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Philip Pullman

'Growing up I practically lived in my local library. It sent my imagination soaring and answered all my questions.'

Ian Rankin

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Cressida Cowell

'I honestly think if it hadn't been for the wonderful librarians in Brighton and Hove when I was a kid growing up there, I might never have become a published author ... I owe them a debt I can never repay.'

Peter James

'It's a vital role that school libraries, librarians and teachers play in transforming lives and fostering a love for reading.'

James Patterson

'Libraries have always meant a lot to me, since I was a little kid. [They offer a] safe space, and [they are] one of the few places which value us as human beings rather than as consumers.'

Matt Haig

'Libraries continue to be a place of inspiration and solace for me. I wouldn't be the reader or writer I am today without them.'

Stacey Halls

'Libraries taught me more than school ever did. They were a learning institution, a safe space and my second home all at once.'

Candice Carty-Williams

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Safe havens

Our latest Library Focus looks at the services doing invaluable work in their local community and inspiring a love of books in readers of all ages

PP06-21

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Editor's Letter

Stop making sense

When I applied to join The Bookseller in the late 1990s, I was set a pre-interview task of analysing a set of publisher accounts to figure out why profits were being overstated. Back then it was common practice for publishers to put their author advances as an asset on their balance sheets, the sum reducing over time once the book had been published. I surmised that the publisher in question was failing to write down their advances over a realistic time period, meaning that sales were not being properly offset against costs. A prudent publisher will write down this cost of publication on publication, but in some cases it may be realistic to wait for paperback release or even further into the future should a book have legs. It is by manipulating the "even further" bit where profits may be plumped and misfortunes stored up for a future date.

I've no idea if I was correct. But I got the job anyway. Two decades on, and it may surprise some but broadly speaking the same rules around advances still apply, perhaps helping to explain not just why big publishing has got so well, "big", but also why during the recent antitrust case in the US between the Department of Justice and Penguin Random House, advances—in this situation those over \$250,000—became the key focus, and subsequent talking point.

Simply put, providing it has the cash to make good its offers the bigger the publisher is the more able it is to make multiple big bets across a range of titles without it impacting profits in the

short term. Providing a few titles chart, all might be well. Fundamentally, of course the model cements big publisher advantage (hence the DoJ's case), but also as the agent Rachel Mills said this week the money, when paid out promptly, can help fund the writing of the book—"without good advances, writing can only be a career for the most privileged, independently financed people".

That said, it needn't have turned out this way. Spin back a decade and the argument was going in a different direction with Amazon, among other digital publishers, offering profit shares based on actual sales, and some agents arguing that lowered advances, allied to decent royalty arrangements, were actually a better way of rewarding writers. Personally, I've always found this approach a little Gradgrind. Advances are a little bit of make believe before reality bites. They can mean a lot, while also signifying less than we imagine.

The mistake I made before my interview was to believe I could make sense of all this, and if I have one criticism of the US court case it is that it wants to do the same. Publishing is a correlation business that too many people want to believe is actually based on causation—if publishers really knew how to turn base metal into gold it would all be a lot less fun. Size enables the bigger publishers to reduce risk, it does not negate it entirely and despite the best efforts of many, including publishers, writers, booksellers and readers, some big books still fail.



Philip Jones @philipdsjones

Publishing is a correlation business that too many people want to believe is actually based on causation

In next week's magazine Country Focus Ireland October 2022-September 2023

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JUBILEE LIBRARY IN BRIGHTON WHERE DEMAND FOR ESSENTIAL LIVING PRODUCTS HAS INCREASED



Libraries step up to provide aid to hard-up visitors but fear for their financial future

Support services offered by libraries have been ramped up to tackle difficult times faced by nation, but their own futures are just as uncertain

Sian Bayley
@sleighbayley



As the cost of living crisis bites and energy costs continue to rise, public libraries are noticing an increased demand for services, but are also worried about their own finances, with some fearing a “wave of property sales and library closures”.

Nick Poole, chief executive of the Chartered Institute of Library and Information Professionals (CILIP), outlined three key areas where libraries are currently focusing their attention in response to the conditions

facing the country. “One is spaces, so it’s places to be when it gets too hot or too cold, or a place to spend time or be somewhere to take the kids,” he said. The second is providing free access to reading information and entertainment “at a time when people don’t have a lot of spare money to do subscriptions and buy all the books they would like to”; while the third “is more targeted help for people getting through times of economic pressure”, such as providing information about what support is available.

He praised libraries for their “amazing ability to adapt to whatever their users and communities need them to be next”, but warned that the “very sudden onset of the cost of living crisis” has been like “shifting gear without a clutch”. He feared increased fuel costs could affect libraries and their staff. Poole said CILIP members have expressed concern about the heating, lighting and running of buildings. “A lot of these buildings are council-owned and if you’re a cash-strapped council looking at the cost of running buildings versus the potential cash value of selling them, we think this might trigger a

wave of property sales and library closures because councils will cash in on the property value,” he said. “That’s really worrying because that’s a very short-term financial sticking plaster over a long-term question, which is how are we going to provide quality safe environments and public services for people?”

Poole added: “We talk about a gathering storm on the horizon... we know conversations are happening. We know that one or two initial consultations have happened. But it’s more difficult conversations about budgets going on in council offices at the moment, rather than actual proposals. I think everybody in the library world is bracing for a very challenging October through to Christmas in terms of closures and new announcements. It hasn’t hit yet, because I think everybody is really hoping that some sort of rescue package may emerge from the [Conservative] leadership race”.

Isobel Hunter, chief executive of Libraries Connected, said fuel costs could also impact library vans, which keep books circulating across branches. “They are already starting to think, what impact will this have? Does it mean, potentially, we have to reduce some of

the stops on our mobile service and so on?”

Wages are another concern. “When libraries are part of local government, they’re obviously part of their salary and wage agreement, so they don’t really have any wiggle room on being able to offer additional pay outside the structure of their local authority,” she said. “A lot of library workers are part-time so their take-home wage isn’t very much. They may not want to take on additional shifts as they normally would because the cost of travelling to work may not make it worthwhile.”

However, she stressed the sector is doing all it can to help library users. A recent survey of 32 heads of library services in England, Wales and Northern Ireland, conducted by Libraries Connected, showed more than two-fifths of public libraries have already experienced increased demand for services related to the cost of living crisis, with the vast majority (80%) predicting the problem will get worse. The survey found 38% of library services have already introduced new services specifically to help people get to grips with their finances.

In Sandwell, librarian Julie McKirdy said they are taking “the stigma away from food poverty”, offering food pantries and free breakfasts. “The cost of living is going sky high. We are advertising and making sure that families come to us first because they won’t be able to afford to take children anywhere soon,” she said. “It’s noticeable now, but it will become more noticeable by October when the bills come in.”

Brighton and Hove libraries have seen a similar increase in demand for its collection point, which offers toiletries, sanitary products and nappies. “In the last month it’s really shifted,” said Norah Carr, library services manager. “You put five shampoos out and within an hour they have gone. Everything’s just taken.” A number of councils, including Lancashire County Council and Aberdeen City Council, have announced that their libraries could be used as “warm banks” this winter, where people who can’t afford to heat their home can go to stay warm.

Hunter argued libraries are “a cost-effective



NORAH CARR,
LIBRARY SERVICES
MANAGER AT BRIGHTON
AND HOVE LIBRARIES



A library is a place to read and to help your family and your children to find things they will enjoy reading and will be useful to them

Tim Coates, former Waterstones m.d., above

part of the solution” due to their skilled staff and accessible services in buildings “in the hearts of communities”. “They can quite quickly mobilise to meet whatever the big crisis facing society is. We saw that really clearly in the pandemic, the way that libraries were incredibly flexible and changed the way they delivered, and worked really hard to think about how they would prioritise services. The way they are acting in this current crisis is no different. I think it’s just the scale of the challenge,” she said.

She also stressed the “universal offer” of the library service. “The great thing about libraries is that they are there for everybody, so you don’t have to be referred or means-tested like you might have to be with some kinds of benefits or with food banks. There is no stigma attached, you’re just going to the library, you’re not necessarily going, ‘I’m going to the library because I’m poor and I can’t feed my kids at lunchtime’. Instead you’re saying, ‘We’re going to the library because there’s a lovely event on and it’s got sandwiches as well.’ That’s really important.”

However, some pointed out problems with libraries taking on such roles. Librarian and campaigner Alan Wylie said libraries have been doing this work for “decades” and were designed to be there for people regardless of income. “They don’t have to spend money, they can entertain their kids, and sit and read in a relatively quiet, safe and trusted space.”

He warned: “All of that is becoming more difficult as libraries are being closed, cut or collocated with other services into hubs.

“Some communities don’t have a proper library service, they will have one run by volunteers that might only be open 16 hours a week. So if you’ve got a library that’s open and it’s got air conditioning or can afford to turn the heating on, then fine, but if you haven’t then it’s becoming harder and harder.”

Library campaigner and former Waterstones m.d. Tim Coates described the discussion around libraries acting as “warm banks” this autumn as “a pretty damning observation” of the service, saying: “If that’s the best the libraries can offer for what a library does, then we really are in the depths of decline because that is not what a library is. A library is a place to read and to help your family and your children to find things they will enjoy reading and will be useful to them.”

While the country awaits a new Prime Minister, local councils are having to make tough decisions on what to fund. Councillor Gerald Vernon-Jackson, chair of the local government association’s culture, tourism and sport board, said: “Rising inflation, energy costs and projected increases to the National Living Wage is estimated to add £2.4bn in extra cost pressures onto council budgets this year along, rising to £3.6bn in 2024/25.

“This pressure will force councils to rip up financial plans set just three months ago, with the potential of funding cuts to local services, just to meet their legal duty to balance the books. It’s up to councils to make their own funding decisions, but they are aware of the tremendous resource they have through their public libraries, giving them a key facility in almost every community.”

School libraries look to bridge the gap of reading progress lost in lockdowns

School libraries up and down the country are trying to appeal to young visitors after a stop-start few years in the pandemic—but some head teachers are seeing their presence as a potential cost saving

Sian Bayley
@sleighbayley



P rimary school children lost approximately two to three months of reading progress during the pandemic, but efforts to help them catch up have been mixed, with some schools putting in libraries for the first time and working with literacy organisations to improve their collections, while others have seen librarians removed as budgets tighten further.

Alison Tarrant, chief executive of the School Library Association (SLA), said the pandemic highlighted gaps in provision, where children who did not have access to books at home were even more reliant on schools and public libraries to step up to the plate. In some instances, head teachers were able to invest in new resources, but others saw libraries closed “by stealth”.

“There are instances where school libraries have been closed for three years and there are other pressures so heads are thinking,

‘We haven’t had it for three years, it’s not open at the moment so we don’t have to announce we’re closing it.’ It’s getting away with doing things in a less noticeable way,” she told *The Bookseller*. Most recently, North Lanarkshire council announced it was removing school librarians from all 23 of its local secondary schools as part of a cost-cutting measure first

School libraries have been closed for three years and there are other pressures so heads are thinking, ‘we don’t have to announce we’re closing it’

Alison Tarrant, SLA chief executive



ALISON TARRANT



DEBBIE HICKS

proposed before the pandemic.

The SLA’s recent report *School Libraries in Lockdown* found there were “significant variations” when it comes to funding library stock. The 2020 members survey reported no budget at all in five responding state secondaries and in four responding academies. The picture from the 2021 survey respondents was worse, reporting no dedicated library budget in a broader variety of settings, with three private/independent schools, six academies, four local authority maintained schools and one community school. The variation in library funding overall varied dramatically from as little as £500 to upwards of £20,000.

Budget pressure

The report showed academies overall saw a decrease in budget during the pandemic, while some schools froze budgets, which limited the access to online resources and has seen

libraries reopen without key publications released in the past 18 months, and concerned that this may impact re-engaging with students.

But it's not all doom and gloom, Tarrant insists. "We have definitely seen a rise in schools getting in touch because they are putting in a school library for the first time or are recruiting a school librarian for the first time," she said. "That's incredibly positive and in those circumstances there is a proper understanding of the full functioning school library, one which does reading for pleasure but also does reading for learning and information literacy and all of those things.

"A lot of the schools are really understanding that it is a long game when you put in a school library—it's not a short-term solution. But the gain is so huge and for children that have been through the pandemic and are heading into Key Stage 4 or Key Stage 2, they are crucial years and they need all the support that they can get."

There has also been a renewed effort from publishers and literacy organisations. Penguin Random House's Puffin imprint teamed up with the National Literacy Trust in 2018 for its World of Stories programme to provide free books and training for teachers in light of research which showed one in eight primary schools did not have a library, rising to one in four schools in the most disadvantaged communities.

In 2021, the publisher produced the *Primary School Library Alliance* report, written by the National Literacy Trust with funding from PRH, which highlighted how much reading progress children had lost while schools were closed. "Children who were almost confident readers before the pandemic lost some of their reading skills and concentration," said Francesca Dow, m.d. at Penguin Random House Children's. "Children without a single book at home were obviously even more affected by not having access to their school library/books in school. We may have forgotten (or hadn't realised) that books were often 'quarantined', or library spaces remained closed, once schools re-opened."

Stepping up

Since the pandemic, funding from Arts Council England has enabled the publisher to scale up the programme. "We have doubled the cohort size each year to work with 500 schools across three years and also partnered with public libraries to strengthen links between public libraries and schools, which is especially important post-pandemic," Dow said.

To date the World of Stories programme has reached 337 schools, 94,250 pupils and 754 teachers, and created new libraries with 128,300 books.

At The Reading Agency, known for its work on the annual



© Brinkley Grove Primary, Colchester

Children without a single book at home were obviously even more affected by not having access to their school library/books in schools

Francesca Dow, PRH Children's m.d.

an extra 100,000 children taking part in the flagship summer reading programme. "There was real impact on library membership, there was real impact on the partnerships that public libraries had built with schools and other community settings. We are running that pilot again this year, with 30 authorities building on that learning from year one to model a new partnership approach to extending the reach and impact of the Summer Reading Challenge."

While Tarrant praised this work as "absolutely fantastic", she said she would "really welcome some extra support for secondary school libraries", noting that most schemes focus on primary school-age children. "Educationally that makes a lot of sense, because if you can get children into a reading habit earlier, the better that is for them educationally and for their life chances. But if there is no secondary school library, it's not easy for that reading habit to continue."

She stressed the need for secondary school libraries to help children build the skills needed to move into Higher Education, such as information literacy skills such as bibliography and reference.

Summer Reading Challenge, there has also been an extra focus on helping children to re-engage with learning for pleasure again.

In 2021 it piloted a scheme across 10 local authorities to reach out to children most in need of the benefits of reading who may not be public library members, or whose families may not currently take them to the library.

The charity worked with schools and community settings to get children involved in the challenge before the end of term, and experimented with universal library membership, enrolling all primary-age children in the area.

Debbie Hicks, creative director, said the findings were "really impressive", resulting in





Emma Noyce

Public services have an important role to play in tackling climate change, and libraries have the potential to make a real difference

Greener libraries

On 15th February 2013, Ella Roberta Adoo-Kissi-Debrah died following a severe asthma attack. She was nine years old and lived close to the south circular in Lewisham. She had suffered multiple seizures and been admitted to hospital many, many times. In 2020, following an inquest, the coroner concluded that “Ella’s mother was not given information about the health risks of air pollution and its potential to exacerbate asthma”.

Ella’s mother said: “Because of a lack of information I did not take the steps to reduce Ella’s exposure to air pollution that might have saved her life. I will always live with this regret.”

That information poverty can have such profound consequences is, quite simply, heartbreaking.

I read about Ella’s death at the same time we were starting to think more deeply about the role of public services in tackling climate change. Up to that point, our conversations in Hampshire Library Service had focused on some fairly functional stuff—turning lights off, reusable coffee cups, that sort of thing. But Ella’s story made us realise there really was more to it than that.

Going green

There is so much we don’t know about climate change, but there is one thing we can be absolutely certain of: climate change will amplify existing inequalities. People with less access to information, less ability to prepare and adapt, and less ability to cope and recover will suffer the greatest impacts.

And suddenly it’s clear why libraries have a place at the table—a role that stretches far beyond the odd recycled coffee cup or tote bag. Because fundamentally, libraries are here to provide equal access to information. In the heart of our communities we offer books, resources and skills. We are a fundamental part of the social infrastructure that can help people understand and respond to the impact we are having on our planet.

This is why the work of the Green Libraries Partnership

is so important. It brings the whole public library sector together and, in dealing with issues like climate change, togetherness really matters.

In January 2022, the Arts Council announced it would be investing in the development of work led by CILIP—also supported by the British Library, Libraries Connected and non-profit Julie’s Bicycle—to encourage good practice in libraries, raise awareness in communities and develop a proactive response to the issues presented by climate change. The Green Libraries Partnership was born.

The partnership wants a better future for planet and people. We want to do this by supporting librarians and library workers to understand how the services they provide can make a real difference to the people and communities they work with. We aim to encourage libraries to actively reduce their carbon footprint and increase awareness of environmental issues for the wider public by providing accessible resources. We want to do this in a way that builds a network of practitioners who can share and learn together through a Green Libraries Network.

An initial priority was to understand the “here and now”. A survey of public library services in England has just been completed; the goal is to understand how they are currently responding to climate change. The survey responses are to be published imminently. There looks to be a huge amount of energy and engagement from library services who want to make a positive difference. There is already a wide range of activity going on, from investing in book stock to develop collections relating to climate change, to developing capital bids to improve the energy efficiency of library spaces, to finding new and creative ways to engage different audiences with climate change issues. But there are also challenges—not just on how to access funding, but also around how to capture the data and evidence to provide direction and make change meaningful.

A springboard for change

Another part of the programme provides a small grant to 15 library services across England to fund climate-related projects. The projects selected include the creation of library gardens, training for library staff, creative approaches to engaging new audiences and finding ways to provide and communicate information and data. The projects will be delivered over the summer and by the end of the year will provide a set of case studies to help advise and inspire others.

A Green Libraries Manifesto has also been launched. This document is designed to identify common values and outline a set of commitments which any library service can sign up to. An anchor point for library services who want to make changes.

Underpinning all of this is a desire to help move beyond a conversation about how libraries “could” contribute to the climate change debate and move towards a position where services have the support, information and networks they need to take practical, meaningful action.

We all know libraries are uniquely placed to deliver so many social benefits and our contribution to climate change is no different. Libraries have the potential to make a real impact—we just need to work together to tap into the power we already have.

We are a fundamental part of the social infrastructure that can help people understand and respond to the impact we are having on our planet

Emma Noyce is assistant director for culture and information in Hampshire County Council and chair of the Green Libraries Partnership



Jo Shannon

Libraries are central to the community and can deliver in a crisis—Cheshire East Libraries has shown this in its response to refugees from Ukraine

Community spirit

No one can fail to have been moved by the heartbreaking scenes of the war in Ukraine. When the Homes for Ukraine scheme was launched in March, Cheshire East Council, like other authorities, started planning how to support the refugees and their sponsors. Library staff in Cheshire East have been answering council queries for a number of years, so are well-positioned to help and were immediately involved in the strategic planning. Because of their high profile within the authority, libraries were identified as a distribution and information hub at an early stage.

