facts*, *Kill All Your Darlings*, and *The Other Paris*. He is the recipient of a Whiting Award, Guggenheim and Cullman fellowships, an Award in Literature from the American Academy of Arts and Letters, a Grammy (for album notes), and an Infinity Award for Writing from the International Center of Photography. He has contributed to the *New York Review of Books* since 1981 and has written for many other publications. He is a visiting professor of writing and the history of photography at Bard College and lives in Ulster County, New York.





KILL ALL YOUR DARLINGS

Luc Sante

Introduction by Greil Marcus

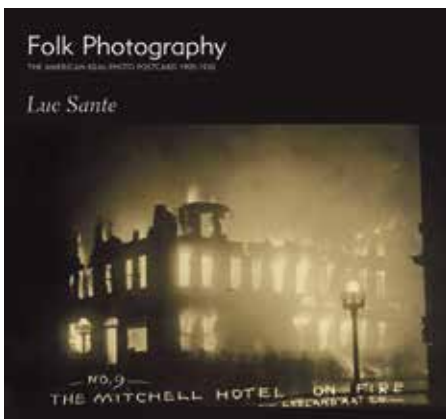
978-1-891241-53-6, paper, 300 pages, \$17.95

In his books (*Low Life*, *The Factory of Facts*) and in a string of wide-ranging and inventive essays Luc Sante has shown himself to be not only one of our pre-eminent stylists, but also a critic of uncommon power and range.

Kill All Your Darlings is the first collection of his articles—many of which first appeared in the *New York Review of Books* and the *Village Voice*—and offers ample justification for this high praise. Alongside meditations on cigarettes, factory work, and hipness, and the critical tour de force, “The Invention of the Blues,” Sante offers his incomparable take on icons from Arthur Rimbaud to Bob Dylan, René Magritte to Tintin, Buddy Bolden to Walker Evans, Allen Ginsberg to Robert Mapplethorpe.

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FOLK PHOTOGRAPHY

The American Real-Photo Postcard, 1905–1930

Luc Sante

978-1-891241-55-0, paper, 160 pages, 127 photos, \$24.95

In early 20th-century rural America, the worldwide postcard craze coincided with the spread of light, cheap photographic equipment. The result was the real-photo postcard—printed in darkrooms rather than on litho presses, usually in editions of a hundred or fewer, the work of amateurs as well as professionals. They were not intended for tourists, but as a medium of communication for the residents of small towns. They document everything about their time and place, the whole panorama of human activity: eating, sleeping, labor, animal husbandry, amateur theatrics, barn-raising, spirit-rapping, dissolution, riot, disaster, death. Millions were made in the peak years, 1905 to 1912.

Previous books have dwelled on the nostalgia value of the images. This book takes a deeper view. The 122 postcards here cover the whole range of subjects encompassed by the medium—sometimes lyrical, sometimes bracingly harsh—while Sante’s introduction places them in their historical and artistic context. He argues that the cards were a medium of expression much like the folk music being made in the same places at the time—open to the complete and unvarnished experience of life, enacting tradition even as they embody modernity. They also represent a crucial stage in the evolution of photography, as the link between the plain style of the Civil War photographers and the vision of the great midcentury documentarians. Combining his gifts as a chronicler of early 20th-century America, historian of photography, and eloquent critic, Sante shows how the cards add up to a “self-portrait of the American nation.”

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BEGIN THE BEGIN: *R.E.M.'s Early Years*

Robert Dean Lurie

978-1-891241-68-0, paper, 288 pages, 35 photos, \$19.95

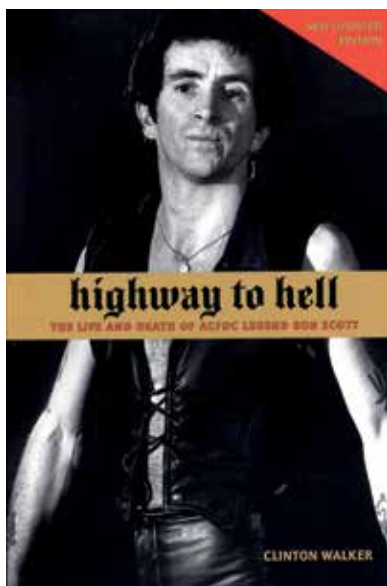
"Meticulously researched and always elegantly written, *Begin the Begin* is a critical but glorious tribute to its subject. It's hard to believe there will ever be another book that contributes more to an enlightened enjoyment of the work of R.E.M." – CHRISTOPHER SANDFORD

Robert Dean Lurie's biography is the first to be completely researched and written since R.E.M. disbanded in 2011. It offers by far the most detailed account of their formative years—the early lives of the band members, their first encounters with one another, their legendary debut show, touring out of the back of a van, initial recordings, their shrewdly paced rise to fame.

The people and places of 'the South' are crucial to the R.E.M. story in ways much more complex and interesting than have been presented thus far, says Lurie, who explores the myriad ways in which the band's adopted hometown of Athens, Georgia, and the South in general, have shaped its members and the character and style of their art.

The South is more than the background to this story; it plays a major role: the creative ferment that erupted in Athens and gripped many of its young inhabitants in the late 70s and early 80s drew on regional traditions of outsider art and general cultural out-there-ness, and gave rise to a free-spirited music scene that produced the B-52's and Pylon, and laid the ground for R.E.M.'s subsequent breakout success.

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HIGHWAY TO HELL: *The Life and Death of AC/DC Legend Bon Scott*

SECOND, REVISED EDITION

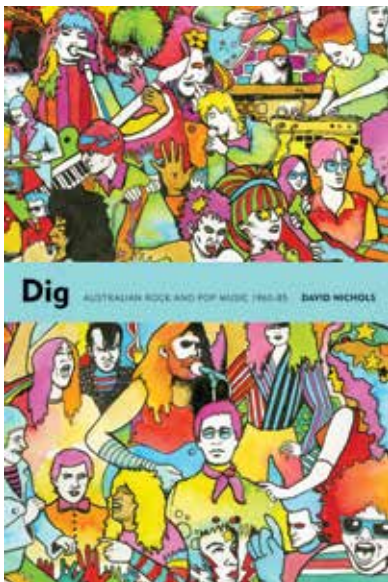
978-1-891241-23-9, paper, 312 pages, 40 photos, \$22.95

The definitive account of AC/DC's rise to fame, when the ribald lyrics and charismatic stage presence of singer Bon Scott, along with the guitar work of Angus and Malcolm Young, defined a new, highly influential brand of rock and roll. Drawing on many interviews and featuring a gallery of rare photos, Clinton Walker traces the band's career through the life of their original front man, from small-time gigs to international success, up to Scott's shocking death in 1980.

