

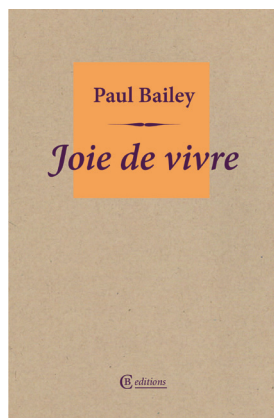
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New titles 2022

Paul Bailey, *Joie de vivre*

'The poems never fail to entertain and then to provoke the reader's admiration for their boldness and authenticity ... They are never self-pitying, but defiantly affirmative of life even while their author is in the grip of a dread illness. If [Bailey's] novels are pearls, the poems reveal the original speck of grit around which they formed.'

– Timothy Mo, *Spectator World*

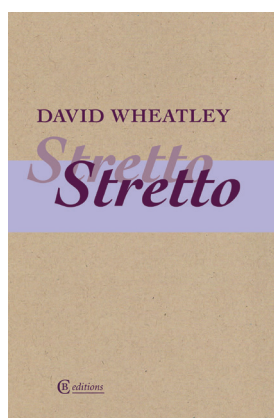


POETRY February 2022
978-1-909585-45-4; £10

David Wheatley, *Stretto*

Travel and migration, moving between Ireland, England and Scotland over a twenty-year period, and an exploration of the nature of self and reality.

'Each section is a bar of poetry both fitted within and overlaying the prose that describes it; each page and a half is measured to sing out exactly in the key and time signature to which it has been set. Wondrous.' – Kirsty Gunn

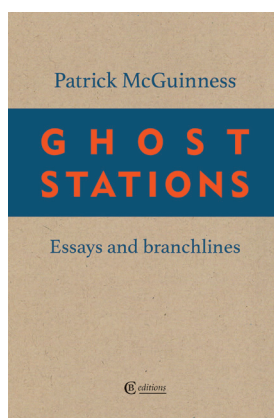


FICTION June 2022
978-1-909585-46-1; £10

Patrick McGuinness, *Ghost Stations* *Essays and branchlines*

When Apollinaire says 'Fear the day when the sound of a train no longer moves you', he's not just celebrating the distance-conquering age of the engine, but warning us to treasure our provincialism.

Shopping centres, varieties of luggage and language, 'minor' writers and artists, hybrid forms without pedigree ... Loss and departures are the weather of stations, but in his alertness to what is simply there, and largely invisible, McGuinness articulates what is contemporary: 'the bit between the too late and the too early which is also called *now*'.



NON-FICTION Oct. 2022
978-1-909585-51-5; £12

Ágota Kristóf, *TRILOGY:* *The Notebook, The Proof, The Third Lie*

Translated by Alan Sheridan, David Watson and Marc Romano

Kristóf distils the experience of Nazi occupation and Soviet 'liberation' during World War II, exploring the after-effects of trauma and the nature of storytelling.

'At the heart of this acrid trilogy ... we can feel the author's slowburning rage at the wholesale erasure of certainty and continuity in the world of her childhood and adolescence. She will reassemble a shattered world on her own rigorous terms, and watch us wince and shudder in the process.' – Jonathan Keates, *TLS*

'*The Notebook* is a great book, in the absolute.' – Beverley Bie Brahic, *TLS*

Ágota Kristóf, *The Illiterate*

Introduced by Gabriel Josipovici
Translated by Nina Bogin

Kristóf's memoir of childhood, her escape from Hungary in 1956 with her husband and child, her early years as a refugee in Switzerland, and the writing of her first novel, *The Notebook*.

'It is one of the last books she wrote, slim and clean, but containing the accumulations of a lifetime.'
– John Self, *Independent on Sunday*

Charles Boyle, *The Interruptions*

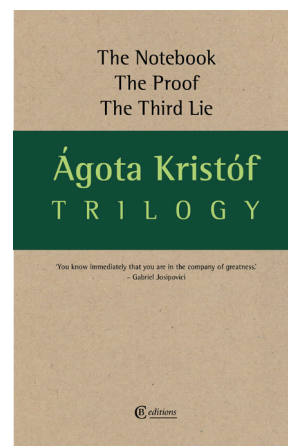
Without a kink in the line there's no story to tell. The kinks are the story.

Interruptions knock me off course but are recognised here as the stuff of life. Complacency is mocked. Death hovers. Shit happens. How life's unpredictable messiness is translated into fiction is examined and no conclusions are reached. Why, anyway, setting out from A, am I so sure that B is where I want to get to?

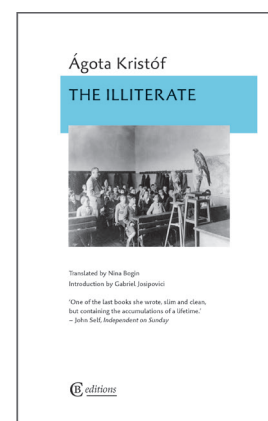
Caroline Clark, *Own Sweet Time* *A Diagnosis and Notes*

'I just want to know the worst.'

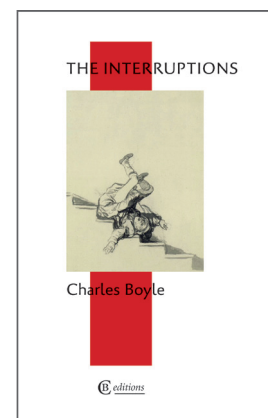
Where does the body end and the mind begin? Two texts run parallel: on one side the author's conversation with her consultant oncologist on the occasion she learned she had breast cancer, and on the other side fragments touching on her past and present and catching on the future.



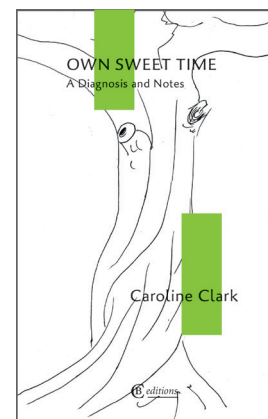
FICTION June 2022
978-1-909585-47-8; £14



NON-FICTION June 2022
978-1-909585-48-5; £9.99



NON-FICTION Sept. 2022
978-1-909585-50-8; £8.99



NON-FICTION Sept. 2022
978-1-909585-49-2; £8.99