It is fair to say that the situation was, and still is, quite unpredictable. No one could have anticipated the huge number of displaced, traumatised people arriving in the UK. In Cheshire East, the total number of Ukrainian refugees as of 18th July 2022 was 492 adults and 312 children. Cheshire East Council mobilised the necessary support and services and its libraries started to do what they do well—provide welcoming face-to-face services, and helping those in need. But, of course, there was much more to it than this. Firstly, DBS checks had to be initiated for host families, requiring new administrative procedures to be swiftly put in place by library staff. Help and donations for refugees came from many organisations, and library staff assisted with bus pass applications for Ukrainian families. Libraries distributed bags of toiletries and sanitary products donated by local businesses and charities, which were particularly important for new arrivals. Also, new school backpacks filled with stationery, lunchboxes and calculators for Ukrainian children starting school in the area were collected from libraries.

Library staff have been very active in their approach to the challenge and are accustomed to responding to multiple needs in creative ways. All new arrivals are given an introductory letter about the library in Ukrainian. Of course, Ukrainian and Russian books and e-books have been purchased by our stock specialists for different ages and interests, but also Ukrainian-language keyboards

Libraries continue to be at the heart of the community, providing safe, trusted spaces for everyone, whatever their background

Jo Shannon is the library services manager for Cheshire East libraries

have been provided as an option on our Peoples Network computers. By using the keyboard, customers can input characters from the Ukrainian alphabet. This is especially useful when logging on to email accounts or using passwords with Ukrainian alphabet characters. Customers can toggle between the English and Ukrainian keyboards. Google's auto-translate works on any non-Ukrainian webpage and can be also used on all public computers.

The annual Summer Reading Challenge is very popular in Cheshire East libraries and the resources and materials have been made available in Ukrainian. As well as this, the library website now offers information and links for families, including Bookstart reading guides in Ukrainian for pre-school children, and a special entertainment and learning platform called Ukraine Unlimited Learning, for students and families. This is a great resource for e-books and e-audio resources in Ukrainian.

Links to relevant library resources have been included in a welcome email sent to host families. This curated list of apps and online resources for learning languages includes a specific link to Babbel, which is offering free access to language resources for Ukrainian refugees. Our Early Years Network recommended free translation app SayHi, which translates conversation fluently, so this is also listed. In addition, with distributed resources we now include a translated "Journey First" leaflet on how to access English for speakers of other languages (ESOL) courses and get help with job seeking.

Moving forward, Cheshire East libraries are taking up the role of assisting refugees to settle in the UK. Several libraries have held jobs fairs and ESOL assessments. Coffee mornings have been held to help refugees make connections both with other families and with services and sources of help. A weekly get-together for Ukrainian families and their hosts is held and, following positive feedback from one Ukrainian family, the library service is now looking to introduce additional LEGO clubs, after-school gatherings and language classes. In the words of one visitor, translated from Ukrainian with the help of Google translate: "Quiet and cosy place! Very nice. Friendly staff who are always ready to help. Great idea with LEGO club, which children like so much!"

Cheshire East libraries are establishing further links with charities and support groups. A literacy charity plans to donate tablets and books for primary school children which libraries will distribute. We are also promoting access to free data from the National Databank, including free SIM cards and discount codes to Ukrainian visitors.

Cheshire East libraries meet with key stakeholders from within the authority every fortnight for a briefing and review. As services and resources evolve, information is cascaded using a dedicated email address which is constantly monitored, where all services can share and network.

Libraries continue to be at the heart of the community, providing safe, trusted spaces for everyone, whatever their background. Here in Cheshire East, libraries have also positioned themselves as a key player in delivering council services throughout the community. This is becoming increasingly valued and, by working in partnership with multiple services in a strategic way, our influence and reach is growing.



Rebecca Wojturska

The Open Access publishing landscape: why academic libraries are entering the Open Access publishing space

Libraries take charge

Academic publishing is changing, and university libraries are becoming more intrinsically woven into the fabric of the new landscape. Although publishers affiliated with universities, such as Cambridge University Press and Oxford University Press, have been around for centuries, university libraries are now launching their own publishing and content hosting initiatives, usually with a sole focus on Open Access. If you're not familiar with it, Open Access is part of a movement to

facilitate the free exchange of knowledge and widen access globally. It often entails publishing academic articles, books, resources and content under public copyright licences, usually Creative Commons licenses, to enable free distribution and reuse of the work under certain conditions.

The past decade has seen the launch of several new university presses in the UK dedicated to publishing Open Access research, including Cardiff University Press (launched in 2014), UCL Press (2015), the University of Westminster Press (2015), White Rose Press (2016) and, most recently, the Scottish Universities Press (2022). At the same time, libraries have been carving out their own space in the publishing sphere, providing hosting solutions to their academics, staff and students. Initiatives include the University of St Andrews Journal Hosting Service, Liverpool John Moores University Open Journals Service and Edinburgh Diamond (which I manage).

The diamond model

An interesting difference between the new Open Access publishers and the library services is that the latter tend to focus on the model known as “diamond Open Access”, which ensures that there are no submission fees, publication fees or access fees. The costs are often absorbed by the library. Libraries tend to define their services as those of “hosting services”, rather than of “publishers”, as the function is usually to support publishing outputs and ventures, not function as content editors.

Many librarians support the ethos of diamond Open Access publishing, believing that all research should be made freely available

Rebecca Wojturska is the Open Access publishing officer for library and university collections at the University of Edinburgh

Situated within Edinburgh University Library, Edinburgh Diamond is a free service that provides a publishing platform and support to academics, staff and students who wish to publish diamond Open Access books and journals. The service includes access to and training on a workflow management system (to help with the administration of submissions, peer review and publication); tech support; ISSN, ISBN and DOI registration; best practice guidance, including advice on publication ethics; indexing management; and annual reporting on article downloads, citation and reach. The service currently does not offer copyediting and typesetting services, and we expect editors to co-ordinate their own workflow and manage their own content. We currently have a portfolio of 19 journals, four conference proceedings and two books—with many more in the pipeline!

Edinburgh Diamond launched in 2009, then known as the Journal Hosting Service. It has grown organically, and since 2020 has rebranded as Edinburgh Diamond, now including books and conference proceedings. Our mission is to catch research coming from our institution that might otherwise fall through the cracks; perhaps the research is in a niche subject area, might be considered commercially unprofitable by certain publishers or is led by students (we currently have seven student-led journals). Libraries already do fantastic work in making research outputs available through institutional repositories (helping meet requirements for the Research Excellence Framework) and diamond Open Access hosting is a way for libraries to offer an alternative publishing model for those who seek it.

Challenges and growth

There are other reasons why library hosting services are increasing in popularity. A core change in the academic publishing sphere has been key funding bodies—such as UK Research and Innovation—enacting policy changes which, in a nutshell, require that the research they fund is made Open Access. Library hosting initiatives are usually compliant with these new policies, at no cost to the author or their institution. Furthermore, librarians are facing the high costs of monographs and textbooks, which we can expect to increase as publishers themselves face rising costs. This has a knock-on effect on students, who are more reliant on library services as the price of their key texts increase. In addition, publishers following more traditional models tend to use restrictive licensing terms, which means research cannot always be as widely disseminated and built upon as those under public copyright licenses. Finally, many librarians support the ethos of diamond Open Access publishing, believing that all research should be made freely available.

Library hosting is not without its challenges: ensuring sustainable growth and securing a reliable funding stream is vital to success, but budgets are tight. We also need to ensure that the role of the publisher isn't lost: those sets of skills add immense value to research. Looking to the future, I expect we will see a continuation of growth in library hosting and library publishing (although not an exhaustive list, the Library Publishing Directory currently has 145 listed library publishers). Academic publishing needs shaking up, and perhaps libraries are the ones to do it.

IN THE SPOTLIGHT

Comhairle Nan Eilean Siar Stornoway

Comhairle Nan Eilean Siar comprises four libraries across the Outer Hebrides off the west coast of mainland Scotland. The main library is based in Stornoway on the Isle of Lewis, with smaller libraries based in schools. Lionacleit Community Library is on the Isle of Benbecula; Tarbert Community Library is on the Isle of Harris; and Castlebay Community Library is on the Isle of Barra.

There are also two mobile library services because the geography is so remote and people live so far away from one another, with one serving the Isle of Harris and the other Benbecula. It is hoped there will soon be a service for Barra too. Kathleen Milne, libraries manager, said most people live about two hours away from their nearest library, so the mobile service is a “lifeline”. For the most remote residents, it could be the only person they see in three weeks, she said.

However, it can still be difficult to reach people. The service recently received money from the Scottish government to develop its own website to improve its visibility and connection with local groups. It has also received a grant to get an awning on the side of its vehicles to pull out and

use for outreach across the isles, and make the library service a focal point for the community. “Our community engagement has really got much stronger over the past couple of years,” said Milne. Relationships with Gaelic publishers, such as Acair Books, also helps residents to engage with their community through the library service.

Most people live about two hours away from their nearest library, so the mobile service is a ‘lifeline’

Milne said during the pandemic, e-users “skyrocketed” and there has been an increased interest in online resources. However, due to their size, many services used by mainland authorities, such as Press Reader, are unaffordable. “There’s a fundamental inequality. There are a lot of conversations to be had about making that more equal,” she said.

While physical books still dominate, she has noticed some residents “are still quite scared to come back to libraries”. Due to their remote location, the spread of coronavirus has been delayed, with more staff off work with the virus than ever before.



LIBRARY ASSISTANT
STEVEN BRYDEN



THE MINECRAFT LIBRARY HAS BEEN A HIT WITH LIBRARY PATRONS IN BOURNEMOUTH



IN THE SPOTLIGHT

Bournemouth, Christchurch and Poole Council Dorset

Bournemouth, Christchurch and Poole (BCP) Council is made up of 24 libraries. During the past year, library assistant Katy Vaughan has been working on a Minecraft Storytime series for YouTube to help engage children and young people with the library service.

Due to copyright restrictions, she has to use more traditional tales, such as Jack and the Beanstalk and *Alice’s Adventures in Wonderland*. She has created a server with a library at the centre, and built “sets” for stories, recording her screen as she acts them out, and adding a voiceover of herself reading the story. For Jack and the Beanstalk, she built a big castle and a beanstalk on the platform. The YouTube video of it has 3,700 views, unheard of for a local authority.

“The plan is to make the Minecraft world downloadable for children to play in themselves, with transcripts

of the stories and downloadable skins,” she said. “I have also made a corresponding quiz with screenshots of the videos, where children guess the story. I also plan to make graphic novels of some of the stories.”

Vaughan has also been using Minecraft as an engagement tool when advertising library initiatives, such as the Summer Reading Challenge, in schools. “Lots of children know what Minecraft is or play it, especially around the age of 10 and 11,” she said. “It’s about mixing the old with the new and bringing them to life a bit more, showing that stories can be made fun and engaging.” She has also started creating shorter versions of the Minecraft videos to upload to the library service’s TikTok account and take advantage of the BookTok phenomenon.

The library has received positive feedback on its videos and has seen footfall double in the last year as events have started up again. BCP has around 40,240 active borrowers at the moment and serves a population of 400,000 residents. Noting an “significant increase” in digital borrowing, it has increased its spending this area, but it is “still far less than physical books”, says Vaughan.

IN THE SPOTLIGHT

Norfolk County Council Norfolk



A LET'S PLAY TOGETHER SESSION AT NORFOLK

Norfolk County Council has 47 libraries, and is the largest user of open library technology in the country, with 42 libraries on board. The technology enables people to access libraries at unstaffed times by swiping their card, extending opening times to 69 hours a week. "That's really important for lots of our customers, to access us when it is convenient for them," says Kerry Murray, assistant head of the library service.

Murray says after multiple lockdowns, and an initial reluctance to return in person, libraries now have "a real buzz about them" again. "In general our footfall is getting back to where it was, things are improving day by day and our borrowing actually is back

to the pre-Covid levels, both with physical titles and with e-books," she said.

A number of services first introduced during lockdown have also been extended to improve the library service's offer to the community. One example is the Reading Friends programme to tackle loneliness, which sees a librarian read a story to a group of people on Zoom. The Reading Friends at Home service has also been developed since Covid after receiving funding to enable staff to telephone library users in need, many of whom live with dementia, and read them a book or newspaper. Sessions last for up to half an hour and take place one to one every week. "It's really successful and means so much to some people

because sometimes that's the only person they get to speak to during the week," Murray said.

Other initiatives include Read My Mind, in partnership with public health, to help prevent suicide in men, particularly those working in agriculture. The library service recently attended the Royal Norfolk Show to give away 600 books and have "really meaningful conversations" with people. The Reading Pathways programme, to help support adults learn or improve their reading, is also celebrating four years, and is a priority for the library service despite not receiving funding anymore. "We have had some lovely results from that... Parents who could read to their children for the first time," said Murray.



BRENT HOSTED AN EXHIBITION PROMOTING THE WOMEN'S EUROS

IN THE SPOTLIGHT

Brent Libraries North-west London

Brent library service saw "unprecedented" levels of digital borrowing during the pandemic, and its umbrella organisation The Libraries Consortium, which cover many London boroughs, has increased its spending on e-books and e-audio from 6% to 7.9% of its budget to meet rising demand.

It is now focused on getting more people back into the library physically. From April to June this year, the library saw 208,000 visits and around 205,000 issues. Stephanie

Wilson, library, arts and heritage manager, said: "Issues recovered a lot quicker post-pandemic than the visits did. We saw that desire for books and reading material came back really strongly, and there is more of a core borrowing cohort who were really keen to get back in. But it's been a bit of a longer journey to get back the casual visitors, people coming to events and programmes in a physical space, so it's really positive to see those numbers are picking up more now."

"Overall events attendance for the year so far is over 11,000 and we have also recently been able to bring back some larger-scale library event days packed with theatre, crafts and storytelling. We had more than 450 people visiting Harlesden Library as part of a celebration event in June to launch a

refurbishment project there; over 500 people visiting the Summer Reading Challenge launch at Ealing Road Library; and more than 200 people attending the multigenerational Windrush Day programme at The Library at Willesden Green," Wilson said. "These events are great opportunities to welcome people of all ages and backgrounds into our libraries and really showcase the breadth of the offer available, from our book collections to our events programme, and the other services and spaces for creativity and learning."

This summer the borough's six libraries worked with the heritage service around the Women's Euros. "As a host city for the Euros, we were part of the FA's arts and heritage programme to explore the history of the women's game and celebrate the tournament," Wilson said. "In the libraries we hosted a performance of the play "Offside" by Futures Theatre, telling the story of female football pioneers and the experience of players today through lyrical dialogue, poetry and prose. We have also held a programme of family craft activities, a photographic exhibition of women and girls involved in football in Brent, and all of our libraries have held dedicated book displays and collections."



IN THE SPOTLIGHT

Staffordshire Libraries Staffordshire

Staffordshire Libraries set up a book chat group on Facebook in the first lockdown to provide residents with a platform to talk about what they were reading; it has since exploded in popularity, with members from all around the world.

Author John Connolly recently spoke at a virtual event, attracting an audience of 1,486 people. “We’re now getting to the stage where we are getting publishers coming to us and saying, ‘I’ve got some authors whose books are coming out, could you host them on your book chat group?’” said Sue Ball, libraries development manager.

“The beauty of it is people don’t have to travel, so particularly in the winter months, when it’s dark or if you’ve got family, or small children, you don’t have to get a babysitter in. It seems to have really taken off. We are really clear with the publishers that we haven’t got any money to pay, but we want to try and work with publishers to find out if it is having an impact on book sales.”

There is approximately one author talk a month, attracting the likes of Jeffery Deaver, Lindsey Davies and Imgoen Clark, as well as panels from the Crime Writers’ Association and Romantic Novelists Association. More local authors are still encouraged to come into the physical library for events in order to give them exposure.



“I think we underestimated how it would take off and how popular it would be. In one of our libraries we would never be able to house an audience of the size we’re getting, maybe 30 people in some of our meeting rooms, maybe up to 60, but certainly not 1,400 people,” said Ball.

The library is now working on its stock selection to ensure a speaker’s backlist titles are in stock for library members to borrow. “We are wanting to look at that impact on the issues, whether it be electronic or physical, to develop the service,” said Ball.

In one of our libraries we would never be able to house an audience of the size [our book chat] is getting... certainly not 1,400 people

Sue Ball, libraries development manager



HMPs/YOI's VALERIE SAMUEL AND VICKY DICKINSON RIGHT

IN THE SPOTLIGHT

HMPs/YOI Swansea Swansea

In 2023 HMPs/YOI Swansea is celebrating 75 years in partnership with Swansea Library, and plans to have a special event every month, ranging from author talks to STEM events.

Valerie Samuel, library manager, explains that it functions “exactly the same as any other community library” with exactly the same signage. Inmates are also given library cards, so when they are released they can walk across the road to the central library to log on to computers and apply for jobs and benefits. Inside prison their access to the internet is limited, but they have access to audiobooks on CD as well as DVDs, which prove popular for foreign nationals who are learning English.

All inmates are introduced to the library as part of their induction process, and Samuel estimates “approximately 60%” are regular users. Mental and

physical wellbeing books are currently flying off the shelves. “We didn’t think that they would be very popular because we thought there might be stigma attached to guys to taking these self-help books,” said Samuel. “It’s incredible. The guys are recommending them, queuing up for them. True crime is always a popular genre in prisons, but [self-help] has way exceeded true crime in issues and that’s totally surprised us”.

She added: “Although we support the education team, we also realise the value of men reading for pleasure, because it is enjoyable and calming and productive. Our offer is as diverse as the main library, and is used as well.”

She said the team “is very fortunate” as it has a budget to do its own ordering and can “constantly adapt” to suit its changing population, including foreign-language books, education books and books which help inmates to improve their reading ability.

“We encourage men to do the Reading Ahead Challenge, where they read and review six books. Then when the Summer Reading Challenge is happening in libraries all over Britain, we encourage the dads to encourage the children,” she said.

IN THE SPOTLIGHT

Barnsley Library Service Barnsley

Barnsley Library service has created its own a book of nursery rhymes from around the world, which is available in all of its 15 library branches and through the online resources.

The idea came from a discussion with the local community on the Feels Like Home group, which includes asylum seekers, migrant workers and refugees, many of whom speak English as an additional language, and got off the ground after receiving funding from local charity Creative Minds.

Marianne Fraser-Hussain, engagement officer, led on the series. “We wanted to ensure the library is accessible and relevant to the direct communities in Barnsley and representative of Barnsley’s changing communities and welcoming to all,” she told *The Bookseller*. “Many families have lived in Barnsley for a few years now, and their children are learning English at school and bringing English into the home, which is wonderful, but they have found that as a result they don’t speak their original language as much at home. So it’s giving them that opportunity to share and celebrate that language with their own children.”

The book is written in 11 different languages. Over six months, 13 families from El Salvador, Greece, Romania, Sudan and Afghanistan came to the library to share nursery rhymes and fairytales from their countries and songs in their first language.



STORIES FROM AROUND THE WORLD HAS UNITED THE COMMUNITY

Fraser-Hussain said it’s “definitely raised awareness of what the library service can offer”, adding: “Families have become more familiar with the library and the setup and the books, as well as our regular activities and events.”