AC/DC's undiminished superstar status (they're the fourth-best-selling band of all time), and their indelible influence on a succession of genres from metal to grunge to rap, ensure that Bon Scott's presence continues to be felt strongly. A consistent seller since it was first published, *Highway to Hell* was fully updated in 2007 and despite recent competition it remains the authoritative biography of this seminal rock figure. New details about the last hours of Scott's life were added, enabling the author to dispel many persistent rumors and myths and once more set the record straight.

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DIG: AUSTRALIAN ROCK AND POP MUSIC, 1960-85

David Nichols

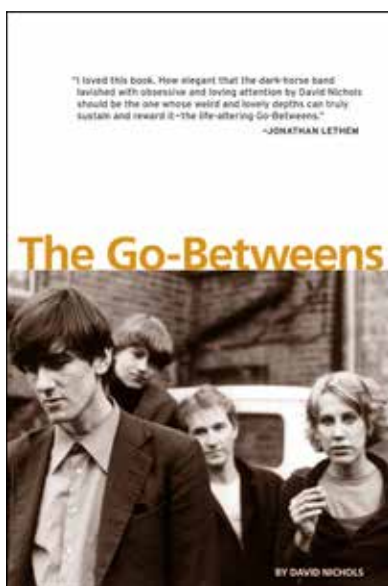
978-1-891241-26-0, paper, 604 pages, 135 illustrations, endnotes, index, \$35.00

Dig tells the story of Australian rock and pop music over a crucial quarter century from 1960 to 1985 - formative years in which the nation cast off its colonial cultural shackles and took on the world.

Generously illustrated and scrupulously researched, *Dig* combines scholarly accuracy (endnotes, index) with populist flair. Nichols is an unfailingly witty and engaging guide, surveying the fertile and varied landscape of Australian popular music in seven broad historical chapters, interspersed with shorter chapters on some of the more significant figures of each period. The result is a compelling portrait of a music scene that evolves in dynamic interaction with those in the United States and the UK, yet has always retained a strong sense of its own identity and continues to deliver new stars – and cult heroes – to a worldwide audience.

Dig is the authoritative account of Australian popular music's rise to world prominence that fans have been waiting for, and a must read for anyone with more than a passing interest in rock 'n' roll. Those whose knowledge of Australian music doesn't extend far past such star names as the Easybeats, AC/DC, Little River Band, and Nick Cave will discover a wealth of music beyond those acts; while even those familiar with the work of the Missing Links, Pip Proud, Radio Birdman, and the Moodists will learn much about the scenes and connections that produced these bands and dozens more.

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THE GO-BETWEENS

David Nichols

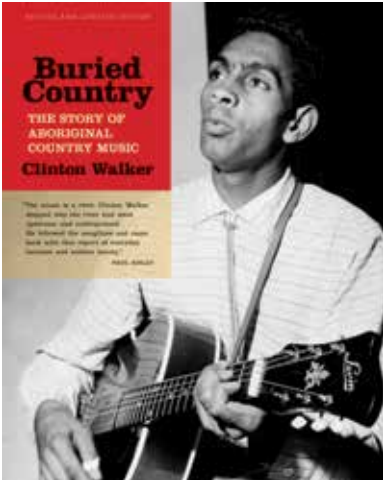
978-1-891241-16-1, paper, 288 pages, 85 photos, \$24.95

When Robert Forster and Grant McLennan formed the Go-Betweens in Brisbane in 1977, they were determined to be different. They were angular, spare and poetic when crashing directness was the prevailing style. Their heroes were Dylan, Creedence and Television when it was more fashionable to cite the Stooges and the New York Dolls. Their attitude was as punk as anyone's, but their lyrical guitar pop stood in sharp contrast to the trends of the day. The Go-Betweens earned a reputation as "the ultimate cult band" – they never had hits, but their music was greatly admired by peers from R.E.M. to Sleater-Kinney, and their influence has continued to grow over time. David Nichols relates their story with wit and verve, and for this new edition, updated in 2011, he updates the story to its sad conclusion, with the death of Grant McLennan in 2006.

Robert Forster has delivered his personal account of the band's story in his 2017 memoir *Grant and I*, but Nichols's book remains the more thorough and objective account, with many rare photographs.

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BURIED COUNTRY

The Story of Aboriginal Country Music

Clinton Walker

978-1-891241-38-3, paper, 368 pages, 230 photos, \$29.95

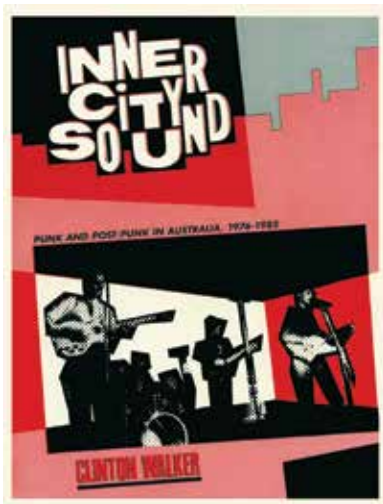
"Moving and timely in the extreme . . . an education and a real pleasure."

– *Rolling Stone*

It was country music that first gave the original Australians a voice in modern Australia. Aboriginal country music has a rich history, from the great pioneer Jimmy Little through Vic Simms, Harry and Wilga Williams, Bobby McLeod, Bob Randall and Isaac Yamma to Roger Knox and Kev Carmody, Archie Roach and Ruby Hunter. These pivotal figures and many more are vividly captured in Clinton Walker's magisterial and compelling account of this unique Australian tradition.

When the original edition of *Buried Country* was published in 2000, it was hailed as "an act of restitution" (*Rhythms*), a work that "traces new pathways into the songlines of a hidden and resonant Australian musical history" (*The Age*). Drawing on the author's extensive research and in-person interviews, this expanded and updated edition is lavishly illustrated with rare photographs and memorabilia, and includes a full discography.