The Stories from Around the World project has since been offered further funding and the library service is working with the community to find out what they would like to do next.

In 2021/22 the service has had 10,163 active borrowers. Kathryn Green, head of Barnsley

Libraries, said: “We’re still recovering from the pandemic, we’re not back to the levels that we were in 2019/20 but that recovery is positive. It is growing, particularly in our smaller libraries rather than the town-centre library.”

She added: “The physical books are considerably more popular but we have seen a growth in our e-book, e-audio and e-magazine issues over the last two years.” In 2021/22 the service saw 22,688 e-books downloaded, 9,184 e-audiobooks downloaded and 13,768 e-magazines downloaded.

IN THE SPOTLIGHT

Libraries Northern Ireland Northern Ireland



ARMAGH LIBRARY OFFERS A MINDFUL COLOURING ACTIVITY

Libraries Northern Ireland covers all 96 libraries across the country, from small towns to cities, as well as a mobile service, and is part of the government, rather than council-run. “We have our own board which is made up of some elected representatives and some people who bring in specialist skills or knowledge,” explains Sean Beattie, deputy head of service. “I think the great advantage that it gives us is that when we are partnering with an organisation, we only have to have the one conversation to make it go province-wide. We can ensure that consistency of approach.”

One example of this was the recent decision to remove library fines across the entire country. “We felt that fines were being

a barrier to use and it had the potential to discourage people from coming and using their local library service,” said Beattie. “We felt that by removing the fines we were making our service more accessible to everybody.”

“It means if you’re in any one of our libraries you get treated exactly the same, so your one ticket allows you to use 96 libraries. Your one ticket allows you to access over one million items of stock. It has no overdue charges. If you bring a book back a day late, so what? We’re more interested in people being repeat users and coming back.”

He said it’s still “too early” to gauge the impact but early feedback has been positive. “We haven’t identified anything

negative from it. Our books are being returned and there’s no concept of people borrowing the books and not bringing them back,” he said.

Covering such a large area has its advantages and disadvantages. Because the service is so large, it has a very large collection, including e-books and e-audio. But distribution can be difficult, and it can sometimes take a while to move physical books across the country. Beattie says the service is trying to get “as close as possible to what is being offered in the commercial world” and stresses the key advantage of libraries, the fact that its staff are “embedded” in their communities. “You have 96 book champions in every library,” he said.

IN THE SPOTLIGHT

Southampton Library Service Southampton

Southampton library service became a library of sanctuary in October 2020, raising awareness of the issues facing people in the asylum system. It is made up of 10 libraries, six of which are council-run, and four are community libraries.

Asylum seekers and refugees in the city are assigned a special library card for sanctuary seekers, which means they do not pay any fines or charges. The basis of that was the transient nature of asylum seekers and refugees, explains Allison Kirby, reading and resources development officer. "They can be in the city for three months and then get moved on somewhere else. We were trying to understand what the processes are that they go through and respond to that in a way that didn't mean that they were going to have lots of fines and replacement cost charges and things like that."

The service runs a language café and has recently received funding from the council to buy English-language learning materials, as well as books in native languages, such as Pashto

and Farsi.

Other initiatives include Read Easy, to support adults who struggle with reading, and a pilot e-courier service to deliver books to people using an e-bike. Currently 40 people are signed up to the service, which is targeted towards residential homes and nursing homes to keep older people engaged with reading and make the library service more sustainable.

Liz Whale, information, skills and area manager, said the library service is beginning to get back to normal after a difficult couple of years. "We're looking about 75%-80% of our pre-pandemic issue figures. We recovered to about 40% of our issue figures during Covid when we partially reopened, so it's going to be a long path to get everybody back through those doors. What I have to say is our libraries are absolutely delighted with the Summer Reading Challenge at this moment in time. The figures that they are seeing coming through the door are brilliant, they are rushed off their feet, so we are really hopeful that we are going to be smashing some of those figures from pre-pandemic this year. Our aim is to get up to just over 100% pre-pandemic, and 2019 was our best reading challenge year. The staff are loving having people back in libraries."



IN THE SPOTLIGHT

Glenthorne High School Sutton

The library at Glenthorne High School has "never been busier" than in the first full year back after Covid, says librarian Lucas Maxwell. "The students have borrowed more books this year than any other year—even pre-pandemic," he said. "There has been a huge surge and a need for a space like a library, a calm space, a space to do different activities and, of course, a place to borrow books."

Approximately 1,000 books are borrowed every month, and the library averages more than 700 people through the door everyday. Footfall is up 20% and book borrowing is up 25%, he said.

1,000

Around 1,000 titles are borrowed from the library at Glenthorne High School each month

Maxwell says the library provides a safe haven for students. "Reading for pleasure is known to lower anxiety, lower blood pressure and help with depression." He says he has noticed groups of students coming in together wanting to borrow the same book together to read together. "Borrowing is up so high because they are coming into the library wanting to develop this kind of connection with their peers," Maxwell said.

There has been a huge surge and a need for a space like a library, a calm space, a space to do different activities

Lucas Maxwell, librarian above

The library also offers a range of events, such as open mic sessions, book club, manga club, film club and most recently Dungeons and Dragons, which is proving particularly popular. "I'm noticing that there are students coming in who have told me in the past that they hate reading," said Maxwell. "What they are doing every day is coming into the library before school, at lunch after school, and poring over these books, these monster manuals, the players' handbook. They are reading the books without realising that they are doing it."

He is hoping to expand the school's own ComicCon to bring in illustrators to inspire the children, especially manga illustrators. Maxwell says he has a particularly strong relationship with publishers, whom he reaches out to on social media to obtain proofs and help curate selections for the library. "The publishers also help a great deal with author visits, which are really important for students to engage with authors," he said.

In his school, Years 7, 8 and 9 have dedicated library lessons once every two weeks, which are dedicated to reading for pleasure, and teaching children about responsible researching, avoiding misinformation and becoming responsible digital citizens.

Librarians' Choices

Five librarians from across the UK pick autumn highlights

There's something for everyone in these picks from five UK-based librarians, who share a quintet of titles they are looking forward to in the coming months

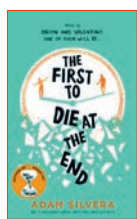


Michelle Allen

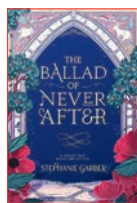
Library officer,
Brighton and Hove City Libraries



I eagerly await **Home is Not a Place** (William Collins), a free-form composition mixing photography, poetry and essay from poet Roger Robinson and photographer Johny Pitts. Charting their journey around the coast in a Mini Cooper, it aims to document the complexity, strength and resilience of Black Britishness and answer the question: What is Black Britain?



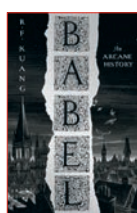
A prequel to Adam Silvera's *They Both Die at the End*, I'm expecting **The First to Die at the End** (Simon & Schuster Children's) to be just as beautifully bittersweet. Set on the night before new prediction tech Death-cast makes its first call, two strangers, Orion and Valentino, meet and find connection.



I adore fantasy and am a sucker for romance, so I'm very excited about **The Ballad of Never After** (Hodder & Stoughton), Stephanie Garber's follow-up to *Once Upon a Broken Heart*. I expect passion, forbidden magic and lots of adventure. This will be one of those books I devour in a night then dream of for days.



Naomi Novik stole my heart with *Spinning Silver*, and **The Golden Enclaves** (Penguin)—the conclusion of her magical Scholomance trilogy—is bound to sizzle with dry wit and explosive action. Having finally escaped the Scholomance, protagonist El is about to do the unthinkable in order to prevent all out war; find a way back inside.



The Poppy War trilogy author R F Kuang's new fantasy, **Babel: An Arcane History** (HarperVoyager), promises a mix of visceral grimdark and dystopia, exploring language, authoritarianism and the sacrifice of resistance. Set in a fantasy 1836 Oxford where the Tower of Babel looms large, orphan Robin Swift soon realises Babel is more prison than paradise.



Derek France

Derek France, school librarian at Preston Lodge High School, East Lothian, Scotland



I am a huge fan of Francis Hardinge and cannot wait to get lost in **Unraveller** (Macmillan Children's). Set in a world where humans can bestow curses—a power granted to them by one of the magical creatures of the Wilds—Kellen is the only human with the gift to unravel them. This looks to be an epic fantasy exploring trauma, loss, grief, anger and compassion.



A YA verse novel from our new Children's Laureate? Yes please! **The Boy Lost in the Maze** (Otter-Barry Books) weaves the Ancient Greek myth of Theseus and the Minotaur, and modern-day teenager Theo, undertaking a labyrinthine search for his biological father. Joseph Coelho's poetry is dazzling, and I am happy to see him team up again with the wonderful illustrator Kate Milner.



I am excited about **As Long as the Lemon Trees Grow** (Bloomsbury YA) by debut author Zoufka Katouh, an important book on track to become a modern classic. Set amid the Syrian Revolution, this should be a tender, tragic, heartbreaking exploration of war, love and hope.



The conclusion to Darren Charlton's zombie-apocalypse queer love story *Wranglestone*, **Timberdark** (Stripes Publishing) is sure to have plenty more thrills and chills. I'm looking forward to the development of Peter and Cooper's relationship, Charlton's descriptions of the natural world, and answers to why the Dead are walking the earth!



I love Finbar Hawkins' debut novel, **Witch Stone** (Zephyr) is bound to be equally full of myth and magic, exploring the magnitude of grief. On the day of his dad's funeral, Sam discovers a white stone that induces visions he can't escape—all set next to prehistoric hill figure, the Uffington White Horse.

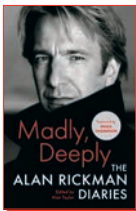


MICHELLE ALLEN IS LOOKING FORWARD TO R F KUANG'S NEW FANTASY NOVEL, **BABEL**

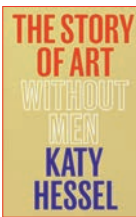


Mobeena Khan

Information skills librarian at
London South Bank University



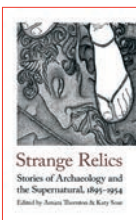
I am not sure I know a single person who didn't adore Alan Rickman, and the publication of **Madly, Deeply** (Canongate), his diaries from 1993 to 2016, should provide insights into an amazing and much-missed actor and director. Edited by Alan Taylor and with a foreword from Rickman's co-star and friend Emma Thompson, expect to see a lot of people reading this.



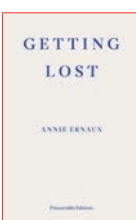
The Story of Art Without Men (Hutchinson Heinemann), Katy Hessel's book of art history, focused on women, is something I am very much looking forward to. I know little about art and even less about female artists, so I am hoping this will inform my views on both! Featuring more than 300 female artists, this book is about shaking up the traditional view of artists.



Maggie O'Farrell never fails to come up with plots that immediately intrigue me and make me think and wonder, and **The Marriage Portrait** (Tinder Press) sounds no different. The story of Lucrezia, Duchess of Ferrara, and her marriage to a husband she thinks is trying to kill her, sounds irresistible.



Strange Relics: Stories of Architecture and the Supernatural (1895-1934), edited by Amara Thornton and Katy Soar (Handheld Press), is published by one of my favourite indie presses. The anthology combines some of my favourite literary tropes; ghosts, horror and hauntings, all linked to archaeological excavations.



Annie Ernaux is all over Twitter and this translation by Alison L Strayer, published by Fitzcarraldo Editions (another favourite publisher of mine), focuses on a diary she kept during her 18-month affair. **Getting Lost** provides a unique insight into one woman being wholly consumed by longing and desire.



David Moger

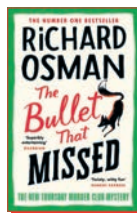
Librarian, reading and culture,
North Somerset Council



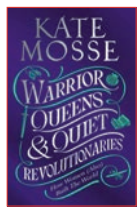
Amongst Our Weapons (Gollancz) is Ben Aaronovitch's ninth Rivers of London book. Peter Grant continues fighting crimes perpetrated by supernatural residents of London, with the added complication of his impending fatherhood. The series is a joy to read and part of the fun is spotting hidden cultural references.



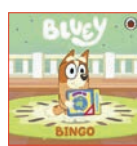
Being a keen Terry Pratchett fan, and frequenter of Discworld conventions, **Terry Pratchett: A Life with Footnotes*** (Doubleday) is the highlight of my autumn. The first official biography is written by Rob Wilkins, who—outside of Pratchett's immediate family—knew him best. Reviews say it is deeply personal, with chapters on dementia and its effect on him and his loved ones.



Richard Osman's **The Bullet That Missed** (Viking) is a huge deal for library issues. LibrariesWest has nearly 600 copies of the first two Thursday Murder Club titles—and we still have waiting lists! We have a reserve list of 280-plus for this title, so no library review of upcoming books could be complete without it.



Kate Mosse's **Warrior Queens & Quiet Revolutionaries** (Mantle) will celebrate nearly 1,000 women who have been overlooked in history books. I have partly chosen this because our library in Weston-Super-Mare will host "Hope", a LEGO statue of a suffragette, until 12th September to commemorate the centenary of the Representation of the People Act.

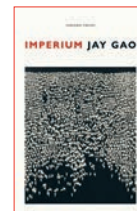


If you don't have small children (or grandchildren, in my case), you may not have heard of Australian phenomenon "Bluey". The cartoon adventures of a family of dogs is praised for depicting family life. **Bluey: Bingo** (Ladybird) will be a popular addition to any children's library, especially now series three is out.



Toni Velikova

Assistant librarian,
Scottish Poetry Library, Edinburgh



I love poetry that challenges and re-evaluates poetic tradition, poetry that creates mythology within itself and engages with questions of heritage, legacy and how the existence of our collective past transforms the notions of our collective future. Jay Gao's debut collection **Imperium** (Carcanet) will surely be a smash hit right from the start.



I have been enchanted with Alycia Pirmohamed's poetry ever since *Faces That Fled the Wind* and the way her language flows in elegant, mysterious ways, telling tales of heritage, history and belonging. **Another Way to Split Water** (Birlinn) will be very popular among both poetry lovers and newcomers to the art of verse alike.



The Locked Tomb series has had me in a vice grip for months. After the explosive ending of the series' previous offering, **Nona the Ninth** (St Martin's Press) promises once again to keep us spellbound with Tamsyn Muir's one-of-a-kind talent for storytelling. Most importantly, I need to know that dog's name.



I'm very excited to see Jenni Fagan return to poetry, after some delightful prose offerings, with **The Bone Library** (Birlinn). The idea of this collection—written during a residency at the old Dick Vet Bone Library—is thrilling, original and unexpected. It promises to take us on an unforgettable adventure through the most intimate and haunted secrets of human life.



A story with families, poetry and libraries at its heart, it feels like **Our Missing Hearts** (Abacus) was written for me and me alone. Family has always been at the core of Celeste Ng's books and it feels like her latest won't stray further from this. *Our Missing Hearts* promises to be a celebratory, mysterious and deeply human tale

Serious concerns as almost a third of librarians asked to censor material

Following a recent surge in protests outside libraries, censorship and challenges to intellectual freedom are growing concerns, a CILIP survey reports



Sian Bayley @sleighbayley

More than 80% of librarians are concerned about the increased incidence of challenges to intellectual freedom, such as requests to remove titles that address specific identities, according to a recent survey conducted by the Chartered Institute of Library and Information Professionals (CILIP).

In total, 82 individuals and services responded to the survey, with 26% revealing they had “occasionally” been asked to censor material. CILIP noted the data raised “serious concerns”. “If nearly a third of respondents have been asked to censor materials—even if only occasionally—we need to understand more about the basis on which these requests are being made and how equipped librarians feel to respond,” it said. It has since launched a consultation on intellectual freedom, designed to help defend librarians and their collections, with the aim to approve a new policy and publish it by the end of November.

Nick Poole, CILIP c.e.o., said the organisation’s key message to members was: “Don’t be scared but be prepared. Don’t be afraid of being engaged in controversial discussions but do have your position thought through and worked out and written down.”

It follows a surge in protests outside libraries this year, most notably in response to the Drag Queen Story Hour tour over the summer, which saw drag performer and children’s author Sab Samuel, also known as Aida H Dee, read to children. Different groups objected on a variety of grounds, and some events saw abuse linked to child-grooming hurled at Samuel and parents who took their children to see him, resulting in a few events being postponed or cancelled.

One librarian, who did not wish to be named, told *The Bookseller* that protestors, some of whom included members of far-right organisations, block-booked tickets on Eventbrite under “vile names”, making it difficult for the library to reserve places for customers who genuinely wanted to attend. They said a number of protestors were “very threatening and disturbing”, which meant events had to be postponed. “It escalated in some ways out of control” they said. Although they praised local councils and police services for supporting the events, they said the experience was “very disappointing and just a bit demoralising”, noting the extra work it created for the library,



SLA SCHOOL LIBRARIAN OF THE YEAR KRISTABELLE WILLIAMS ABOVE, CILIP C.E.O. NICK POOLE FAR RIGHT, DR LOUISE COOKE, PROFESSOR AT LOUGHBOROUGH UNIVERSITY RIGHT



including staffing hours and risk assessments, which they feared might make it more tempting for libraries to avoid similar events in the future.

In June, author and gender-critical feminist Julie Bindel was due to give a talk on feminism and violence against women, organised by Nottingham Women for Change, at Aspley Library in Nottingham. However the event was cancelled by the council last-minute, citing “her views on transgender rights”. The council said: “Nottingham is an inclusive city and as a council we support our LGBT community and have committed to supporting trans rights as human rights through Stonewall.” Bindel said her talk was cancelled on “ludicrous” grounds and she felt she was being silenced. The council confirmed it would not remove her books from its libraries.

Speaking about the Drag Queen Story Hour, Isobel Hunter, chief executive at Libraries Connected, condemned “any intimidation, harassment or abuse of library staff and library users” as “totally unacceptable”. She said: “Some of the scenes that we have witnessed over the past couple of weeks are appalling. Library staff should not be subject to that and neither should library users with children.” She accepted the Story Hour waded into “a very fractured debate”. “People have got very fixed positions, so it’s very difficult seeing libraries caught in the middle of that,” she said, but praised councils and police services for their support.

The organisation also leads a session about running controversial events to advise librarians on how to deal with criticism, including for events that are not intended to be controversial. “In the past few months, libraries have been referring to professional ethics and professional policies, they are becoming increasingly important,” she said, adding that CILIP’s work on a statement of intellectual freedom “will be really welcomed by libraries”. “These things are really important and give libraries confidence they are operating in the right way,” she said.

Dr Louise Cooke, emeritus professor of information and knowledge management at Loughborough University, agreed that it is “essential” for professional associations to provide librarians with policies to protect them, saying this is something the UK has “lacked” in the past. “There is a certain element of professional neutrality—librarians don’t take sides,” she said. “Obviously we have all got our own personal views on issues, but we are not being paid to put one particular perspective over another. That’s why policies are important. They protect the library staff themselves. If they are just adhering to the policy then that gives them a certain amount of backing and takes away that need to influence things through your own views.”