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INNER CITY SOUND

Punk and Post-Punk in Australia, 1976-85

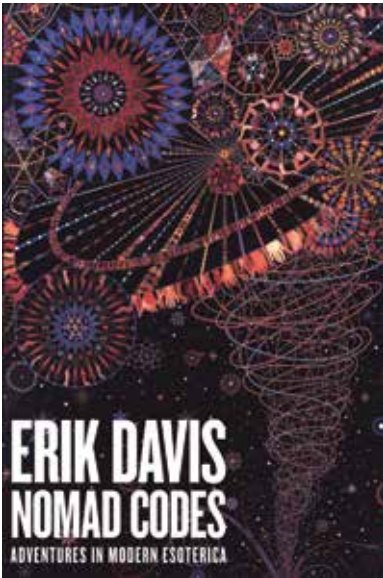
Clinton Walker, Editor

978-1-891241-18-5, paper, 192 pages, 285 photos, \$24.95

"The bible of Australian punk"– *The Age* (Melbourne)

The bands that spearheaded the late 1970s punk scene in Australia—the Saints, Birthday Party, Radio Birdman, and the Go-Betweens—are among the most important of their time. *Inner City Sound* is the classic account of the explosive development of that scene. Original articles from fanzines and newspapers, together with almost 300 photographs, vividly portray the creative ferment of the period and the dozens of bands that sprang up in the wake of the pioneers. First published in late 1981, *Inner City Sound* soon fell out of print. It became a lost classic, so sought after that it has been bootlegged like the rare singles listed in its discography. This new edition contains 32 extra pages of articles, photos, and discographic data, which take the story through to 1985, when Nick Cave, the Go-Betweens, the Triffids, and others began to break through internationally.

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NOMAD CODES

Adventures in Modern Esoterica

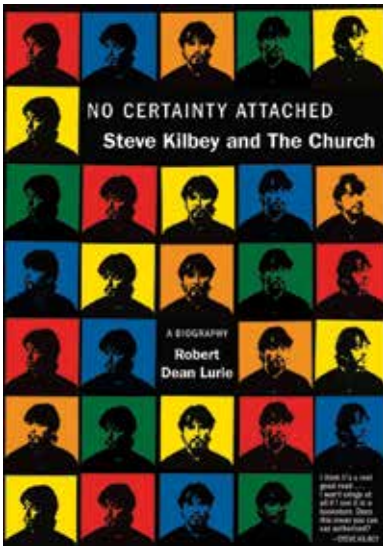
Erik Davis

978-1-891241-54-3, paper, 384 pages, 10 illustrations, \$19.95

In these wide-ranging essays, Erik Davis (author of *Techgnosis: Myth, Magic and Mysticism in the Age of Information*) explores the codes – spiritual, cultural and embodied – that people use to escape the limitation of their lives and enrich their experience of the world, from Asian religious traditions and West African trickster gods, to Western occult and esoteric lore, to media technology and psychedelic science. Whether his subject is transvestite Burmese spirit mediums or Ufology, tripster king Terence McKenna or dub maestro Lee Perry, Davis writes with keen yet skeptical sympathy, intellectual subtlety and wit, and unbridled curiosity.

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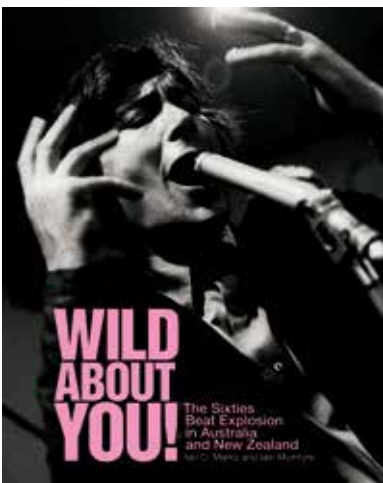
Steve Kilbey and The Church: A Biography

Robert Dean Lurie

978-1-891241-22-2, paper, 320 pages, 71 photos, \$19.95

Based on extensive interviews, *No Certainty Attached* is the first biography of Steve Kilbey and his band, the Church. It charts their personal and musical ups and downs: the commercial heights of "The Unguarded Moment" and "Under the Milky Way," the creative breakthroughs of the *Priest=Aura* album and Kilbey's solo work, followed by the Church's struggle to survive in the wake of bad business decisions and Kilbey's drug indulgences, and their reemergence as an underground band with a worldwide cult following.

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WILD ABOUT YOU

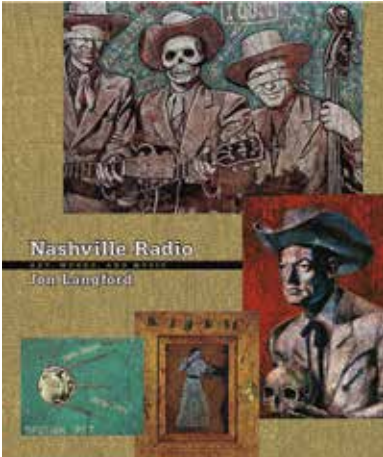
The Sixties Beat Explosion in Australia and New Zealand

Ian D. Marks & Iain McIntyre

978-1-891241-28-4, paper, 384 pages, 120 illustrations. \$24.95

The astonishing outpouring of rock and roll in the 1960s down under gave birth to iconic bands like the Easybeats, the Masters Apprentices, Billy Thorpe and the Aztecs, the Purple Hearts, and the Missing Links, as well as launching the careers of a generation of musicians who went on to greater fame with their later groups (the Bee Gees, AC/DC, Little River Band, and more). Heavily illustrated and with a detailed discography, this book is essential for all fans of '60s garage and beat music, and for anyone seeking greater knowledge of an enormously creative period in rock and roll history.

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NASHVILLE RADIO

Art, Words, and Music

Jon Langford

978-1-891241-19-2, paper. 144 pages, 215 color reproductions, 18-song CD, \$29.95

Beyond his work as a musician (in the Mekons and the Waco Brothers, and as a solo artist), Jon Langford is an acclaimed visual artist with a unique style. His work has appeared at the Country Hall of Fame in Nashville, accompanying their 2016 Dylan-Cash exhibition, as well as in galleries worldwide and on book and record covers. This is the first collection of his paintings, together with autobiographical writings and song lyrics. The book includes a CD of Langford performing many of the featured songs.

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SKULL ORCHARD REVISITED

Art, Words & Music

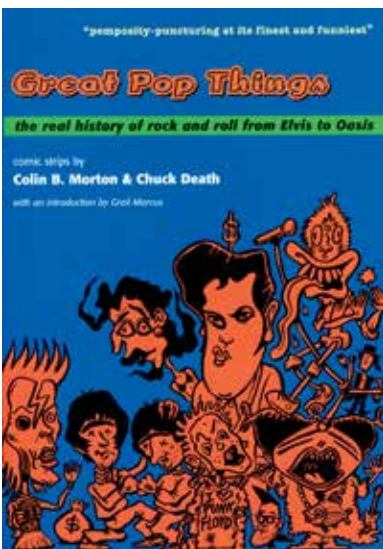
Jon Langford

978-1-891241-30-7, paper, 96 pages, full color w/ 19-song CD, \$19.95

For his second collection of paintings, and illustrated song lyrics, Jon Langford has created a highly personal portrait of Wales, where he was born and raised (in Newport). For the CD included here, Langford returned to the long-lost recordings for his debut solo album, *Skull Orchard*, and radically revised them, enlisting as his accomplices the Burlington Welsh Male Chorus, who add a unique warmth to the material.