Schools of thought

School librarians have been particularly vocal about the need for stronger policies, after the Diocese of Southwark cancelled a visit by author Simon James Green to the John Fisher School in south London on the grounds that the LGBTQ+ subject matter “fell outside the scope of what is permissible in a Catholic school.” Kristabelle Williams, SLA School Librarian of the Year, said she knew of school librarians who had been dealing with cancelled author visits and challenges to books from teachers and guardians

80%

More than 80% of librarians who responded to the CILIP survey voiced concern about the increased incidence of challenges to intellectual freedom

26%

Of respondents to CILIP’s survey said they had ‘occasionally’ been asked to censor material

82

Individuals and services participated in the CILIP survey

on various grounds, including swear words, LGBTQ+ characters and related storylines, and objections to which age groups can access certain titles.

“Self-censorship and restrictions placed by librarians themselves can also be seen as an issue in school libraries,” Williams said. “For example, some implement systems using parental permission slips for certain resources, which can deny students equitable access to information and resources as their peers, or books which are age-relevant to a school’s students are restricted to a certain age group within the school—i.e. sixth form—to pre-empt complaints about perceived issues with content or swearing.”

She welcomed CILIP’s work on a new policy as “an important step” but said it was “vital that any statement is very clear in explaining, in CILIP’s own words, what intellectual freedom means in practice for librarians and library policy in terms of providing equitable access to library materials to all users.” She added: “Ideally the statement would also be accompanied by the setting up of a reporting system (and confidential support service) for recording instances of censorship in the UK, such as challenges to books, resources, displays, author visits, programmes, etc, as this is not currently being centrally recorded by any organisation. Having this up-to-date information can strengthen support, understanding and advocacy on these issues.”

Alice Leggatt, former librarian at John Fisher School, agreed, explaining that while the school had a selection policy for books, it did not have a specific challenge policy. “If a book is challenged, there needs to be a process that it goes through, including the student voice in that,” she said. She stressed that the school itself was very supportive of her and her decision to invite Green to speak, but the reaction from the diocese, as well as some parents and far-right groups from all over the world, left the library “on the back foot”. Leggatt fears “it will make school libraries quietly remove things”.

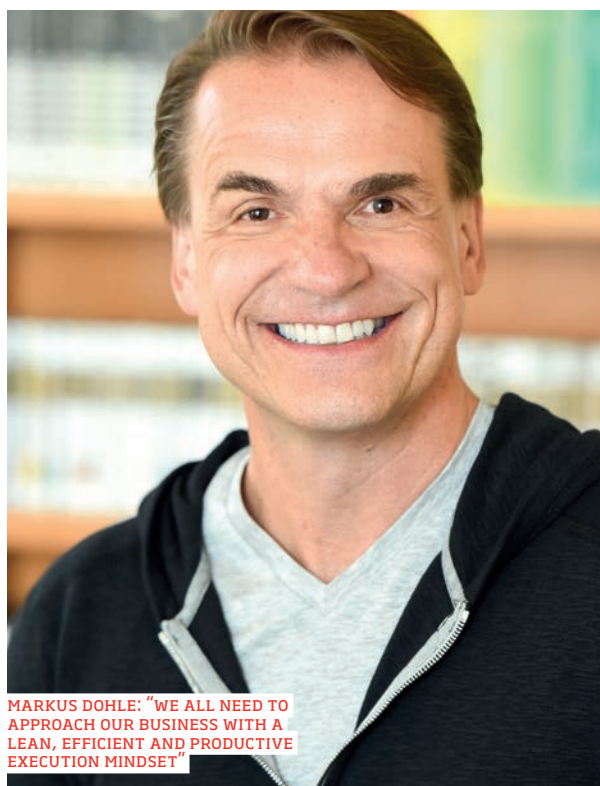
Green said cancelling events like his “perpetuates homophobia”. “Keeping young people ignorant and afraid does nothing to prepare them for the diverse world they need to make their way in and ill-equips them for the future,” he said. “Libraries are, and must remain, safe spaces for discovery and learning. Just because a book or library event isn’t right for one person, doesn’t mean it isn’t exactly what another person needs. Everyone benefits from seeing their experiences reflected in a book, but everyone also benefits from reading about lives different to their own—that is what builds empathy and ultimately makes the world a better place, full of people who understand one another a little more. We have to stand up for access to knowledge. And we have to stand up for the custodians of that knowledge—librarians—who know exactly what book is right for which person, and who expertly curate collections, and events, based on the needs of the communities they know so well.”

He added: “Libraries are a sanctuary where young people have the chance to access reliable information in a supportive environment, find comfort and reassurance, work out who they are and gradually begin to celebrate themselves. For many young people I meet, the school library is the only place they can safely do that. Why would anyone want to take that little piece of happiness away?”



Just because a book, or library event, isn’t right for one person doesn’t mean it isn’t exactly what another person needs

Simon James Green



MARKUS DOHLE: "WE ALL NEED TO APPROACH OUR BUSINESS WITH A LEAN, EFFICIENT AND PRODUCTIVE EXECUTION MINDSET"

Bertelsmann reports revenue rise but fall in earnings in PRH results

Penguin Random House (PRH) saw revenues rise but earnings fall in the six months from 1st January to 30th June 2022.

PRH's global revenues rose 1% to €1.9bn (£1.6bn) from €1.8bn (£1.5bn) in the same period last year. Operating EBITDA (earnings before interest, taxes, depreciation and amortisation) declined 21% from €324m (£278m) to €257m (£220m).

In a note to staff, c.e.o. Markus Dohle attributed the revenue increase to positive exchange rate effects and the earnings decline "in part due to inflationary cost pressure".

He singled out DK for having "the strongest first six months globally since they became part of Penguin Random House" while also praising the record performance at Grupo Editorial.

Dohle added: "Worldwide, significant

cost increases, from paper and production to distribution and freight, among others, won't disappear in the foreseeable future. Therefore, we all need to approach our business with a lean, efficient, and productive execution mindset while maximising value for our authors and their works. Ultimately, it is, and will always be, about the books."

Parent firm Bertelsmann's operating EBITDA for the period hit a new high of €1.43bn (£1.23bn), nudging up from €1.42bn (£1.22bn) in the same period last year "despite a challenging market environment and higher streaming investments". Group net income was €492m (£422m). This was on a par with the first half of 2020's €488m (£419m) but well below the half-year figure for 2021 of €1.34bn (£1.15bn) which included gains from the sale of the US adtech company SpotX.



9%

The Quarto Group's revenues increased by 9% to \$61.9m (£52.7m) in the six months to 30th June 2022, from \$56.9m (£48.4m) during the same period last year. The publisher's operating profit increased to \$7.2m (£6.1m), up from \$4m (£3.4m). Quarto also revealed it is selling toy imprint Smart Lab and will close its distribution service, "which will start to impact our sales from July 2022". The firm expects "a turbulent second half of the year" due to the cost of living crisis.



Rights deal

Transworld triumphs for Ryan Howard's duo

Transworld has triumphed in a six-way auction for the next two thrillers from Catherine Ryan Howard *left*. Frankie Gray, publisher, and Imogen Nelson, commissioning editor, bought UK and Commonwealth rights from Sara O'Keefe at Aevitas Creative Management. The first novel, as yet untitled, will be a lead publication for Transworld imprint Bantam, and will be published in hardback, e-book and audio in summer 2023. Gray said Transworld intends to make the author "a brand name in the UK and around the world".



Russell and Wann promoted at PCR Fiction division

Eleanor Russell and Hannah Wann above have been promoted to editorial directors at Piatkus Constable Robinson (PCR) Fiction.

Formerly a commissioning editor for the division, Russell joined the company five years ago as an editorial assistant. In her new role, Russell will continue to acquire romance and historical romance titles.

Wann joined the company in 2018 as an assistant editor, working across the Constable and Piatkus lists. Currently a commissioning editor, in her new role she will be looking for titles in the book club fiction, thriller and women's fiction genres.

Anna Boatman, publisher of PCR Fiction, called Russell "an absolute stalwart of the fiction team" with an "exceptional eye for romance fiction". She said of Wann: "She is a truly exceptional project manager and has a fantastic eye for new novels in the book club and thriller areas."

Rights deal



Hodder wins five-way auction for debut trilogy

Hodder & Stoughton has won a five-way auction for an adult fantasy trilogy by debut author A Y Chao *left*. Editorial director Molly Powell acquired world English rights to *Shanghai Immortal* and two other books from Jamie Cowen at the Ampersand Agency. The first will be published in summer 2023 in hardback. Powell said: "I adored this novel from first page to last. It is rip-roaringly funny and achingly tender, told with one of the most memorable voices I've ever read."



The Bookseller
@thebookseller

@valmcdermid reveals legal dispute with Christie estate over 'Queen of Crime' tag.
<https://buff.ly/3Tsh4Pc>



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Canongate reveals record-breaking results

Canongate chief Jamie Byng praises his team and highlights the success of Matt Haig's *The Midnight Library* in stellar year of financial results



Ruth Comerford
@ruth_comerford

Canongate c.e.o. Jamie Byng has praised his “brilliant” team and heralded the success of Matt Haig’s *The Midnight Library* as the driving force behind the publisher’s record-breaking financial results this year.

The independent reported a turnover of £28m for the group, more than doubling the £13.9m recorded the previous year, while pretax profits came in at £5.7m for the 15-month period from January 2021 to March 2022.

The 15-month period is due to the change in its financial year end, to coincide with the tax year. During this time, the group paid its authors and their agents £8.9m, representing 32% of turnover compared to 25% the previous year.

Severn House, which the company bought in 2017, also maintained its publishing record with turnover for the period of £3.9m and Candace Robb’s *A Conspiracy of Wolves* proving a key title. Canongate itself had turnover for the period of £24m.

“The extreme growth is in part, a large part, down to the phenomenon that is *The Midnight Library*,” Byng told *The Bookseller*. “For us, that’s going to end up being a bigger book than *Life of Pi*, *Dreams From my Father*—it’s exciting and very significant for us, and Matt.

“That book has taken him to the next level as a writer, beyond what any of us could have

expected or assumed when we launched this book a little over two years ago.”

All areas of Canongate’s business grew due to an increase in rights, digital and audio, frontlist and “core list” sales, with Byng praising the work of associate publisher and commercial director Jenny Fry’s team.

He explained: “We’ve seen really strong growth in our core list—we banned the word backlist at Canongate—its core to our business, we’ve really been working hard over the past five years, and that’s really been spearheaded by Jenny Fry and her team, using metadata to market the list, and that’s what’s been underpinning the growth.”

The publisher also had a record year in 2020, with a boom in e-books and audiobooks, as it expanded its international rights deals and invested in Severn House. “We’ve really worked hard at not only maintaining Severn House’s unique publishing model but also increasingly integrating it into the Canongate business, while keeping it [editorially] autonomous.”

Other books that have been top sellers for Canongate are Ian Rankin and William McIlvanney’s *The Dark Remains*, which won the British Book Award for Crime and Thriller this year. Forthcoming titles that are expected to sell well include *The Night Ship* by Jess Kidd, “one of the most impressive storytellers around”, Byng says.

Other achievements include Ruth Ozeki winning the Women’s Prize for Fiction with *The Book of Form and Emptiness*. Picador published her first two novels,



JAMIE BYNG: “RECOGNISING INCLUSION IN THE WIDER SENSE OF THE WORD IN OUR INDUSTRIES, AND THE IMPORTANCE OF THAT, CAN’T BE OVERSTATED”

before Canongate signed her mid-career, publishing the Booker Prize-shortlisted *A Tale for the Time Being*. “Ruth means so much to me as a person, and as a writer, and to everyone at Canongate. For me, her winning that prize was the biggest highlight of the year,” Byng said.

Commenting on the publisher’s ongoing performance, Byng added: “I couldn’t wish for a better team of colleagues and friends to run the business with, or a richer, more exciting and brilliant list of authors—and I feel in that sense we are in the best position we’ve ever been in as company. We’re small by comparison with the multinationals, but I feel so proud

I couldn’t wish for a better team of colleagues and friends to run the business with, or a richer, more exciting and brilliant list of authors

Jamie Byng, Canongate c.e.o.

to be a part of this independent publishing sector in the UK. There’s so much good publishing going on. But there is so much more we need to be doing, and I’m glad we’re starting to do that as an industry.

“Recognising inclusion in the wider sense of the word in our industries, and the importance of that, can’t be overstated. We’re building readers for the future—there’s a lot of work to do, but at least we’re recognising the importance of it.”



ASSISTANT MANAGER
ANNIE RHODES
BEGAN A SATURDAY
JOB AT THE SHOP
ALMOST NINE YEARS AGO

Norfolk Children's Book Centre

📍 Church Lane, Alby, Norwich NR11 7HB

Assistant manager Annie Rhodes takes a break from supervising a trio of teachers as they select titles for their school libraries, and chats to *The Bookseller* about the book centre's legacy



Ruth Comerford @ruth_comerford

Norfolk Children's Book Centre was built on the welcoming and "books for all" ethos that all libraries uphold today. The bookshop was founded by Marilyn Brocklehurst in 1986, while on maternity leave from Norfolk County Library and Information Service, where she ran the Children's and Schools' Library Service for Norwich. She had detected a need for parents to encourage babies and young children to look at books together, and set up shop in the garden. She opened with just four boxes of stock, and has amassed 60,000 books since then.

Brocklehurst employs 10 booksellers, including several librarians and teachers. Supporting libraries, and getting books into the hands of children with limited access to books, remains at the heart of the

shop's mission. "We have always done a lot of work with schools, including library rejuvenations, offering approval collections to teachers and in-school book sales and author events," assistant manager Annie Rhodes says. "We lost touch with some of our local community of schools and teachers during the lockdowns and in light of that we have been planning a huge outreach programme with our local schools and nurseries."

Located just off the A140, its nearest neighbour is a farm and Aldborough village, eight miles away. Inside, stacks of books teeter on the shelves, with touchy-feely board books for newborn babies and "really brilliant" middle-grade fiction jostling with the latest YA BookTok bestsellers. Half of the shop is dedicated to information books and academic resources. "We really do have a book for every topic—we're happy to help with the most obscure requests."

From the shop floor

Rhodes has worked at the centre for nearly nine years. "I started as a Saturday girl and used the time between shelving and library-processing to learn the stock," she says. Now she works full-time and does all of the book buying for the shop. "There is nothing I love more than opening a box of newly published titles and actually reading some of the books—that I may only have seen a cover for over Zoom before then—for the first time. I feel very privileged to work as a bookseller. Recommending books to children can be tricky, but when you get it right it's a wonderful feeling to see them going away with books they are going to love."

Graphic novels have been extremely popular recently, with copies of Jamie Smart's *Bunny vs Monkey* series (David Fickling Books) flying off the shelves. Picture books featuring tractors are repeatedly requested, "being a rural bookshop". Among current bestsellers are *A Kind of Spark* by Elle McNicoll (Knights Of) and Phil Earle's *When the Sky Falls* (Andersen Press).

Rhodes is gearing up for the Youth Libraries Group Conference in Sheffield in a few weeks' time. "We'll be taking a bookshop by wheels essentially," she says, "a couple of vans' worth of books at least. There will be lots of authors there too—we hope to sell a lot of stock".

The shop at the time of



NORFOLK CHILDREN'S
BOOK CENTRE FOUNDER
MARILYN BROCKLEHURST



interview was “very quiet”. “It’s been a bit unpredictable this summer, usually we would expect it to be a bit busier. We get a lot of families on holiday, some whom are visiting for the first time in two or three years. It’s unpredictable, but businesswise I’m not too concerned.”

Even the impact of the Felixstowe port strike has not ruffled Rhodes. “We have so much stock here anyway, surplus really, so we’re able to supply anyone.”

Looking ahead, however, she admits that booksellers generally are “being hit from all sides” at the moment. She says “the rising fuel costs, supply chain issues, rising cost of books for book buyers and our customers, and the knock-on effect of people being more careful with money” means that Christmas is “going to be hard for a lot of families”.

“I imagine books may end up being viewed as a luxury item, in comparison to food and fuel. Schools may also be more limited in their book-buying budgets. But we are positive that we will come through any hardships that come our way,” she beams.

Top picks

The Boy Lost in the Maze Joseph Coelho
Otter Barry, 6th October

Dogs of the Deadlands Anthony McGowan
Oneworld, 1st Sept

Spark M G Leonard
Walker, 1st Sept

Tyger S F Said
David Fickling Books, 6th Oct



Independent Bookshop Top 20

Title	Author	Imprint	ISBN (+978)	ASP
1 Where the Crowds Sing	Delia Owens	Corsair	1472154668	£9.70
2 The Island of Missing Trees	Elif Shafak	Penguin	0241988725	£8.91
3 How to Kill Your Family	Bella Mackie	The Borough Press	0008365943	£8.98
4 Daisy Darker	Alice Feeney	Macmillan	1529089806	£14.97
5 It Ends With Us	Colleen Hoover	Simon & Schuster	1471156267	£8.88
6 Lessons in Chemistry	Bonnie Garmus	Doubleday	0857528124	£14.85
7 Still Life	Sarah Winman	Fourth Estate	0008283391	£8.97
8 The Lincoln Highway	Amor Towles	Penguin	1529157642	£9.96
9 The Man Who Died Twice	Richard Osman	Penguin	0241988244	£8.84
10 The Seven Husbands of... Hugo	Taylor Jenkins Reid	Simon & Schuster	1398515697	£8.90
11 Sorrow and Bliss	Meg Mason	W&N	1474622998	£8.91
12 The Paper Palace	Miranda Cowley Heller	Penguin	0241990452	£8.99
13 Beautiful World, Where Are You	Sally Rooney	Faber & Faber	0571365449	£8.95
14 How to Live When... Be Dead	Deborah James	Vermilion	1785043598	£14.95
15 The Gardener	Salley Vickers	Penguin	0241991176	£8.93
16 The Thursday Murder Club	Richard Osman	Penguin	0241988268	£8.84
17 Klara and the Sun	Kazuo Ishiguro	Faber & Faber	0571364909	£8.95
18 Great Circle	Maggie Shipstead	Penguin	1529176643	£8.92
19 This Much is True	Miriam Margolyes	John Murray	1529379907	£9.94
20 Verity	Colleen Hoover	Sphere	1408726600	£8.91



Week ending 27th August 2022.

Unless otherwise stated, charts use data from Nielsen BookScan Total Consumer Market, representing print book sales through around 6,500 retailers. Any title discounted by more than 74.5% is ineligible for inclusion.

From the shop floor

Edinburgh indie expands
Independent bookshop Rare Birds Books in Stockbridge, Edinburgh has expanded its premises to include a non-fiction hub as it celebrates its first anniversary. The new area carries a range of books for younger readers and will be hosting more events, catering for larger numbers. Owner Rachel Wood intends the space to be used for readers to explore non-fiction, and for the community to gather.

Taylor leaves Waterstones
Waterstones head of communications Sandra Taylor is leaving the company after eight years to join Orion Publishing Group in the newly created role of communications and strategy director.



RARE BIRDS BOOK SHOP IN STOCKBRIDGE IS TO EXPAND

Hybrid event for O'Farrell
Bookshop.org will host its first hybrid event with Maggie O'Farrell to discuss her new novel *The Marriage Portrait* (Headline). The event will take place on Thursday 1st December at 6.30 p.m. at Alnwick Gardens, Northumberland, chaired by New Writing North's

Claire Malcolm. The title will be Bookshop.org's Book of the Month for November.

Annual BA conference
The Bookseller's Association annual conference will take place this month, with keynotes from James Daunt, Graham Norton and Raynor Winn.



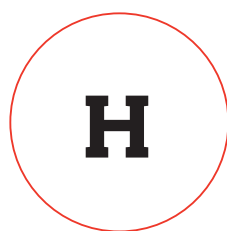
Proudly supports
the Bookshop Spotlight



Caroline Sanderson

Many women experience menopause with little to no support system: a survey and special issue of *The Bookseller* aims to address this

Menopause focus



ello. I'm Caroline. I'm 56, I'm post-menopausal, and for at least the past decade, I've been in a dysfunctional relationship with my own mind and body.

That's the closest I can get in a mere few words to describing what the perimenopausal/menopausal/post-menopausal years have so often felt like to me. And the fact that I've couched this statement as a confession says something, I think, about how we midlife women so often keep a tight lid on

what is happening to us, for fear of being ridiculed (hot flushes are a joke, right?), of being marginalised, or even demonised as past our sell-by dates, both bodily and intellectually.

In many ways I've been fortunate during my menopause years. I'm white, middle-class and in good physical and mental health. As a freelance, self-employed writer and editor I work from my own airy home office, thus dictating my own hours and working conditions. I have a supportive partner, good colleagues and wonderful friends. My physical symptoms have been relatively mild, though the emotional turmoil and brain fog less so. I thank my lucky stars for yoga, for my varied and engaging working life, and for my £12 rechargeable desktop fan from John Lewis.

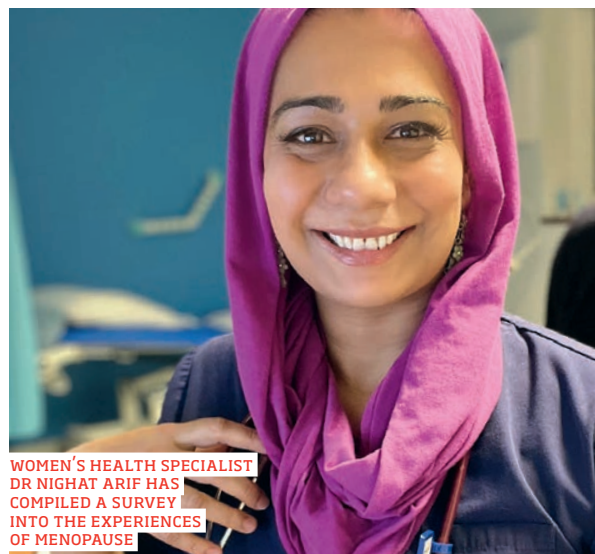
I'm so aware, however, that many women are heading towards menopause without such support systems. And couple the myriad trials of menopause itself with the other life challenges which so often coincide with them—be it caring for elderly parents, financial worries, or workplace pressures—and you have a burning subject we should all, whatever our gender, be super well-informed about.

And yet, as our guest columnists, Mariella Frostrup and Alice Smellie, point out in *Cracking the Menopause*, this thing that happens to half of humanity remains under-researched and underfunded, and has a truly terrible public image. "If menopause were a place you could elect to visit," they write, "it wouldn't be popular".

As an industry I think it's high time we all visited that

Couple the myriad trials of menopause itself with the other life challenges... and you have a burning subject we should all be super well-informed about

Caroline Sanderson is an associate editor at *The Bookseller* and chair of judges for the Baillie Gifford Prize 2022



WOMEN'S HEALTH SPECIALIST DR NIGHAT ARIF HAS COMPILED A SURVEY INTO THE EXPERIENCES OF MENOPAUSE

place, had a proper tour of all its contours, and took home the t-shirt. And I feel sure that in doing so, we can help restore the public image of menopause. For many women interviewed for *Cracking the Menopause* also report the positive aspects of midlife: the increased confidence and intelligence that comes with age; the fresh sense of direction; the boldness; and the intense focus and creativity that comes with experience. All of this we can draw on as an industry if we support and care for such women when we need it.

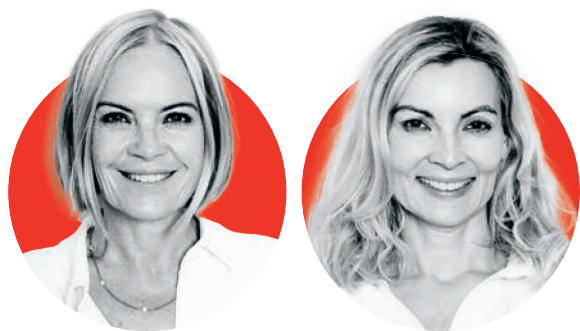
So let's get it all out on the table. Today we announce a special menopause focus for *The Bookseller* issue of 7th October. We also launch a survey into the experiences of menopause in the books industry, compiled by Dr Nighat Arif, a women's health specialist whose debut book will be published by Octopus next year.

I would urge anyone with any experience of perimenopause, menopause or post-menopause to complete the survey at surveymonkey.co.uk/r/_menopause by 23rd September. There are 30 questions, which should take no more than 15 minutes to answer. Your responses will be invaluable in helping us to build a better picture of experiences and attitudes within our industry.

And if you'd like to contribute to our menopause focus issue, I'd be happy to hear from you. Please email me at caroline.sanderson@thebookseller.com.

Survey excerpt

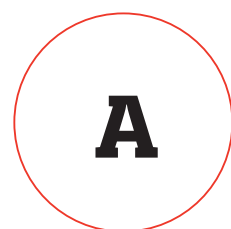
- 21 Does your employer provide information or support about menopause? (If yes, please specify what)
- 22 Have you had any form of menopause training, care or education at work? (If yes, please specify what)
- 23 Is there a menopause policy at work?
- 24 Have you spoken to your employer about your symptoms?



Mariella Frostrup & Alice Smellie

In an industry dominated by female employees, the impact of menopause in the workplace is an important area of research for the book trade

Menopause at work: Breaking the silence and smashing the stigma



A key topic in our book, *Cracking the Menopause*, and something that is being highlighted by politicians, campaigners and experts is that of menopause in the workplace.

It is, without question, an area in which women have historically been enormously let down. There is currently no specific legislation covering the rights of menopausal women (there are laws protecting menopausal women—e.g. the 2010 Gender Equality Act, but menopause isn't mentioned). Discussions around

and provision for the workplace are still urgently needed.

A quite brilliant report earlier this year—The Fawcett Society's *Menopause and the Workplace*—revealed a number of highly concerning facts about menopause and work. The maths is disturbing: 77% of women experience one or more symptoms they describe as “very difficult”; 44% said that their ability to work had been affected; and one in 10 women who have been employed during the menopause have left work due to symptoms. In addition, 14% had reduced their hours, 14% had gone part-time and 8% hadn't applied for promotion.

It's depressing reading, especially when you then consider that 79% of employers hadn't shared information about menopause, 79% didn't have a support network and 81% didn't have menopause training for managers (84% don't have it for staff). That's why we are campaigning to get books like ours onto display tables in bookshops everywhere, because menopause does matter and the above equations don't really add up.

Setting the record straight

But it's not that surprising. As we learned when researching *Cracking the Menopause*, the reason why the subject

has been so sidelined is because it has been described and diagnosed almost solely by men for the past 3,000 years or so, and its legacy throughout the millennia is therefore both skewed, misguided and highly toxic.

From the philosopher Aristotle (women have periods because they're too cold), to the Middle Ages (old women are so filled with poison that they can kill children with their eyes) and all the way up to the 19th century (menopause is a disease that needs curing—let us put a leech on your cervix), menopause was considered to render women useless, unattractive and—most of all—either of no interest or pulse-raisingly repulsive to those writing the textbooks.

At last, it's gradually being recognised as simply a part of every woman's biological journey, as significant as puberty but far less explored.

So what, we wondered, of the publishing industry and the wider book trade? This is of course an environment dominated by female employees. In a 2020 Publishers Association report on inclusion and diversity, for example, two-thirds of respondents were women. In addition—and three cheers for this—it revealed that more than half of executive leadership and senior management positions are held by women.

So are these same employees enjoying a working comfortable environment, with fans on every desk and water coolers galore? Do publishing houses have menopause policies in place?

Doing the research

Because we are keen to learn more, we asked Dr Nighat Arif, GP and women's health specialist, to devise a specific survey focusing on menopause in the context of the book industry.

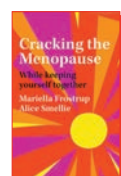
We want to know which symptoms you are experiencing and whether they are impacting your work. Have you ever taken time off because of menopause symptoms? Do you feel that your ethnicity makes it harder to discuss menopause at work? Is there any support or a menopause policy in your workplace?

The questions in this survey will hopefully provide an insight into the state of this industry's position on menopause, along with a framework for improvement (and/or a round of applause where due). The survey will only take 10 minutes of your time, but the results will be vital in supporting women in the book industry both now and in the future.

As we all know, words are the most powerful tool we have for changing the world. That's why this survey is so important; change can only be instigated if we know what needs solving. But one of the key things we learned when writing our book is that you ignore a menopausal woman at your peril! So let's crack this together.

This survey will hopefully provide an insight into the state of this industry's position on menopause, along with a framework for improvement

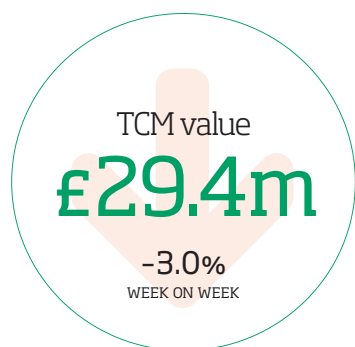
Broadcaster Mariella Frostrup and health journalist Alice Smellie are the authors of *Cracking the Menopause*



Cracking the Menopause: While Keeping Yourself Together Hardcover (Bluebird) is out now in hardback (9781529059038) and paperback (9781529059052).

The Official UK Top 50

Hoover cleans up ahead of prequel release



Colleen Hoover's recent purple patch continues, as the release of the prequel to her smash hit *It Ends with Us* approaches



Kiera O'Brien
@kieraobrien

Colleen Hoover's *It Ends with Us* has boomeranged back to the Official UK Top 50 number one spot, selling 19,945 copies through Nielsen BookScan's Total Consumer Market. Though this was a 20% drop in volume week on week, *It Ends with Us* only topped 17,000 copies sold in a single week for the first time at the start of August, and despite being published in 2016, has shifted a whisker under 90,000 units in the past four weeks alone. Hoover has been having a moment over the whole of 2022, with *It Ends with Us* near-untouchable as the annual bestselling title to date. But the phenomenon seems to have been kicked into another gear over the past month.

	Title	Author; Illustrator	Imprint	ISBN	TCM total	Volume
1	↑ It Ends with Us	Colleen Hoover	Simon & Schuster	1471156267	624,677	19,945
2	↑ How to Kill Your Family	Bella Mackie	Borough Press	0008365943	255,472	12,889
3	+ Love on the Brain	Ali Hazelwood	Sphere	1408725771	13,523	12,641
4	↓ Verity	Colleen Hoover	Sphere	1408726600	214,937	12,311
5	↑ Wish You Were Here	Jodi Picoult	Hodder	1473692534	18,706	11,502
6	↑ The Ninth Month	James Patterson	Penguin	1529159813	20,132	11,469
7	↓ Ugly Love	Colleen Hoover	Simon & Schuster	1471136726	303,592	11,010
8	↓ How to Live When You Could...	Deborah James	Vermilion	1785043598	51,710	10,755
9	↓ Where the Crawdads Sing	Delia Owens	Corsair	1472154668	784,436	10,623
10	↓ The Man Who Died Twice	Richard Osman	Penguin	0241988244	321,272	10,114
11	+ Quick and Easy Gluten Free	Becky Excell	Quadrille	1787139626	9,757	9,685
12	↑ Who's Lying Now?	Susan Lewis	HarperCollins	0008471859	16,150	9,233
13	↓ Apples Never Fall	Liane Moriarty	Penguin	1405942256	101,270	8,723
14	↓ The Seven Husbands of Evelyn...	Taylor Jenkins Reid	Simon & Schuster	1398515697	260,513	8,144
15	↓ The Locked Room	Elly Griffiths	Quercus	1529409673	48,874	7,644
16	↓ The Thursday Murder Club	Richard Osman	Penguin	0241988268	1,086,634	7,537
17	↑ Where the Crawdads Sing	Delia Owens	Corsair	1472157362	31,798	6,366
18	↓ A Fatal Crossing	Tom Hindle	Penguin	1529157840	25,718	6,209
19	↓ A Slow Fire Burning	Paula Hawkins	Penguin	1529176759	75,186	6,082
20	↓ Deliciously Ella... Plant-Based	Ella Mills (Woodward)	Yellow Kite	1529313772	17,375	6,038
21	↑ Foot Me Once	Harlan Coben	Arrow	1784751111	134,534	5,902
22	→ The Judge's List	John Grisham	Hodder	1529342413	76,078	5,828
23	↓ One of the Girls	Lucy Clarke	HarperCollins	0008462413	57,707	5,825
24	↑ Fire and Blood	George R R Martin	HarperVoyager	0008402785	36,884	5,530
25	↓ The Paper Palace	Miranda Cowley Heller	Penguin	0241990452	118,085	5,482
26	↑ November 9	Colleen Hoover	Simon & Schuster	1471154621	98,516	5,304
27	↓ The Jealousy Man	Jo Nesbo	Vintage	1529115376	22,689	5,088
28	↓ This Much is True	Miriam Margolyes	John Murray	1529379907	78,188	5,056
29	↓ Beautiful World, Where Are You	Sally Rooney	Faber & Faber	0571365449	110,218	4,892
30	↑ Hope to Die	Cara Hunter	Penguin	0241990162	9,167	4,663
31	↑ All Your Perfects	Colleen Hoover	Simon & Schuster	1398519732	53,141	4,302
32	↑ Never Greener	Ruth Jones	Black Swan	1784162221	168,436	4,290
33	↑ Windswept & Interesting	Billy Connolly	Two Roads	1529318272	33,014	4,261
34	↓ Malibu Rising	Taylor Jenkins Reid	Penguin	1529157147	104,580	4,237
35	↓ Why Has Nobody Told Me...	Dr Julie Smith	Michael Joseph	0241529713	252,123	4,205
36	↓ Never	Ken Follett	Pan	1529076981	48,470	4,126
37	↓ A Good Girl's Guide to Murder	Holly Jackson	Electric Monkey	1405293181	252,046	4,062
38	↓ Jane's Patisserie Celebrate!	Jane Dunn	Ebury	1529148749	37,628	4,042
39	↓ The Twyford Code	Janice Hallett	Viper	1788165334	42,511	4,038
40	↓ The Curfew	T M Logan	Zaffre	1838776732	23,817	3,868
41	↑ The Love Hypothesis	Ali Hazelwood	Sphere	1408725764	177,578	3,850
42	↑ Mothers and Daughters	Erica James	HQ	0008413736	34,370	3,765
43	↓ Book Lovers	Emily Henry	Penguin	0241995341	78,115	3,708
44	↑ The Party Crasher	Sophie Kinsella	Penguin	1529176889	63,849	3,609
45	+ Confessions of a Forty... F**k Up	Alexandra Potter	Pan	1529022803	83,367	3,520
46	↓ Fear No Evil	James Patterson	Penguin	1529157680	38,475	3,473
47	↑ Normal People	Sally Rooney	Faber & Faber	0571334650	572,585	3,471
48	↑ The Midnight Library	Matt Haig	Canongate	1786892737	627,109	3,457
49	↑ How to Stop Time	Matt Haig	Canongate	1838858476	25,384	3,392
50	↑ Daisy Jones and the Six	Taylor Jenkins Reid	Arrow	1787462144	141,775	3,363

Week ending 27th August 2022. Key + New ↑ Up → Same ↓ Down
Unless otherwise stated, charts use data from Nielsen BookScan Total Consumer Market, representing print book sales through around 6,500 retailers. Any title discounted by more than 74.5% is ineligible for inclusion.



COLLEEN HOOVER ONCE AGAIN TOPS THE BESTSELLER LIST

It Ends with Us is just one of Hoover's backlist titles jockeying for position in the Top 50, with *Verity*, *Ugly Love*, *November 9* and *All Your Perfects* joining it. Combined, Hoover's books shifted 72,000 copies through the TCM last week alone, for just

under £400,000. With just six weeks now before the release of *It Ends with Us*' prequel *It Starts with Us*, surely the Hoover hype will only grow.

The BookTok phenomenon is now well-known as a driver of book sales, but the combined effect of the school summer holidays and the heatwave—and let's not forget, the first true summer exodus abroad since 2019—seems to have pushed the social media

site's penchant for light romantic reads into the stratosphere. Though former number one Bella Mackie's *How to Kill Your Family* also rebounded up the

chart, claiming the runner-up spot, Ali Hazelwood's *Love on the Brain* debuted in third in a photo finish, losing out to Mackie's thriller by fewer than 250 copies. *Love on the Brain* is Hazelwood's first title since *The Love Hypothesis* took TikTok by storm, shifting

Continues overleaf →



Digital Bestseller Lists

O'Leary and Owens hold firm at top

Kiera O'Brien @kieraobrien

Beth O'Leary's *The No-Show* and Lucy Clarke's *One of the Girls* held firm atop the Bookstat e-book chart for a second week running, claiming the first and second spots for the week ending 27th August.

Ali Hazelwood's *Love on the Brain*, which became the highest new entry in the Nielsen BookScan print charts for the same week, thundered into third place. TikTok-beloved Hazelwood joined her fellow social media-boosted author Colleen Hoover, whose *It Ends with Us* claimed fifth place in the digital chart. Robert Dugoni's *What She Found* also made its debut in the Bookstat top 10, hitting sixth place.

Delia Owens' *Where the Crawdads Sing* continued its dominance of the Publisher E-Book Ranking, notching up another top spot for the week ending 20th August. Deborah James' *How to Live When You Could be Dead* debuted in second, the same week it hit the Nielsen BookScan number one in hardback. Anthony Horowitz's *The Twist of a Knife*



debuted just below, in third place. Salman Rushdie's *The Satanic Verses* fell one place in the Publisher E-Book Ranking for the first full week following his attack onstage at a book event in New York, as the print edition's sales jumped.

Clarification Hachette has stated that *The No-Show* sold 7,777 copies; *Love on the Brain* 3,973; and *Twelve Secrets* 1,835.