Langford illustrated his lyrics for *Skull Orchard*, at once autobiographical and fanciful, in a set of "song paintings" created especially for this book, which also includes additional artwork, an A to Z of South Walian culture and history by Jon's brother, acclaimed SF writer David Langford, photographs by their father, Denis Langford, and Jon's first published story, a witty, dystopian tale about a whale and a dolphin.

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GREAT POP THINGS

The Real History of Rock'n'Roll from Elvis to Oasis

Colin B. Morton and Chuck Death

Introduction by Greil Marcus

978-1-891241-08-6, paper, 232 pages, \$16.95

"Brilliantly depicts the story of rock & roll."—*Rolling Stone*

The comic strips of Colin B. Morton and Chuck Death (aka Jon Langford), serialized over several years in *LA Weekly*, comprise a heartfelt and devastatingly funny history of rock. Like Monty Python, their version is surreal and ridiculous—yet somehow it all rings true. As they pinpoint the absurdities and oddities of rock history, the authors come closer to its truth than most conventional accounts—and they're much more entertaining. The caricatures—of rock figures from Mick Jagger to Captain Beefheart, Johnny Rotten to Courtney Love—are priceless.

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OCTOBER 2020

RESERVATION FOR MURDER

June Wright

978-1-891241-40-6, paper, 248 pages, \$14.95

"A local queen of crime in the tradition of Dorothy L Sayers and Margery Allingham"

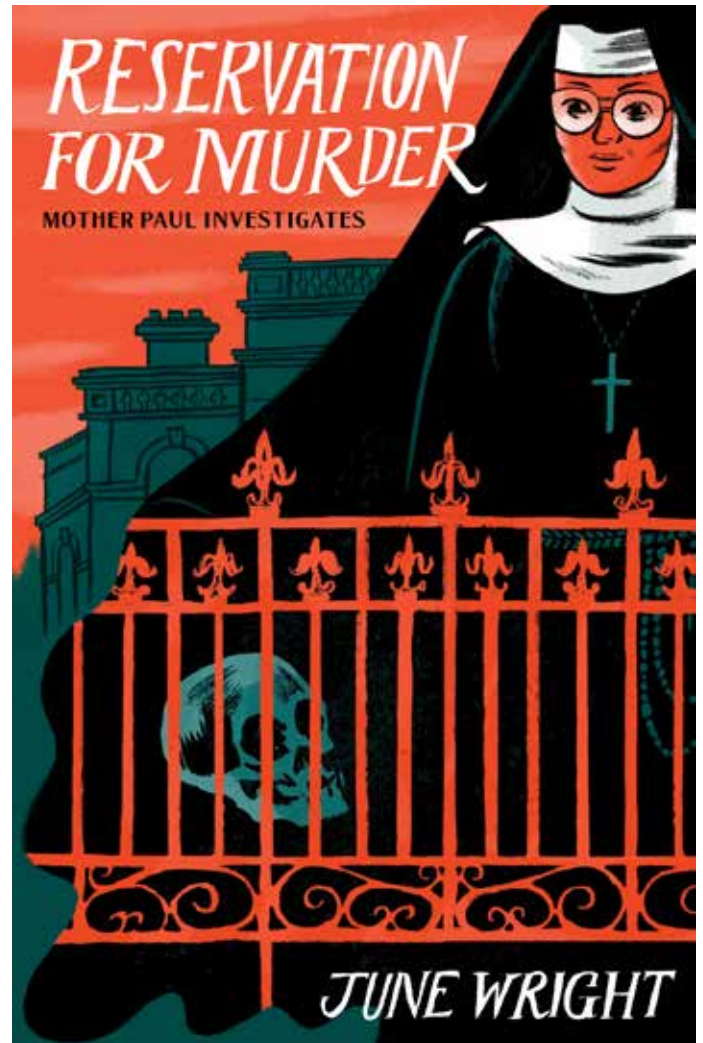
– *The Age* (Melbourne)

June Wright burst onto the crime fiction scene in 1948 with *Murder in the Telephone Exchange*, which was the best-selling mystery in her native Australia that year. She published five more first-rate crime novels over the next two decades, all of which were out of print when she died in 2012. But when *Murder in the Telephone Exchange* was reissued by Dark Passage Books in 2014, Wright was hailed by the *Sydney Morning Herald* as "our very own Agatha Christie," and a new generation of readers fell in love with her inimitable blend of intrigue, wit, and psychological suspense.

Wright had already published three popular mysteries by the time she created her most memorable detective, the Reverend Mother Mary St Paul of the Cross. The kindly Mother Paul may seem vague and otherworldly, but little escapes her attention—she has a shrewd grasp of everything that's going on beneath the surface.

In *Reservation for Murder*, the first of three Mother Paul novels, she is in charge of a residential hostel for young women who work in offices and shops in Melbourne. A tense atmosphere pervades the house—many of the residents have received unpleasant anonymous letters, and there is much speculation as to their author. When Mary Allen finds a stranger stabbed in the garden, who dies after uttering a mysterious name, and a few days later one of the residents is found drowned, an apparent suicide, the tension reaches fever pitch. Is there a connection between these two deaths? Or between them and the letters? The police investigation, abetted by the resourceful Mary Allen, proceeds in fits and starts, but meanwhile Mother Paul pursues her own enquiries.

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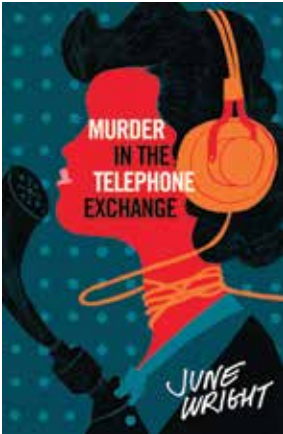


ABOUT THE AUTHOR

Born in Melbourne in 1919, June Wright made quite a splash with her 1948 debut, *Murder in the Telephone Exchange*, whose sales that year outstripped even those of the reigning queen of crime, Agatha Christie. Wright went on to publish five more top-quality mysteries over the next two decades – including three featuring the irrepressible nun detective, Mother Paul – while at the same time raising six children.

When she died in 2012 at the age of 92, Wright's books were largely forgotten, despite the praise she received at the time and the championing of her work in recent surveys of the field such as Stephen Knight's *Continent of Mystery*. But that's beginning to change.





MURDER IN THE TELEPHONE EXCHANGE

978-1-891241-37-6, paper, 332 pages, \$15.95

"A classic English-style mystery . . . packed with detail and menace." – *Kirkus Reviews*

When an unpopular colleague at Melbourne Central is murdered – her head bashed in with a "buttinsky," a device used to listen in on phone calls – Maggie Byrnes resolves to turn sleuth. Some of her co-workers are acting strangely, and Maggie reckons she has a better chance of figuring out who is responsible than the stodgy policemen assigned to the case, who seem to think she herself might have something to do with it. Then one of her friends is murdered too, and Maggie might be next in line.

By turns entertaining and suspenseful, and building to a gripping climax, June Wright's 1948 debut delivers a winning combination: an intriguing period setting, a "cozy" framework, and elements of psychological suspense. It also offers a rich account of life in 1940s Melbourne, when young women like Maggie flocked to the big city, leaving behind small-town family life for jobs, boarding houses and independence.



SO BAD A DEATH

978-1-891241-45-1, paper, 284 pages, \$14.95

Maggie Byrnes makes a memorable return to the fray. She's married now, and living in a quiet Melbourne suburb. But violent death dogs her footsteps even in apparently tranquil Middleburn. It's no great surprise when a widely disliked local bigwig (who also happens to be her landlord) is shot dead, but Maggie suspects someone is also targeting his infant heir. Her compulsion to investigate puts everyone she loves in danger. This reissue features a new introduction by novelist and crime fiction historian Lucy Sussex, who makes a powerful case for Wright's pioneering role as a writer of crime fiction with strong female protagonists; it also includes an extended interview she conducted with Wright in 1996.



DUCK SEASON DEATH

978-1-891241-35-2, paper, 188 pages, \$13.95

June Wright wrote *Duck Season Death* in the mid-1950s, but consigned it to her bottom drawer after her publisher foolishly turned it down. Perhaps it was too far ahead of its time, because it offers a bravura twist on the classic country-house murder mystery, but is also an incisive and sparkling send-up of the genre. When someone takes advantage of a duck hunt to murder publisher Athol Sefton at a remote inn, it turns out that almost everyone, guests and staff alike, had good reason to shoot him. Sefton's nephew Charles believes he can solve the crime by applying the traditional "rules of the game" he's absorbed over years as a reviewer of detective fiction. Much to his annoyance, however, the killer doesn't seem to be playing by those rules, and Charles finds that he is the one under suspicion. *Duck Season Death* is both a devilishly clever whodunit and a delightful entertainment.



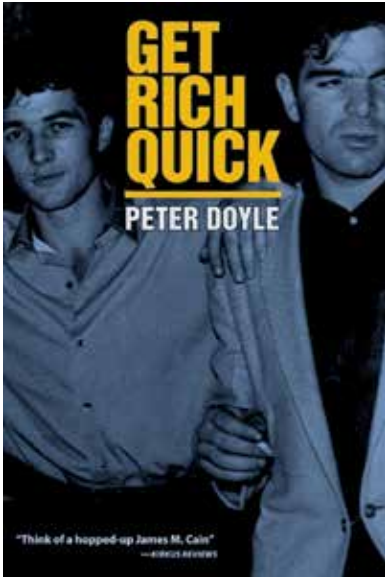
THE DEVIL'S CARESS

978-1-891241-43-7, paper, 222 pages, \$14.95

Here June Wright serves up a classic country-house mystery with a jagged emotional intensity reminiscent of Daphne du Maurier. Overworked young medic Marsh Mowbray has been invited to the weekend home of her revered mentor, Dr. Kate Waring, on the wild southern coast of the Mornington Peninsula outside Melbourne. Marsh is hoping to get some much-needed rest, but her stay turns out to be anything but relaxing. As storms rage outside, the house on the cliff's edge seethes with hatred and tension. Two suspicious deaths soon follow, and there is no shortage of suspects. "Doubt is the devil's caress", one of the characters tells Marsh, as her resolute efforts to get to the bottom of the deaths force her to question everyone's motives, including those of Dr. Kate.

WORLD RIGHTS ON ALL TITLES

Peter Doyle's crime series – featuring irresistible small-time crook Billy Glasheen – brilliantly explores the criminal underworld, political corruption, and the postwar explosion of sex, drugs, and rock 'n' roll in Australia.



GET RICH QUICK

Peter Doyle

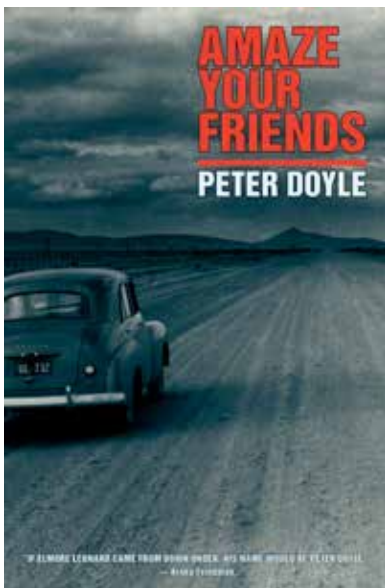
978-1-891241-24-6, paper, 256 pages, \$13.95

WINNER OF THE NED KELLY AWARD FOR BEST FIRST CRIME NOVEL

'A marvellous read and a truly distinctive piece of Australian crime writing.' – *Sydney Morning Herald*

Billy Glasheen is a likeable guy, with a gift for masterminding elaborate scenarios—whether it's a gambling scam, transporting a fortune in stolen jewels, or keeping the wheels greased during the notorious down-under tour by Little Richard and his rock 'n' roll entourage. But trouble follows close behind—perhaps because Billy's schemes always seem to interfere with the plans of Sydney's big players, an unholy trinity of crooks, bent cops, and politicians on the make. Suddenly he's in the frame for murder, and on the run from the police, who'll happily send him down for it. Billy's no sleuth, but there's nowhere to turn for help. To prove it wasn't him, he'll have to find the real killer.

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AMAZE YOUR FRIENDS

Peter Doyle

978-1-891241-34-5, paper, 288 pages, \$14.95

WINNER OF THE NED KELLY AWARD FOR BEST CRIME NOVEL

As 1959 dawns, Billy Glasheen is in deeper trouble than ever. The past has caught up with him in the form of Fred Slaney, Sydney's meanest, most corrupt cop, who's got Billy framed up for the murder of his crooked partner. Not that Slaney wants to arrest him – what he wants is ten grand. He gives Billy a choice – pay up within six months, or take early retirement, forever.

Billy can't think of a legal way to come up with the money that fast, and anyway, earning an honest living has never been his strength. So what's the answer? Up the ante on Uncle Dick's mailorder scams? Rig a horse race or two? Rob a bank? Maybe all of the above? Surely something will work . . .