Bookstat E-Book Top 10

	Title	Author	Imprint	ISBN (+978)	Volume
1	→ The No-Show	Beth O'Leary	Quercus	1529409109	8,126
2	→ One of the Girls	Lucy Clarke	HarperCollins	0008462413	7,004
3	+ Love on the Brain	Ali Hazelwood	Sphere	1408725771	6,094
4	↑ Still Life	Sarah Winman	Fourth Estate	0008283391	5,115
5	↓ It Ends with Us	Colleen Hoover	Simon & Schuster	1471156267	4,981
6	+ What She Found	Robert Dugoni	Thomas & Mercer	1542008327	4,808
7	↓ The Guilty Couple	C L Taylor	Avon	0008379261	4,596
8	↓ The Marriage Lie	Kimberly Belle	HQ	1848456648	4,402
9	↓ Twelve Secrets	Robert Gold	Sphere	0751582765	4,382
10	↑ Hope to Die	Cara Hunter	Penguin	0241990162	4,313



Data source Bookstat. **Week ending** 27th August 2022. Bookstat generates its charts by tracking the movement of e-books, print books and audio titles on online retailers' websites and calibrating against publisher-supplied data; the volume and value figures are estimates. For more information, contact info@bookstat.com.

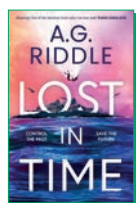
The Publisher E-Book Ranking

	Title	Author	Imprint	ISBN (+978)	List price
1	→ Where the Crawdads Sing	Delia Owens	Corsair	1472154637	£4.99
2	+ How to Live When You Could...	Deborah Jame	Ebury Digital	1473587854	£9.99
3	+ The Twist of a Knife	Anthony Horowitz	Penguin	1529157826	£5.99
4	↓ The Paper Palace	Miranda Cowley Heller	Penguin	0241990469	£3.99
5	↓ The Satanic Verses	Salman Rushdie	Vintage Digital	1409058854	£4.99
6	↑ Verity	Colleen Hoover	Sphere	1408726617	£4.99
7	↑ A Postcard from Italy	Alex Brown	HarperCollins	0008206673	£2.99
8	↓ The Man Who Died Twice	Richard Osman	Penguin	0241988251	£5.99
9	↑ Castaways	Lucy Clarke	HarperCollins	0008334130	£2.99
10	↓ The Couple at No 9	Claire Douglas	Penguin	1405943413	£2.99

Week ending 20th August 2022. **Key** + New ↑ Up → Same ↓ Down. Titles with a selling price below £2 are excluded, as are titles priced £4.50 or below with any print versions priced above £17.99. Participating publishers: PRH UK, Hachette, HarperCollins, Pan Macmillan, Bloomsbury, Simon & Schuster, Bonnier Zaffre, Canongate & Joffe Books.

177,578 copies since its paperback publication in October 2021.

Despite its stunning sales, its follow-up trounced its highest



weekly sale upon launch, beating its March 2022 high by 4,307 units.

The power of the smartphone screen may be obvious in these charts, but the

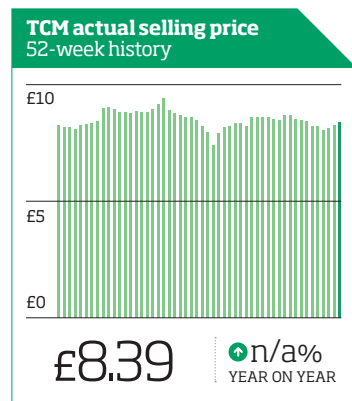
quainter medium of television also wielded its influence last week. With "Game of Thrones" spin-off "House of the Dragon" launching to a reported 20 million viewers worldwide,



George R R Martin's 2020-published paperback and source material *Fire and Blood* blazed a trail into 24th place, easily achieving its biggest weekly volume to

date. The title is up 1,830% for the past fortnight of sales against the two weeks before.

Bonnie Garmus' *Lessons in Chemistry* returned to the Original Fiction top spot for the first time



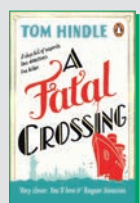
Original Fiction

	Title	Author	Imprint	ISBN (+978)	ASP	Volume
1	↑ Lessons in Chemistry	Bonnie Garmus	Doubleday	0857528124	£11.19	3,096
2	↓ Genesis	Chris Carter	Simon & Schuster	1471197574	£10.20	2,577
3	↑ The Challenge	Danielle Steel	Macmillan	1529021875	£10.10	2,363
4	↑ Dark Rooms	Lynda La Plante	Bonnier	1804180327	£10.00	2,306
5	+ Lost in Time	A G Riddle	Head of Zeus	1804541760	£16.99	2,004
6	↑ 1989	Val McDermid	Little,Brown	0751583106	£13.14	1,994
7	↑ The Family Remains	Lisa Jewell	Century	1529125795	£9.54	1,977
8	↑ Murder Before Evensong	Reverend Richard Coles	W&N	1474612630	£11.80	1,967
9	↑ The 6:20 Man	David Baldacci	Macmillan	1529061956	£10.78	1,726
10	↓ The Twist of a Knife	Anthony Horowitz	Century	1529124323	£14.09	1,270
11	+ The Long Knives	Irvine Welsh	Jonathan Cape	1787333963	£16.38	1,220
12	↑ The Last Party	Clare Mackintosh	Sphere	0751577105	£9.38	1,211
13	↑ The House of Fortune	Jessie Burton	Picador	1509886081	£12.92	1,128
14	+ Tick Tock	Simon Mayo	Doubleday	0857526618	£7.94	1,017
15	↓ Girlcrush	Florence Given	Brazen	1914240522	£12.91	1,004
16	→ Shattered	James Patterson	Century	1529125337	£10.78	947
17	↓ The Black Dog	Kevin Bridges	Wildfire	1472289032	£15.83	944
18	→ Daisy Darker	Alice Feeney	Macmillan	1529089806	£14.23	937
19	↑ The Furies	John Connolly	Hodder	1529391749	£12.34	884
20	+ The Rabbit Hutch	Tess Gunty	Oneworld	0861543656	£15.35	871

Mass-Market Fiction

	Title	Author	Imprint	ISBN (+978)	ASP	Volume
1	→ It Ends With Us	Colleen Hoover	Simon & Schuster	1471156267	£5.39	19,945
2	↑ How to Kill Your Family	Bella Mackie	Borough Press	0008365943	£6.16	12,889
3	+ Love on the Brain	Ali Hazelwood	Sphere	1408725771	£6.94	12,641
4	↓ Verity	Colleen Hoover	Sphere	1408726600	£5.36	12,311
5	↑ Wish You Were Here	Jodi Picoult	Hodder	1473692534	£4.77	11,502
6	↑ The Ninth Month	James Patterson	Penguin	1529159813	£4.68	11,469
7	↓ Ugly Love	Colleen Hoover	Simon & Schuster	1471136726	£5.70	11,010
8	↓ Where the Crawdads Sing	Delia Owens	Corsair	1472154668	£7.00	10,623
9	↓ The Man Who Died Twice	Richard Osman	Penguin	0241988244	£5.72	10,114
10	↑ Who's Lying Now?	Susan Lewis	HarperCollins	0008471859	£4.75	9,233
11	↓ Apples Never Fall	Liane Moriarty	Penguin	1405942256	£6.05	8,723
12	↓ The Seven Husbands of Evelyn...	Taylor Jenkins Reid	Simon & Schuster	1398515697	£5.64	8,144
13	↓ The Locked Room	Elly Griffiths	Quercus	1529409673	£5.62	7,644
14	↓ The Thursday Murder Club	Richard Osman	Penguin	0241988268	£5.97	7,537
15	↑ Where the Crawdads Sing	Delia Owens	Corsair	1472157362	£5.68	6,366
16	↓ A Fatal Crossing	Tom Hindle	Penguin	1529157840	£6.55	6,209
17	↓ A Slow Fire Burning	Paula Hawkins	Penguin	1529176759	£5.80	6,082
18	+ Fool Me Once	Harlan Coben	Arrow	1784751111	£4.56	5,902
19	↓ The Judge's List	John Grisham	Hodder	1529342413	£5.70	5,828
20	↓ One of the Girls	Lucy Clarke	HarperCollins	0008462413	£5.47	5,825

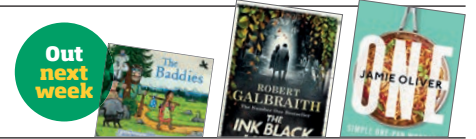
Heatseekers Fiction



The Heatseekers charts are compiled using titles by authors who have not appeared in The Official UK Top 50 since Nielsen BookScan records began. As such, they reveal books that are selling well, but not well enough to make the

overall list in a seven-day period. For more Heatseekers charts, visit thebookseller.com.

	Title	Author	Imprint	ISBN (+978)	ASP	Volume
1	+ The Last House on the Cliff	Anne Wyn Clark	Avon	1529157840	£6.55	2,531
2	+ What Happens in Dubai	Sophie Gravia	Orion	0008402785	£6.31	2,315
3	+ Lost in Time	A G Riddle	Head of Zeus	1804541760	£16.99	2,004
4	↓ Twisted Love	Ana Huang	Piatkus	0008460006	£4.44	1,937
5	↓ Until I Met You	Amber Rose Gill	Mills & Boon	0349434278	£7.09	1,712
6	+ The Lighthouse Bookshop	Sharon Gosling	Simon & Schuster	0063045651	£4.80	1,690
7	↓ Heatwave	Victor Jestin	Scribner	0008480622	£3.24	1,684
8	↓ It Happened One Summer	Tessa Bailey	Avon	1398706705	£7.88	1,657
9	↓ The Whistleblower	Robert Peston	Zaffre	1471199790	£7.44	1,498
10	+ The Girl Upstairs	Georgina Lees	One More Chapter	1529079739	£5.61	1,415



BECKY EXCELL HIT SECOND IN HARDBACK NON-FICTION

since May, leapfrogging the previous week's number one, Chris Carter's *Genesis*. Garmus' debut is still the bestselling hardback

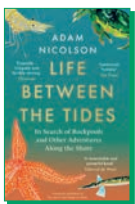


fiction title of 2022 to date, though with several big beasts gearing up for September—Robert Galbraith, Richard Osman, Kate

Atkinson—the chart could look very different in a month's time.

A G Riddle's *Lost in Time* was the highest new entry in Original Fiction, clocking in at fifth place.

Deborah James' *How to Live When You Could be Dead* notched up a second week as the Hardback



Non-fiction number one, selling 10,755 copies in its first full week on sale. Becky Excell's *Quick and Easy Gluten-Free* made its debut

in second place, shifting 9,685 copies in its first week—the food blogger's biggest launch week outside of lockdown.

Miriam Margolyes' *This Much*

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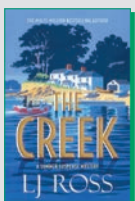
Hardback Non-fiction

	Title	Author	Imprint	ISBN (+978)	ASP	Volume
1	→ How to Live When You Could...	Deborah James	Vermilion	1785043598	£9.47	10,755
2	+ Quick and Easy Gluten Free	Becky Excell	Quadrille	1787139626	£10.26	9,685
3	↓ Deliciously Ella... Plant-Based	Ella Mills (Woodward)	Yellow Kite	1529313772	£13.50	6,038
4	↓ Why Has Nobody Told Me...	Dr Julie Smith	Michael Joseph	0241529713	£8.35	4,205
5	↓ Jane's Patisserie Celebrate!	Jane Dunn	Ebury	1529148749	£10.51	4,042
6	↓ Revenge	Tom Bower	Blink	1788705035	£11.94	3,212
7	↑ Manifest	Roxie Nafousi	Michael Joseph	0241539590	£10.35	3,014
8	↓ Persiana Everyday	Sabrina Ghayour	Aster	1783255085	£15.66	2,954
9	+ Fortitude	Bruce Daisley	Cornerstone	1847943651	£15.55	2,173
10	↑ Intensity	Pep Lijnders	Reach Sport	1914197482	£12.32	1,938
11	↓ The Boy, the Mole, the Fox...	Charlie Mackesy	Ebury	1529105100	£11.15	1,626
12	↓ Pinch of Nom Comfort Food	Kay & Kate Allinson	Bluebird	1529035018	£9.93	1,454
13	↓ Air-fryer Cookbook	Jenny Tschiesche	Ryland Peters...	1788794244	£9.16	1,155
14=	+ Diana, William and Harry	James Patterson	Century	1529125535	£10.59	1,069
14=	↑ Pinch of Nom	Kay & Kate Allinson	Bluebird	1529014068	£7.52	1,069
16	↓ Killer in the Kremlin	John Sweeney	Bantam	1787636651	£11.59	984
17	+ The Last Colony	Philippe Sands	W&N	1474618120	£15.49	906
18	+ Small Batch Bakes	Edd Kimber	Kyle	1914239281	£16.09	901
19	+ Encyclopaedia Eorzea...	Enix Square	Square Enix	1646091423	£32.26	897
20	↓ Becoming Molly-Mae	Molly-Mae Hague	Ebury Spotlight	1529148770	£10.85	896

Paperback Non-fiction

	Title	Author	Imprint	ISBN (+978)	ASP	Volume
1	→ This Much is True	Miriam Margolyes	John Murray	1529379907	£6.31	5,056
2	→ Windswept & Interesting	Billy Connolly	Two Roads	1529318272	£6.34	4,261
3	→ And Away...	Bob Mortimer	Simon & Schuster	1398505322	£6.19	3,114
4	↑ The Official Highway Code	DVLA	Stationery...	0115539954	£4.79	3,014
5	↓ The Storyteller	Dave Grohl	Simon & Schuster	1398503724	£6.46	2,616
6	↑ Atomic Habits	James Clear	RH Business	1847941831	£14.04	2,509
7	↑ Oxford English Mini Dictionary	Oxford Languages	OUP	0199640966	£3.94	2,240
8	↓ Good Vibes, Good Life	Vex King	Hay House	1788171823	£7.54	2,203
9	↓ Everything I Know About Love	Dolly Alderton	Penguin	0241982105	£6.05	2,152
10	→ A Gypsy In Auschwitz	Otto Rosenberg	Monoray	1800961128	£5.17	2,014
11	↓ The Power of Geography	Tim Marshall	Elliott & Thomp...	1783966028	£8.03	1,946
12	↓ Prisoners of Geography	Tim Marshall	Elliott & Thomp...	1783962433	£8.11	1,858
13	↓ Surrounded by Idiots	Thomas Erikson	Vermilion	1785042188	£9.43	1,855
14	+ Life Between the Tides	Adam Nicolson	William Collins	0008294816	£8.97	1,496
15	↑ The Pathfinders	Will Iredale	W H Allen	0753557822	£6.01	1,427
16	↓ The Wim Hof Method	Wim Hof	Rider & Co	1846046308	£6.84	1,422
17	+ Beginnings	Sarah Ockwell-Smith	Piatkus	0349431284	£12.53	1,407
18	+ The Anglo-Saxons	Marc Morris	Penguin	1529156980	£9.97	1,298
19	↓ Mental Fitness	Ant Middleton	HarperCollins	0008472290	£5.55	1,264
20	↑ The Body Keeps the Score	Bessel van der Kolk	Penguin	0141978611	£11.37	1,245

Small Publishers













The Small Publishers chart is compiled using only titles issued by publishers that had sales of less than £5m in the previous calendar year through Nielsen's TCM. Unlike the Heatseekers chart, which is divided each week by genre (into Fiction,

Non-Fiction and Children's), the Small Publishers chart encompasses all titles.

	Title	Author	Imprint	ISBN (+978)	ASP	Volume
1	→ The Creek	L J Ross	Dark Skies	1912310920	£5.32	3,195
2	↑ Bunny vs Monkey... Badger	Jamie Smart	David Fickling	1788452809	£6.87	2,577
3	↓ Good Vibes, Good Life	Vex King	Hay House	1788171823	£7.54	2,203
4	↑ Kids Only	-	Natural History...	0565094171	£4.92	2,160
5	→ The Power of Geography	Tim Marshall	Elliott & Thomp...	1783966028	£8.03	1,946
6	↑ Intensity	Pep Lijnders	Reach Sport	1914197482	£12.32	1,938
7	↓ Prisoners of Geography	Tim Marshall	Elliott & Thomp...	1783962433	£8.11	1,858
8	↓ Girl in Pieces	Kathleen Glasgow	Oneworld	1780749457	£6.87	1,838
9	+ The Satanic Verses	Salman Rushdie	Consortium	0963270702	£9.77	1,337
10	↓ Air-fryer Cookbook	Jenny Tschiesche	Ryland Peters...	1788794244	£9.16	1,155

is *True* looked unstoppable at the top of Paperback Non-fiction, easing into a seventh straight week as the category chart number one. As the August bank holiday woke a sunburnt, barbecue-ready nation up to the imminent arrival of back-to-school season, *The Official Highway Code* and *The Oxford English Mini Dictionary* bounced up the top 20.