And it does, though not in the way you might expect – and not before Billy's situation gets a whole lot worse. *Amaze Your Friends* delivers a wild and hairy ride through Sydney's dark underside, but even when he's lying in the gutter, Billy's somehow looking at the stars.

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‘Think of a hopped-up James M. Cain.’

– *Kirkus Reviews*

“Gorgeous writing that smokes a black cigarette and sings lowbrow poetry against a G-chord.”

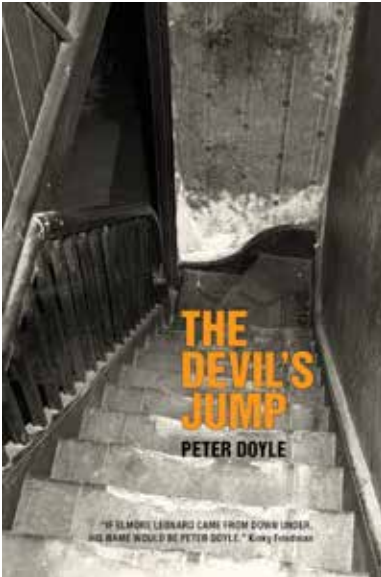
– *The Australian*

‘Hugely classy’

– *The Weekend Australia*

‘Peter Doyle does for Sydney what Carl Hiaasen does for Miami.’

– Shane Maloney



THE DEVIL'S JUMP

Peter Doyle

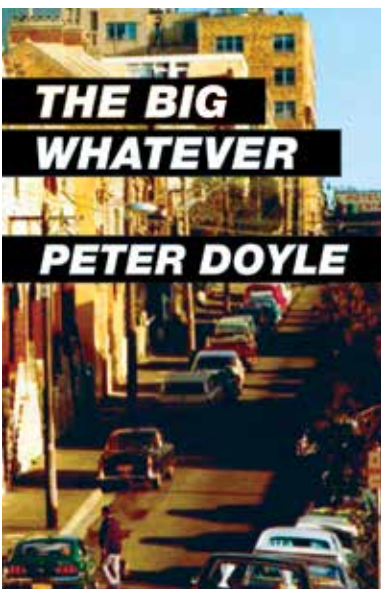
978-1-891241-20-8, paper, \$14.95

“If Elmore Leonard came from down under, his name would be Peter Doyle.” – Kinky Friedman

August 1945: the Japanese have surrendered and there's dancing in the streets of Sydney. But Billy Glasheen has little time to celebrate; his black marketeer boss has disappeared, leaving Billy high and dry. Soon he's on the run from the criminals and the cops, not to mention a shady private army. They all think he has the thing they're after, and they'll kill to get hold of it.

Unfortunately for Billy, he doesn't know what it is they're looking for . . . all he knows is, he'd better find it fast.

WORLD RIGHTS



THE BIG WHATEVER

Peter Doyle

Introduction by Luc Sante

978-1-891241-44-4, paper, 310 pages, \$14.95

When Billy Glasheen picks up a trashy paperback he finds in his cab, its plot seems weirdly familiar. One of the main characters is based on *him* . . . Only one person knows enough about his past to have written it—Max, his double-crossing ex-partner in crime. But Max is dead. He famously went up in flames, along with a fortune in cash, after a bank heist. If Max is somehow still alive, Billy has a score to settle. And if he *didn't* get fried to a crisp, maybe the money didn't either. To find out, Billy has to follow the clues in the strange little book—and outwit the drug lords, cops, and robbers who are also on Max's trail.

With its ingenious novel-within-a-novel structure, *The Big Whatever* is both a grab-you-by-the-throat crime story and an original take on early 70s pop culture. In his introduction, Luc Sante—renowned for his histories of the underworld (*Low Life*, *The Other Paris*) and for his penetrating analysis of crime fiction greats from Georges Simenon to Richard Stark—makes a powerful case for Peter Doyle's distinctive contribution to contemporary crime writing.

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COORPAROO BLUES & THE IRISH FANDANGO

G. S. Manson

978-1-891241-32-1, paper, 240 pages, \$13.95

"Rough and gritty, but also vital." – Sydney Morning Herald

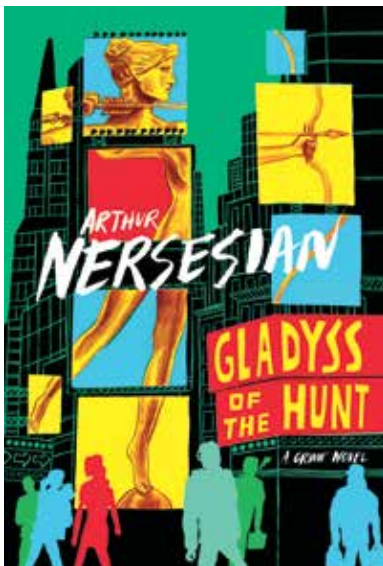
BRISBANE, 1943. Overnight a provincial Australian city has become the main Allied staging post for the war in the Pacific. The social, sexual, and racial tensions created by thousands of US troops are stirring up all kinds of mayhem, and Brisbane's once quiet streets are looking pretty mean.

Enter P.I. Jack Munro, an ex-cop with a nose for trouble and a stubborn dedication to exposing the truth. He's not a particularly good man, but he's the one you want on your side when things look bad.

When Jack is hired by a knockout blonde to find her missing man, he turns over a few rocks he's not supposed to. Soon the questions are piling up, and so are the bodies. But Jack forges on through the dockside bars, black-market warehouses, and segregated brothels of his roiling city, uncovering greed and corruption eating away at the foundations of the war effort.

Written in the spare, style of all great pulp fiction, G.S. Manson's fast-paced debut captures the high stakes and nervous energy of wartime, when everything becomes a matter of life and death.

WORLD RIGHTS



GLADYS OF THE HUNT

Arthur Nersesian

978-1-891241-39-0, paper, 288 pages, \$14.95

"Nersesian's unique psychological vision of the city rates with those of Paul Auster and Madison Smartt Bell." —Blake Nelson

Steeped in the recent history of New York, from the relentless gentrification continually reshaping the city to the psychic aftermath of 9/11, this unorthodox crime novel features an oddball pair of cops confronted with a complex and baffling case. A serial killer is murdering call girls in Times Square hotels in a macabre and puzzling manner. Grizzled NYPD homicide detective Bernie "Burnout" Farrell is in charge of the hunt, and recruits ambitious rookie Gladys Chronou as his new partner, because she's tall and blonde – like the victims – and Bernie's hoping to stage a stake-out.

But Gladys is a new breed of police officer and has her own ideas about how to solve crimes. She thinks her mystical yoga practice might give her an intuitive edge in finding their killer. She also sees mythological patterns in the murders. Bernie thinks she's nuts, but then, he's maybe a little too grounded. In fact, he's on a downward spiral: his wife is divorcing him, his longtime police partner just died of AIDS, and he's developed a nagging cough ever since working overtime down at Ground Zero.

Their investigation takes Bernie and Gladys from hot-sheet dives off Times Square to the runways of Fashion Week, from mean streets to society parties, in a suspenseful story that culminates in a terrifying ordeal.

WORLD RIGHTS

STACEY LEVINE is the author of two story collections, *My Horse and Other Stories* (Sun and Moon Press) and *The Girl with Brown Fur: Tales and Stories* (Starcherone), as well as the two novels listed below. She has received a PEN/West Award and The Stranger's Genius Award for Literature in 2009. She lives in Seattle, Washington.



Stacey Levine ignores lyricism as an evolutionary dead end. Life is fractious and dire, her prose style says; let fiction serve as razor and torch. It's not that Levine isn't funny or that she doesn't forge phrases and sentences of throat-clutching beauty. It's just that her effort to dissect humankind's propensity for neuroses, fallacies, and other inanities requires measured drollery and surgical concision.

—Donna Seaman, **Bookforum**



FRANCES JOHNSON

Stacey Levine

978-1-891241-29-1, paper, 178 pages, \$14.00

"It's clear that something strange is afoot in Munson, the fictional Florida hamlet where Frances Johnson takes place. A volcano seethes on the outskirts of town, strange animals skitter in the shadows, and a dense brown fog has settled overhead. Pets and people vanish. Unfurling over a period of days leading up to the town's annual dance, the story follows Frances's mounting restlessness, as she must decide whether to take control of her life or cede it to the murky future the community has designated for her. Though the novel hinges on a familiar plot point—will Frances remain in Munson, or escape to the world at large?—it's the only trace of convention to be found in this hypnotic book, which transforms its setting into a tableau of exotic menace." —*Time Out New York*

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DRA—

Stacey Levine

978-1-891241-31-4, paper, 148 pages, \$13.95

"With the dreamlike pace of *Alice in Wonderland*, the darkly comic tones of a Kafka novel, and a landscape reminiscent of 1984 . . ."

—*Publishers Weekly*

Dra—, the incompletely named anti-heroine of this brilliant novel, is trying to get a job. She isn't sure what kind of job, or where, or what its purpose is; she only knows she must find one. Dra— wanders through the labyrinthine corridors of some great unnamed workplace getting unsolicited advice—which sounds more like seduction or therapy than career counseling—from characters with names such as Manager and Administrator and Nurse. The quirkiness and clarity of Stacey Levine's language, the comedy and darkness of her vision, mark her as a worthy heir of Jane Bowles.

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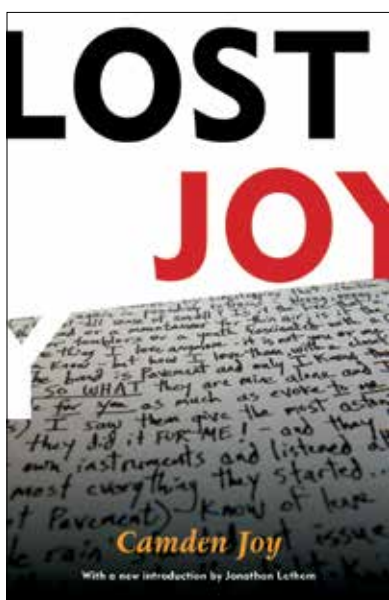
CAMDEN JOY is the pen name used by Tom Adelman for the work he created in the 1990s: two groundbreaking novels (*The Last Rock Star Book, or: Liz Phair, a Rant* and *Boy Island*), three novellas, and a body of journalistic writing. Adelman then retired the Camden Joy persona and published two highly praised books of baseball history under his own name), while raising a family.

But interest in Camden Joy's work has never waned. *The Last Rock Star Book, or: Liz Phair, a Rant* has become a cult classic, regularly taught in college courses on "The Rock Novel"—a genre his writing

helped create (cf. Dana Spiotta, Jennifer Egan).

Joy has variously been praised as "one of the great rock writers of our age" (*Rolling Stone*) and "a unique voice" (*Boston Phoenix*), while *This American Life*'s Ira Glass called him "one of the most original music writers in this country."

"I can't think of another writer who writes so resonantly about the emotional and intellectual consequences of being a discriminating devotee of popular music . . . Camden Joy isn't just a seductive critic with admirably good taste. He's as great an artist as the musicians he addresses." – Dennis Cooper



LOST JOY

Camden Joy

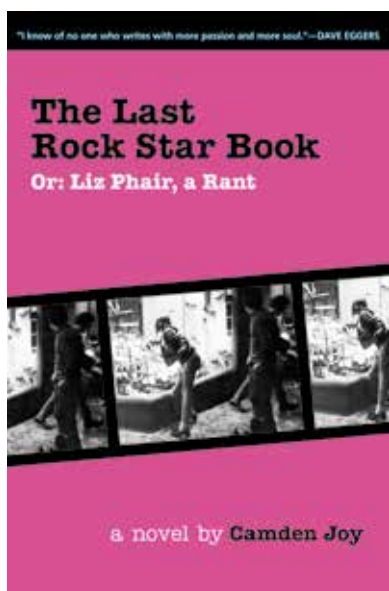
Introduction by Jonathan Lethem | Foreword by Dennis Cooper

978-1-891241-06-2, paper, 259 pages, illustrated throughout, \$15.95

Lost Joy collects the writing that first brought Camden Joy cult status in the mid-'90s. It includes the "manifestoes" he wheatpasted around New York celebrating unsung geniuses of rock and roll (the Mekons, Souled American) and his handpainted posters ridiculing the corporate music industry and its annual conventions, as well as the elegantly printed tracts he self-published, such as *The Greatest Record Album Ever Told*—extended stories that straddle the divide between music writing and fiction.

Joy's voice—heartfelt, mocking, lyrical, razor-sharp—earned comparisons to the likes of Allen Ginsberg, Patti Smith, and Lester Bangs. Rooted in zine culture, his rants prefigure the unfettered public expression of personal views that would explode with the rise of the Internet and enact in words what Banksy would later achieve in art.

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THE LAST ROCK STAR BOOK, OR: LIZ PHAIR, A RANT

Camden Joy

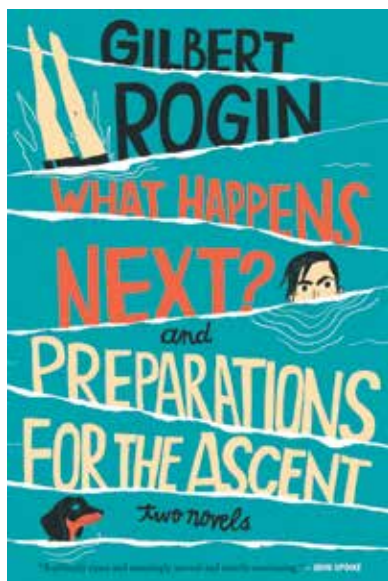
978-1-891241-07-9, paper, 212 pages, \$14.95

"I know of no one who writes with more passion and more soul."