Holly Jackson's *A Good Girl's*

Publisher revenues		
Penguin		£1.62m
HarperCollins		£1.18m
Pan Macmillan		£757k
Little, Brown		£685k
S&S		£638k
Hodder		£520k
Ebury		£390k
Vintage		£352k
Bloomsbury		£329k
Cornerstone		£291k

Guide to Murder boomeranged back to the top of the Children's chart. Published in 2019, the Young Adult murder mystery was the second-oldest title to claim a category chart number one last week, after Hoover's 2016-published *It Ends with Us* charted top of Mass-Market Fiction. Tom Fletcher's *There's a Bear in Your Book* clawed second place in the Pre-school top 20, the highest new entry. **x**

Children's: Pre-school

	Title	Author; Illustrator	Imprint	ISBN (+978)	ASP	Volume
1	→ Badger's Band	Julia Donaldson; Axel Scheffler	Macmillan...	1529034394	£4.31	2,970
2	+ There's a Bear in Your Book	Tom Fletcher	Puffin	0241466636	£4.70	2,794
3	↓ Bluey: Where's Bluey?	-	Ladybird	0241558577	£4.28	2,766
4	→ On the Farm	-	Campbell	1509866946	£3.19	2,399
5	↑ Disney Princess: 3-in-1 Colouring	-	Autumn	1800223004	£1.53	2,379
6	↓ Marvel Avengers: 3 in 1 Colouring	-	Autumn	1801080958	£1.34	2,238
7	↓ Disney Frozen: 3-in-1 Colouring	-	Autumn	1800222984	£1.45	2,228
8	↑ Marvel Spider-Man: 3-in-1...	-	Autumn	1800223011	£1.61	1,908
9	↓ Ten Minutes to Bed... Unicorn?	R Fielding; C Chatterton	Ladybird	0241554319	£3.91	1,792
10	↓ The Very Hungry Caterpillar	Eric Carle	Puffin	0241003008	£4.75	1,754
11	↑ Where's Spidey?	-	Studio Press	1800783010	£3.99	1,620
12	↓ Dear Zoo	Rod Campbell	Macmillan...	1529074932	£4.22	1,592
13	+ Peppa Pig... Pop-Up Unicorns	-	Ladybird	0241543535	£4.38	1,568
14	+ Mega Colouring Unicorns...	-	Bookoli	1787729230	£1.99	1,517
15	↑ Superworm	Julia Donaldson; Axel Scheffler	Alison Green	1407170725	£4.35	1,430
16	↓ Peppa Pig... Tiny Creatures	-	Ladybird	0241543375	£4.18	1,423
17	↓ Bumper Animal Colouring Book	-	Igloo	1786701435	£2.00	1,402
18	↑ Disneyland Parks Colouring Book-	-	Autumn	1838523657	£4.62	1,355
19	↑ Tiddler	Julia Donaldson; Axel Scheffler	Alison Green	1407170756	£4.47	1,331
20	+ That's not my Turtle	Fiona Watt; Rachel Wells	Usborne	1801314824	£4.52	1,330

Children's & YA Fiction

	Title	Author; Illustrator	Imprint	ISBN (+978)	ASP	Volume
1	↑ A Good Girl's Guide to Murder	Holly Jackson	Electric Monkey	1405293181	£5.99	4,062
2	↑ Heartstopper Volume 2	Alice Oseman	Hodder Children's	1444951400	£7.90	3,326
3	→ The World's Worst Pets	David Walliams; Adam Stower	HarperCollins	0008305802	£8.57	3,292
4	→ Heartstopper Volume 3	Alice Oseman	Hodder Children's	1444952773	£7.85	3,007
5	↓ The Mega-Complicated... Brooks	Katie Kirby	Puffin	0241562031	£5.77	2,971
6	↑ Heartstopper Volume 1	Alice Oseman	Hodder Children's	1444951387	£8.04	2,903
7	↑ Heartstopper Volume 4	Alice Oseman	Hodder Children's	1444952797	£7.90	2,811
8	↑ Bunny vs Monkey... Badger	Jamie Smart	David Fickling	1788452809	£6.87	2,577
9	↑ Harry... Philosopher's Stone	J K Rowling	Bloomsbury	1408855652	£5.13	2,570
10	↓ Slime	David Walliams; Tony Ross	HarperCollins	0008409555	£5.48	2,529
11	↑ They Both Die at the End	Adam Silvera	S&S Children's	1471166204	£5.80	2,496
12	→ The Breakfast Club Adventures	M Rashford & A Falase-Koya	Macmillan...	1529076622	£4.40	2,474
13	↓ The Summer I Turned Pretty	Jenny Han	Penguin	0241599198	£7.28	2,434
14	↑ One of Us is Lying	Karen M. McManus	Penguin	0141375632	£6.05	2,314
15	↑ Loki: A Bad God's Guide...	Louie Stowell	Walker	1529501223	£5.96	2,291
16	↑ Rowley Jefferson's Awesome...	Jeff Kinney	Puffin	0241530412	£4.83	2,107
17	↑ Nick and Charlie	Alice Oseman	HarperCollins	0008389666	£6.80	2,058
18	↑ Solitaire	Alice Oseman	HC Children's	0007559220	£7.59	1,997
19	↑ Harry... Chamber of Secrets	J K Rowling	Bloomsbury	1408855669	£4.67	1,921
20	↓ Girl in Pieces	Kathleen Glasgow	Oneworld	1780749457	£6.87	1,838

Digital sensation Joy Ellis surged to the top of the e-book chart for June, ousting a trio of cosy crime bestsellers

Kiera O'Brien @kieraobrien

Trick of the Night by Joy Ellis thundered to the Monthly E-Book Ranking top spot for June, selling 13,325 units. The fifth Detective Matt Ballard title knocked May's number one, Richard Osman's *The Man Who Died Twice*, into the runner-up spot by just 860 units. This was Ellis' first monthly pole, coming hot on the heels of *The Night Thief* claiming third place in January.

Osman's Thursday Murder Club sequel actually rose in sales against its May return, as its paperback edition continued to string up multiple print number ones. Perhaps a little healthy competition in the cosy crime arena helped out Osman's duology—Reverend Richard Coles' *Murder Before Evensong* had a heaven-sent launch, its e-book flying into fourth place on three weeks' worth of sales in June. Its hardback notched up a five-week streak in the Original Fiction pole and has already shifted more than 56,000 copies.

Crime in general had a healthy month in June. Adele Parks' *Both of You* bounced back into third place, returning to the



top five for the first time since March. Osman's debut *The Thursday Murder Club* climbed a place month on month to score fifth, as Catherine

Ryan Howard's *The Nothing Man* and Lisa Jewell's *The Night She Disappeared* filled out the top seven.

Despite Coles' God-given first-month sales, Bonnie Garmus' *Lessons in Chemistry* has so far

The Monthly E-Book Ranking

Unbridled Joy as Ellis hits the summit

Exclusive

Title	Author	Imprint	Volume
1 Trick of the Night	Joy Ellis	Joffe	15,325
2 The Man Who Died Twice	Richard Osman	Penguin	14,465
3 Both of You	Adele Parks	HQ	12,789
4 Murder Before Evensong	Richard Coles	Corsair	11,799
5 The Thursday Murder Club	Richard Osman	Penguin	9,613
6 The Nothing Man	Catherine Ryan Howard	Corvus	9,580
7 The Night She Disappeared	Lisa Jewell	Cornerstone	9,242
8 Where the Crawdads Sing	Delia Owens	Orion	8,597
9 Lessons in Chemistry	Bonnie Garmus	Transworld	7,887
10 Sharpe's Assassin	Bernard Cornwell	HarperCollins	7,659
11 A Fatal End	Faith Martin	HQ Digital	6,910
12 The Couple at No 9	Claire Douglas	Penguin	6,245
13 The Dark Hours	Michael Connelly	Hodder	5,924
14 Sparring Partners	John Grisham	Sphere	5,044
15 The Murder Book	Mark Billingham	W&N	4,674
16 Better Off Dead	Lee & Andrew Child	Transworld	4,621
17 Sorrow and Bliss	Meg Mason	Constable	4,217
18 The Curfew	T M Logan	Zaffre	4,126
19 Girl Forgotten	Karin Slaughter	HarperCollins	3,829
20 Sunday's Child	Dilly Court	HarperCollins	3,818
21 The Four Winds	Kristin Hannah	Macmillan	3,646
22 The Botanist	M W Craven	Sphere	3,515
23 The Fever of the World	Phil Rickman	Corvus	3,511
24 The Dutch House	Ann Patchett	Bloomsbury	3,415
25 The Murders at Fleet House	Lucinda Riley	Macmillan	3,380
26 Verity	Colleen Hoover	Orion	3,351
27 A Court of Thorns and Roses	Sarah J Maas	Bloomsbury	3,303
28 The Whalebone Theatre	Joanna Quinn	Penguin	3,267
29 Malibu Rising	Taylor Jenkins Reid	Cornerstone	3,224
30 Cat And Mouse	M J Arlidge	Sphere	3,213
31 The Song of Achilles	Madeline Miller	Bloomsbury	3,130
32 I Have Something to Tell You	Susan Lewis	HarperCollins	3,111
33 Stuck With You	Ali Hazelwood	Baskerville	3,019
34 Shuggie Bain	Douglas Stuart	Picador	3,016
35 The Island of Missing Trees	Elif Shafak	Penguin	3,010
36 The Summer I Turned Pretty	Jenny Han	Penguin	2,932
37 Bad Actors	Mick Herron	John Murray	2,880
38 The Escape Artist	Jonathan Freedland	Quercus	2,753
39 Master of Furies	Raymond E Feist	HarperVoyager	2,735
40 The Heart's Invisible Furies	John Boyne	Transworld	2,730
41 Young Mungo	Douglas Stuart	Picador	2,693
42 The Death of Remembrance	Denzil Meyrick	Polygon	2,685
43 The Night Tiger	Yangsze Choo	Sphere	2,682
44 Mad About You	Mhairi McFarlane	HarperCollins	2,655
45 Atomic Habits	James Clear	Cornerstone	2,589
46 It's Not Summer Without You	Jenny Han	Penguin	2,500
47 An Island Wedding	Jenny Colgan	Piatkus	2,483
48 Songbirds	Christy Lefteri	Manilla Press	2,476
49 Romancing Mr Bridgerton	Julia Quinn	Review	2,442
50 Should I Tell You?	Jill Mansell	Piatkus	2,429



JOY ELLIS' TRICK OF THE NIGHT TOPPED THE JUNE RANKING

Murder Before Evensong notched up a five-week streak in the Original Fiction pole and has already shifted more than 56,000 copies

remained the year's bestselling fiction debut in print—and is in fact 2022's biggest-selling fiction hardback to date, going into the hardback-heavy autumn and Christmas period. The debut author's 1960s-set title spent a second month on the trot in the digital chart's ninth place.

While crime reigned, historical fiction also enjoyed a strong showing, with Bernard Cornwell's



Sharpe's Assassin falling just a place below *Lessons in Chemistry*, Dilly Court's print number one *Sunday's Child* charting 20th and Kristin Hannah's 1930s-set *The*

Four Winds hitting 21st. Delia Owens' print and digital blockbuster *Where the Crawdads Sing* climbed to eighth place, a month before its film adaptation's success would shunt it straight to the top of the Nielsen BookScan charts.

Non-fiction has performed

pretty solidly in the e-book charts recently, but fiction's might was too strong in June. Only Jonathan Freedland's *The Escape Artist* and James Clear's *Atomic Habits* charted. Jenny Han's *The Summer I Turned Pretty* and sequel *It's Not Summer Without You* flew the flag for children's books, with the YA romance series boosted by its Amazon Prime screen adaptation dropping—just a month after Netflix helped Alice Oseman's *Heartstopper* graphic novels into the e-book top 50. ✕

Date range 1st–30th June 2022.

Titles with a digital list price of less than £2 are excluded. Participating publishers: Penguin Random House, Hachette, HarperCollins, Pan Macmillan, Bloomsbury, Simon & Schuster, Faber Factory, Canongate, Walker Books and Bonnier Zaffre.

Emma Haughton returns with a locked-room thriller in a remote Mexican setting

Text **Alice O'Keeffe**

"I'm always very concerned about the reader's journey through a book; what I want readers to think and feel at various points. I'm always trying to see it from that perspective—if I were reading, what would be the big questions in my mind? How could I pose more questions, how can I make it even more tense for the reader?"

The Sanctuary is Emma Haughton's second locked-room thriller, following her bestselling adult debut *The Dark*, and begins with a young woman waking up in unfamiliar surroundings with a pounding headache and a rising sense of panic. She has no idea where she is—a small, whitewashed room on a narrow bed—and the last thing she can remember with any certainty is a big night out in New York with friends. The view from the window of her room reveals nothing but miles of dry, red earth in every direction.

Over lunch near her home in Dorset, Haughton says it was this intriguing situation—“This idea of waking up somewhere and having no clue where you were”—that came to her first when she was thinking about a follow-up to *The Dark*. “I love a slow, character-led way into a story, so I try to resist pressure to suddenly have a dead body. That’s why it was really important to me that that first chapter worked as a hook to pull people into the story, because if you’re not going to have a dead body straight away, you’ve got to have something else quite compelling.”

The hook is enticing, but what makes *The Sanctuary* really stand out is the setting. In the novel, Zoey discovers that she has been admitted to a luxurious “therapeutic refuge” deep in the Mexican desert, known as the Sanctuary. But unlike her fellow residents, she is not ultra-wealthy—the Sanctuary can be accessed only via helicopter and a 10-week course of treatment is \$125,000. So how did Zoey get there, and who has paid for her stay?

While Zoey is not exactly a prisoner, she discovers, after an early, doomed escape attempt on foot, that the conditions in the Mexican desert mean she cannot leave. “As with *The Dark*, [which was set on a remote research station in Antarctica], I very much wanted the location to challenge the characters, particularly the main character, so she is not just facing the fact that there’s a killer, she is facing the dangers that a desert can throw up,” says Haughton. “It’s about having the location not simply as a backdrop, but as an active element in the plot.”

Zoey also doesn’t believe that she has an addiction problem, unlike the Sanctuary’s other residents—among them a trustafarian with aspirations to be an anarchist activist, the scion of a Big Pharma billionaire family and a film star. But just as the Sanctuary’s residents (and the mysterious staff) are keeping secrets, so too is Zoey. As flashes of her “night before” start to come back, it becomes clear that she has been in denial about her past. When the Sanctuary offers an Ayahuasca ceremony as part of the therapy programme, things take a dark turn...

Cold comfort

Interestingly, Haughton says she didn’t plan to write a locked-room thriller per se with *The Dark* (which sold in nine international territories and was the subject of a seven-publisher auction in Germany), she just realised the “enormous potential” of a thriller set in Antarctica. She’s not sure if she will continue in this vein: “You start to run out of situations! They are very popular, so it’s going to become increasingly difficult to think of something that nobody else has...I think it will reach saturation point. I wouldn’t want to get stuck just doing [locked room thrillers].”

Haughton began her career as a novelist with a trio of YA thrillers for Usborne and she switched to writing

thrillers for adults “for quite prosaic writer business reasons really. YA in the UK is a very small market, very dominated by US authors, increasingly dominated by celebrity writers”. She always writes in the first person with a central protagonist, so “if they’re young, you’ve got all sorts of constraints—parental control, schools, etc. In the adult world it’s much easier to plot because you haven’t got to be constantly thinking, ‘How do I give this kid agency?’”

She credits writing those first YA novels with really giving her a “focus on pace” and an understanding of the crucial importance of hooks. “It was a good audience to write for, in as much as you’ve really got to learn how to capture the reader’s attention and hold it through a story.”

Prior to that, she was a journalist, first with a trade magazine and then later, after the birth of her second child (she has four grown-up children now), freelance writing for the nationals, most regularly for the *Times Travel* section—which possibly explains her ability to write so vividly about the far-flung locations in her books. She also trained as an NCT teacher and it was her first client, who worked for a publisher of non-fiction books for schools, who asked Haughton if she fancied trying her hand at non-fiction, which led her to write a series of factual books on health topics for younger readers.

Haughton had always wanted to write fiction, but was put off by various internal beliefs about the “right” way to do it. “I didn’t really understand that it was an apprenticeship. I thought you had to be born with inner genius and [have] always felt compelled to be a writer. Now I think that’s just daft, one of those myths, like ‘You have to write every day.’ Of course you don’t! It doesn’t mean you’re not a writer.”

As a crime reader, the authentic storytelling is important to Haughton, rather than the killer twist.

“I really admire Sabine Durrant, I love her slow-burn style, the relentless psychological focus.”

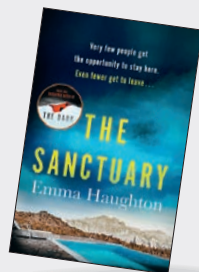
Of her own writing, she says: “I’m very interested in psychology and the role of subconscious motivation and how

it governs our lives. So in terms of main characters, I’m always intrigued by the underlying psychology that has led them to be where they are. In some ways I design the plot to hold a mirror up to the main character—it will confront them with the things they need to face in order to move on.

“All good crime fiction is very psychologically based because it’s about the limits of human nature, I suppose, and how people behave when things go terribly around them. I’m less interested really in what motivates a killer than what motivates the people who have to deal with the results of the crime.”

All good crime fiction is very psychologically based because it’s about the limits of human nature and how people behave when things go terribly around them

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Haughton’s backlist



The Dark

Hodder Paperbacks,
 £8.99, 9781529356649
 The critics were united in praise for Haughton’s adult crime debut. “Outstanding... Haughton writes vividly about a claustrophobic community... her novel really is a superlative locked-room mystery”, said the *Sunday Times*, which made it a Crime Book of the Month. “Haughton has created a fantastically atmospheric setting... it’s a chilling race to the finish to discover whodunnit”—*Observer*. “A sense of growing menace pervades... the freezing wasteland and claustrophobic workings of the research station are finely rendered”—*Financial Times*.
12,836 copies sold

Data: Nielsen UK

Jesse Q Sutanto's native Indonesia plays host to her latest work, a laugh-out-loud YA rom-com that explores the complexities of teenage dating through a Chinese-Indonesian lens

Charlotte Eyre
@CharlotteLEyre



Earlier in her career, Jesse Q Sutanto tried writing a book set in her home country but was told by publishers that Indonesia was “just too foreign”. But after several years passed, and with a big prize for comic writing under her belt, the author has delved into her Chinese-Indonesian heritage to create a hilarious YA rom-com about two teenagers who are catfished by their own parents.

Described as “outrageously funny” by the publisher Farshore, *Well, That Was Unexpected* is about California girl Sharlot Citra who, after being caught in a compromising position with her boyfriend, is whisked to her mother’s native Indonesia to learn about her cultural heritage.

At the same time the brilliantly named George Clooney Tanuwijaya, the only boy in his generation in one of the country’s richest Chinese-Indonesian families, is caught in an embarrassing situation by his dad and younger sister (cue masturbation jokes). George’s dad and sister (Eleanor Roosevelt Tanuwijaya) decide George needs a girlfriend, so sign him up to an online dating website. Sharlot’s



© Michael Hart



mother also signs her daughter up, and the catfishing begins. George and Sharlot both think the “teenager” on the other side of the messages is a bit weird, but they agree to meet and because this is a rom-com they do, of course, eventually fall in love.

“I really wanted to write something lighthearted and fun, and it was an excuse for me to take readers on a journey around places like Jakarta and Bali,” says Sutanto, who moved back to Indonesia with her British husband eight years ago. Much of the fun in the story comes from the way the American-raised Sharlot experiences the delights of the country, even though, like Sutanto’s husband, she initially thinks it’s a bit of a dump.

I really wanted to write something lighthearted and fun, and it was an excuse for me to take readers on a journey around places like Jakarta and Bali

A family affair

“He admitted to me when we first started dating that most people in the West have no idea what Indonesia is like. He was kind of dreading it when he first came because all he had seen were images from the BBC or CNN of shanty towns, places that are just mired in poverty... So when my husband first came, I saw the city through his eyes. He was really surprised.”

Sutanto’s husband urged her to write about beautiful things in Indonesian culture—its restaurants, coffee bars and architecture—but also the Chinese-Indonesian attitude to dating. “The community is really quite conservative and a lot hinges on [questions like]: are they approved of by the family? Families are very much involved in everyone’s dating life. My husband said ‘Oh gosh, this is so different, you should write about this’,” she laughs. “It’s very handy having him around.”

Sutanto grew up between Jakarta and Singapore, and decided she would like to be a writer as a teenager. The only subject she was good at was English literature, she says, and she went on to do a masters in creative writing at the University of Oxford. Her first book to be published, the fifth she had written, was *Obsession*, a YA about a stalker. For the “longest time” she wrote only thrillers but she began writing funny books when a publisher approached her agent asking if they had any writers on their books who were interested in doing middle-grade. “I find that for middle-grade you need quite a bit of humour and then I realised I was having fun with this.”

I ask her about the ongoing debate in the UK around funny children’s books getting the respect they deserve,

and she admits that she is one of those people who once thought comedy would be easier to write.

“That was before I tried writing a funny book,” she smiles. “Then I was like, this is so hard. So much harder. If you don’t do it well the humour is cringeworthy and painfully awkward.”

Luckily for readers Sutanto is very good at comedy, and last year she won the 2021 Comedy Women in Print Prize for her brilliant adult novel *Dial A for Aunties* (HQ), which, like *Well, That Was Unexpected*, involves meddling Chinese-Indonesian relatives, but this time there is a dead body thrown in, too.

Sutanto is very modest about her achievements so far, and says that even though winning the prize was an “amazing moment” it is hard to think of it being more than just a fluke. She worries that most of her humour comes from personal anecdotes, so if those run out she won’t have any more authentic material.