—Dave Eggers

Camden Joy's hero can't wrap up the quickie bio of rock star Liz Phair he's been commissioned to write. Instead, he finds himself recounting the troubled events of his own life. His ex-girlfriend (who might be the illegitimate daughter of dead Rolling Stone Brian Jones); Liz Phair (whom he's never met); and a mystery girl in an old newspaper photo all start to blur together in his mind. If he could just get closer to his subject, maybe he'd have a shot at the distinction he feels he deserves, before the assignment spins out of control . . . Hilarious and compelling, Joy's novel is both an engrossing read and a powerful meditation on celebrity and obsession.

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WHAT HAPPENS NEXT? & PREPARATIONS FOR THE ASCENT Gilbert Rogin

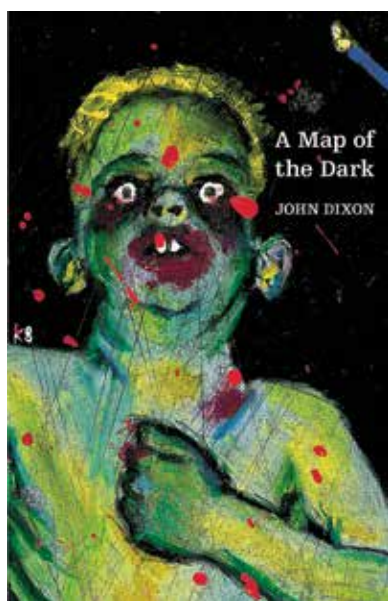
978-1-891241-27-7, paper, 368 pages, \$17.95

"Original, subtle, and startlingly different, Rogin's writing . . . radiates strength and integrity." – *Los Angeles Times*

"Ruthlessly exact, amazingly surreal, utterly convincing." – *John Updike*

Longtime *New Yorker* contributor Gilbert Rogin's two comic masterpieces, *What Happens Next?* (1971) and *Preparations for the Ascent* (1980), were published to great acclaim; contemporaries like Updike and Roth regarded him as their peer. As Rogin chose to pursue a journalistic career, however, his fiction fell into undeserved neglect. A revival is long overdue, because, thirty years on, his stylish humor and keen observation seems completely fresh—and more in line with the tastes of a generation raised on *Seinfeld* and *Mad Men*.

WORLD RIGHTS



A MAP OF THE DARK John Dixon

978-1-891241-21-5, paper, 160 pages, paper, \$16.95

"Recalls the work of fellow Midwesterner Sinclair Lewis in its stark portrayal of social hierarchies and the lengths to which people will go in order to fit in . . . In this debut novel, adults are mean, but little boys are meaner." – *Kirkus Reviews*

Halloween night 1963, De Pere, Wisconsin. Children dressed as ghosts, vampires, and hoboes chase one another on and off porches and through the streets, hunting for Dum Dums, Slo Pokes, and thrills. Meanwhile their parents fill the local bars, joking and fighting, bobbing for apples, dancing to the jukebox.

But all is not well. Evelyn Schmidt's life is almost at an end; she's been diagnosed with cancer and given only days to live. She'll be damned if she'll go quietly, though, in the hospital or at home. She's heading for the Idle Hour to drink up a storm, whether her fellow drinkers want her there or not. Steve Omsted is only sixteen, but it seems to him his life might as well be over. He's on academic probation, he's been kicked off the football team, and now his girlfriend has dropped him. He's looking for an easy target for his rage and has set up a nighttime ambush for his intended victim. Chuck Williams feels like his life hasn't even started yet, but he can't wait any longer. He'll go trick-or-treating, but he doesn't want to end up waxing windows with the other fifth-graders; he's aiming to hang out with the older kids and cause some real trouble.

As the evening unfolds, the paths of these and other characters converge in a series of shocking events that will change the lives of all involved. In stark language and with bold, cinematic vision, John Dixon delivers a stunning portrait of a small town at war with itself.

WORLD RIGHTS

INDEX OF TITLES AND AUTHORS

A

Amaze Your Friends 14

B

Big Whatever, The 15

*Buried Country: The Story of Aboriginal
Country Music* 9

C

Coorparoo Blues & The Irish Fandango 16

D

Davis, Erik 10

Death, Chuck [Jon Langford]. 11

Devil's Caress, The 13

Devil's Jump, The 15

Dig: Australian Rock and Pop Music, 1960-85. . . 8

Dixon, John 19

Doyle, Peter 14–15

Dra—. 17

Duck Season Death 13

F

*Folk Photography: The American Real-Photo
Postcard, 1905–1930* 6

Frances Johnson 17

G

Get Rich Quick. 14

Gladys of the Hunt 16

Great Balls of Doubt 4

H

*Highway to Hell: The Life and Death of
AC/DC Legend Bon Scott*. 7

I

*Inner City Sound: Punk and Post-Punk
in Australia, 1976–85* 9

J

Joy, Camden 18

K

Kill All Your Darlings 6

L

Langford, Jon 4, 11

Last Rock Star Book, or: Liz Phair, a Rant, The . . 18

Lethem, Jonathan (Introduction). 18

Levine, Stacey 17

Lost Joy 18

Lurie, Robert Dean 7, 10

M

Manson, G.S.. 16

Map of the Dark 19

Marcus, Greil [Introduction] 6, 11

Marks, Ian D. 10

Maybe the People Would Be the Times. 5

McIntyre, Iain. 10

Morton, Colin B. 11

Murder in the Telephone Exchange 13

N

Nashville Radio: Art, Words, and Music 11

Nersesian, Arthur. 16

Nichols, David 8

*No Certainty Attached – Steve Kilbey
and The Church: A Biography*. 10

Nomad Codes: Adventures in Modern Esoterica 10

Now Is the Time to Invent!. 3

R

Reservation for Murder. 12

Rogin, Gilbert 19

S

Sante, Luc 5, 6, 15

Skull Orchard Revisited: Art, Words & Music . . 11

So Bad a Death 13

Spielmann, Katherine 3

T

Terrill, Mark. 4

W

Walker, Clinton 7, 9

*What Happens Next?
& Preparations for the Ascent*. 19

*Wild About You: The Sixties Beat Explosion
in Australia and New Zealand* 10

Wright, June 12–13