But as well as writing funny jokes based on family relationships, Sutanto maintains the reader’s interest in a love story even though they know, because it is a rom-com, that the protagonists will end up together. That is really hard to do, and as well as the humour, there are many delightful, escapist episodes in the book that involve fabulous dates, lavish parties or luxurious holidays (which is why the PR blurb is comparing the book to the film “Crazy Rich Asians”) and a secondary LGBTQ+ love story, which gives the storyline of one of the adult character’s a satisfying conclusion. All in all, it’s a really rich narrative.

Suspicious minds

So what’s next for the author?

Next year she has three books out, including an adult murder mystery set in San Francisco’s Chinatown, where an elderly tea shop owner finds a dead body one morning (nobody investigates better than a suspicious Chinese mother, she jokes). “I find it refreshing to be able to switch back and forth between darker books and funnier ones. After writing my dark adult suspense, *I’m Not Done With You Yet*, I was very much ready for a lighthearted book, and I’m so lucky to be able to do this as it keeps me from burning out.”

Metadata



Imprint Farshore
Publication 10.11.22
Format PB (£8.99),
ISBN 9780008501464
Rights UK and Commonwealth

My phone beeps.
[Bradster 7:15AM]: Here!
I grab my schoolbag and mumble,
“Michie is here.”
Mama slides the Tupperware container toward me, and I’m about to run for the door when the guilt becomes too much. Gritting my teeth, I grab the glass of juice and force it all down.

Mama smiles. “Good girl.”
“Don’t make me any more juice EVER.”
I don’t know why I bother; I know she won’t listen. I pull on my shoes and run out the door. It’s a typical day in Southern California—blue skies, scorching heat, total bikini weather even though it’s technically not yet summer. Bradley is parked around the corner so that Ma, peering out the

window, won’t see me climbing into his convertible instead of Michie’s sturdy Volvo. Every morning, my heart rate rises as I round the corner and see his silver car. And when he pops his face out the window and gives me that cheeky, boyish grin, my entire body relaxes.
“Hey, babe,” he says. “You look beautiful.”

Book Extract

New Titles: Fiction

December

A very quiet December sees the arrival of the last few Christmas titles along with some literary gems and intriguing debuts

Madeleine Feeny
@MadeleineFeeny



Can you hear a pin drop? With Christmas bookselling in full swing and publishers gearing up for 2023, December is a very quiet month for new releases—a lull before the fresh onslaught. However, in this slender preview, some gems are glinting through, not least my book of the month, Jonathan Ames' irresistible slice of LA noir, *The Wheel of Doll*, and thrillers from Malin Stehn, Keigo Higashino and twin-sister writing duo Danielle and Amber Brown.

The last of the festive titles are out this month, including *Single in the Snow* by Helen Whitaker, which got me in the Christmas spirit a mere four months early. Meanwhile, historical fiction highlights include Noel O'Reilly's gothic tale of women sequestered in a Victorian asylum, Sarah Steele's story of Second World War espionage and resistance,

Lana Kortchik's saga of a countess who loses everything in the Russian Revolution, and Kathleen Winter's imagining of the life of Dorothy Wordsworth.

Literary fiction readers can now buy Marguerite Duras' second novel, never previously published in English, and Cormac McCarthy's complete new duol-

December is a very quiet month for new releases—a lull before the fresh onslaught

ogy, presented in a handsome box. The SFF realms hold two intriguing debuts: Olesya Salnikova Gilmore's feminist reappraisal of Baba Yaga, witch of Slavic folklore, and Denise Crittendon's *Where it Rains in Color*, Angry Robot Books' first signing through the Black Voices Matter submission initiative.

Enjoy discovering these titles while conserving your energies for whatever the new publishing year has in store...

Submissions New Titles: Fiction is a monthly preview of hardbacks, trade paperbacks and paperback originals. For its submission guidelines, contact madeleine.feeny@thebookseller.com. For submission deadlines, visit thebookseller.com/publishing-calendar.

BookScan ratings accompanying titles are based on TCM sales (excludes e-book, export, direct, library and other sales) of the author's most recent original work in a similar format with at least six months' sales through Nielsen BookScan, using the notation *left*.

50,000+ *****	
25,000+ *****	
10,000+ ***	
5,000+ **	
3,000+ *	

Next week The next edition of The Bookseller (9th September) will feature the [Discover preview](#) covering titles released in [October](#).



Book of the Month

Ames' latest deftly blends humour and heart

Crime & thriller

Jonathan Ames
The Wheel of Doll

Pushkin Vertigo, 1st, £8.99, pbo, 9781782277705

Buckle up for one hell of a ride in this comic noir caper starring "LA's most eccentric private eye". Ames is the author of 10 books, including *Wake Up, Sir!*, *The Extra Man* and *You Were Never Really Here*, which was adapted for cinema by Lynne Ramsay, and is the creator of HBO comedies "Bored to Death" and "Blunt Talk". In his zippy, blood-spattered sequel to *A Man Named Doll*, described by Chris Brookmyre as "a stiff shot of timeless Hollywood noir, spiked with black humour", *Happy Doll* is practising armchair Buddhism and nurturing his plants when he's approached by a wealthy young woman about a case with a personal connection. She asks him to track down her mother, his old flame Ines Candle, now a drug addict sleeping rough in Olympia. Plunged into a violent underworld, and increasingly suspicious of his employers' motives, Happy's Buddhist principles fall by the wayside as he embarks on a drug-fuelled solo mission that showcases his remarkable survival skills while generating an impressive body count. Exhibiting Ames' wonderful sense of rhythm and ironic turn of phrase, this filmic thriller fuses offbeat humour with real heart and empathy for America's most vulnerable.



Editor's Choice

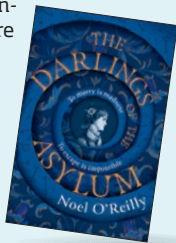
Historical crime & thriller

Noel O'Reilly

The Darlings of the Asylum

HQ, 8th, £14.99, hb, 9780008275310

This atmospheric page-turner illuminates the limitations of Victorian women's lives, and historic attitudes to mental health. Violet dreams of being an artist, but her parents want her to make an advantageous match. When a painter takes an interest in her work, her ambitions seem attainable—until she awakes in a Sussex asylum with amnesia. As she tries to outwit the sinister Dr Rastrick, her eyes are opened to the hardships endured by women less privileged than her. Sometimes Violet's voice sounds too modern, but nonetheless she's an intriguing narrator in a tale that keeps you guessing.



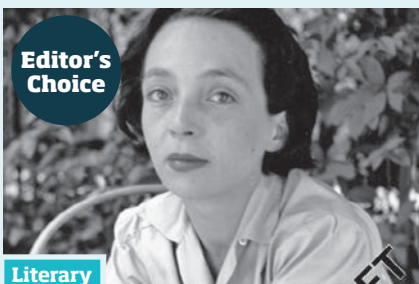
Editor's Choice

Commercial

Helen Whitaker
Single in the Snow

Hodder Paperbacks, 29th, £8.99, pbo, 9781399713016

A serial monogamist swears off men and quits London for the Canadian ski resort of Whistler, in this enjoyable snowy rom-com from the author of *The School Run* and *I Give It a Year*. Jen finds a job indulging the whims of the super-rich, but her pledge of celibacy is sorely tested when reclusive ex-snowboarding champ Art starts opening up to her on the slopes. Both must find a way to confront their pasts without closing off the future. Whitaker critiques the warped economy of this elite playground, where the wealthy are served by an underpaid workforce—and money buys silence.



Editor's Choice

Literary

Marguerite Duras
The Easy Life

Bloomsbury Publishing, 8th, £12.99, tpb, 9781635578515

Don't be fooled by the title: Duras' second novel, in English for the first time, is no easy read. Instead, this family drama of guilt, shame and death has the heightened feel of Greek tragedy—transposed to agricultural France, where desire and ennui coalesce with grave results. It opens with the death of Francine's uncle at her brother's hands, then details her psychological breakdown, shifting between narrative personas as her sense of self dissolves. Written in intense, hallucinatory prose, it is an unrelenting portrait of existential crisis.



Editor's Choice

Crime & thriller

Danielle & Amber Brown
Someone Had To Do It

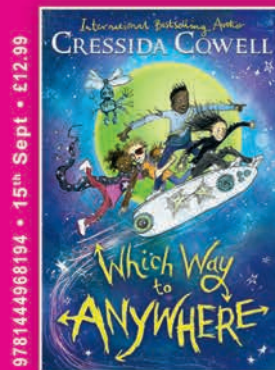
Piatkus, 22nd, £9.99, pbo, 9780349433219

Début Spy on the gilded lives of Manhattan's super-rich in this fashion-world thriller—think *Gossip Girl* meets *Social Creature*—penned by a twin-sister writing duo. Brandi's dream internship isn't going to plan; apparently she isn't "fitting in" at high-end label Van Doren—no prizes for guessing why, given she's a rare Black employee in a sea of hostile white faces. Soon, claws are out between her and Taylor, Van Doren's scheming heir apparent, who has history with Brandi's boyfriend and seems intent on winning him back. This sassy escapist novel exposes the dark side of glamour while exploring race and class issues.



THANK YOU BOOKSELLERS

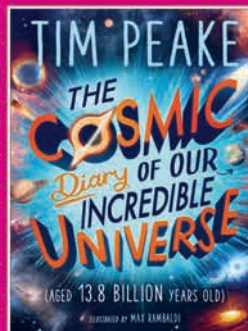
for all your support this year. We can't wait to work with you on more exciting books this Autumn.



9781444968194 • 15th Sept • £12.99



9781444968392 • 13th Oct • £14.99



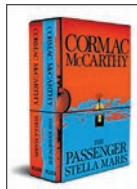
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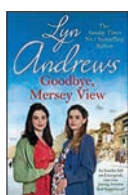


Cormac McCarthy
The Passenger & Stella Maris: Boxed Set
Picador, 6th, £50, hb, 9781035003808
As it says on the tin: both parts of McCarthy's duology, boxed together in a "lavish, limited-edition slipcase". **BookScan *****



James Patterson & Adam Hamdy
Private Beijing
Century, 29th, £20, hb, 9781529136067
In the 17th book in the top-selling series, *Private Beijing* is ripped apart after an attack leaves three agents dead. With the organisation under threat, *Private's* head honcho lands in China from LA and launches a global investigation. The backlist will be repackaged with a fresh, distinct series look, says Century. **BookScan *****

Lyn Andrews
Goodbye, Mersey View
Headline, 8th, £21.99, hb, 9781472281258
From the *Sunday Times* bestselling author of *The*



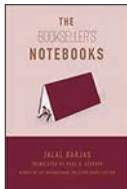
House on Lonely Street comes a saga set in 1930s Liverpool, the sequel to *The Girls of Mersey View*. As war descends on Merseyside, can two best friends make their dreams reality, or will their families be torn apart? **BookScan *****



Mary Wood
The Orphanage Girls Reunited
Pan, 8th, £7.99, pbo, 9781529089684
The second instalment in a "moving" series about female friendship, set in an orphanage in London's East End, from the bestselling author of *The Jam Factory Girls*. **BookScan *****

Rebecca Ross
A Fire Endless
HarperVoyager, 8th, £16.99, hb, 9780008514709
The conclusion to the Elements of Cadence duology, following *A River Enchanted*, finds the delicate balance between the human and faerie realm threatened by Bane, the spirit of the North Wind. **BookScan *****

Literary



Jalal Barjas
Paul G Starkey (trans)
Interlink Books, 8th, £14.99, pbo, 9781623718206
The winner of the 2021 International Prize for Arabic Fiction by a Jordanian poet and novelist explores loneliness, homelessness and mental illness. After losing his job, a bookseller decides to live with his city's homeless people, assuming the identities of heroes of novels he has read.

Fionola Meredith
The Stamp of Beauty
Dalzell Press, 12th, £12, pbo, 9781838087159

Début A young married woman begins an affair with an older man to escape her manipulative mother, only to discover that her lover is a mirror image of her, in an "unsettling" Irish debut that nails what lies at the heart of the male fear of intimacy, says Dalzell.

Auður Ava Ólafsdóttir, Brian FitzGibbon (trans)
Animal Life
Pushkin Press, 1st, £9.99, pbo, 9781782277675
An Icelandic midwife discovers her grandmother's archive of letters and manuscripts in the run-up to Christmas in this "funny and beguiling novel about birth and death".



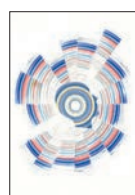
Translated into more than 25 languages, Ólafsdóttir's novels include *Butterflies in November*, *Hotel Silence* (winner of the Nordic Council Literature Prize and two Icelandic prizes) and *Miss Iceland* (winner of the Prix Médicis Étranger and the Icelandic Booksellers Prize).

Literary short stories



David Ly & Daniel Zamparelli (eds)
Queer Little Nightmares

Arsenal Pulp Press, 15th, £15.99, pbo, 9781551529011
This "striking and playful" collection of stories and poetry reimagines monsters through a queer lens, conjuring a Minotaur camouflaged in a crowd of cosplayers, a pubescent werewolf, and a ghost of Pride past. Pushing against tropes historically used to demonise, the queer creators ask instead: what does it mean to be (and love) a monster?



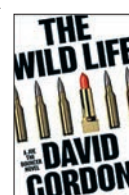
Connie Potter & Rob Appleby (eds)
Collision
Comma Press, 1st, £9.99, pbo, 9781912697687
The next instalment in Comma Press' SF series, this anthology pairs authors with real physicists from CERN (host to the large Hadron Collider) to write short fiction about legitimate scientific theories. Featuring Steven Moffat and Margaret Drabble among others.

Crime & thriller



Robin Cook
Night Shift
Macmillan, 8th, £20, hb, 9781529098778
In this medical thriller by the doctor and believed inventor of the genre, author of more than 30 international bestsellers, colleagues-turned-spouses Doctor Laurie Montgomery and Doctor Jack Stapleton are lured into danger when an internist (a medical specialist in internal diseases) is murdered.

David Gordon
The Wild Life



Aries, 8th, £20, hb, 9781804540848
In the fourth caper in Gordon's organised crime series, Joe the Bouncer plunges into Manhattan's seediest fringes on the hunt for the killer of New York's elite call girls.

Keigo Higashino
A Death in Tokyo
Abacus, 15th, £14.99, tpb, 9780349145372
Following *Malice* and *Newcomer*, this is the third and penultimate novel in the Tokyo-set Detective Kyoichiro Kaga series by the bestselling Japanese crime writer, author of *The Devotion of Suspect X*. "The Japanese Stieg Larsson", says the *Times*.

Jeff Lindsay
Three-Edged Sword
Orion, 8th, £22, hb, 9781398706590
The third book in the Riley Wolfe series finds the fearless thief and master of disguise—a loveable Robin Hood-style anti-hero—plotting another impossible crime. Lindsay is the author of the bestselling Dexter series, adapted for TV and recently relaunched as "Dexter: New Blood" on Sky Atlantic.

Fuminori Nakamura, Sam Bett (trans)
My Annihilation
Soho Press, 8th, £8.99, tpb, 9781641294072

Crime & thriller

Malin Stehn
Happy New Year

Michael Joseph, 8th, £7.99, pbo, 9781405953030



When 17-year-old Jennifer Wiksell doesn't return from a New Year's Eve party, the intertwined lives and secrets of two seemingly ordinary families are thrown in the spotlight with devastating results. This adult debut from the author of more than 40 middle-grade and YA books has already sold in 18 territories across Europe. Stehn is a new name to watch on the Scandinavian suspense scene, says MJ, whose "eye-catching" digital and paperback campaign signposting the seasonal hook aims to launch her as a star. Perfect for fans of Claire Douglas' *The Couple at No. 9* and Kathryn Croft's *The Other Husband*.



One to Watch

SFF

Denise Crittendon
Where it Rains in Color

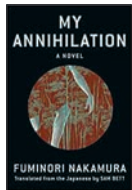
Angry Robot Books, 6th, £9.99, pbo, 9781915202123



Début Angry Robot's first signing through the Black Voices Matter open submission initiative for unagented Black authors is an Afrofuturistic tale fusing romance, mystery and mythology, and probing universal beauty standards. Set on the utopian planet of Swazembi, it follows a 50-year-old revered for her looks whose life is upended when a skin infection damages her ability to shimmer. The author is a journalist and author of non-fiction books, and the campaign includes an Instagram and TikTok tour featuring Instagram Lives with influencers. For fans of *The Fifth Season* by N K Jemisin and *Patternmaster* by Octavia Butler, says Angry Robot.



One to Watch



A confessional diary implicates its reader in a heinous crime and reveals the psychological motives of a killer in this literary noir from the prize-winning Japanese author of *The Thief* and *Cult X*. Bett is also the translator of *Breasts and Eggs* and *Heaven* by Mieko Kawakami.

Tracy Whitwell
Gin Palace

Macmillan, 8th, £20, hb, 9781529087611
The second book in Whitwell's comic crime series finds Tanz, the accidental medium who has become a reluctant crime-solver, returning to her hometown of Newcastle for an acting gig—but the dead refuse to rest in peace for long.



Chris Curran
When The Lights Go Out
One More Chapter, 8th, £8.99, pbo, 9780008534509
A struggling actress snares a role with the Chimera Theatre Group and relocates to a remote village, far away from her protective boyfriend. The group seems so

welcoming, they're like one big happy family. But, like all families, they have secrets... Ex-actor Curran is the author of psychological thrillers under her own name and that of Abbie Frost.



Susan Elliot Wright
All You Ever Wanted
S&S Adult Fiction, 8th, £8.99, pbo, 9781398503304
Emily seems to have it all: husband, baby, house, but she can't help worrying. Can she really trust Simon, given how they got together? When Anna comes into their lives, she's the godsend Emily's been waiting for—but is she too good to be true? Psychological suspense from the author of *The Things We Never Said*, *The Secrets We Left Behind* and *What She Lost*.



Stephanie Harte
Rolling The Dice
Aries, 8th, £9.99, pbo, 9781803283654
A standalone gangland thriller from the author of the *Risking it All* series, in which three people learn that when you roll the dice for a better life, there are

no guarantees. Perfect for fans of Kimberley Chambers and Martina Cole, says Aries.



Anna Nicholas
Fallen Butterfly
Burro Books, 15th, £9.99, pbo, 9781838311025
In the third novel in Nicholas' Mallorca crime series starring unorthodox former detective Isabel Flores Montserrat, the ritualistic murder of a local government minister sends shockwaves through the island. Nicholas is *Telegraph Travel's* Mallorca expert and the author of a bestselling Mallorca travel series, most recently publishing *Peacocks in Paradise*.



R V Raman
Grave Intentions
Pushkin Vertigo, 1st, £8.99, pbo, 9781782277347
The second Harith Athreya detective mystery is Golden Age-style cosy crime set on an Indian archaeological dig, rich in myth and history. The first book was a success in India and has been optioned for film.

K L Slater
The Widow

Sphere, 29th, £7.99, pbo, 9781408728581
The latest novel from the number one bestselling author of 15 crime thrillers, including *The Marriage* and *Single*. A woman's husband kills himself after being questioned by the police about the disappearance of a young mother. The widow's world in tatters, she resolves to protect her daughter at all costs. **BookScan ***

Historical crime & thriller



Iris Costello
The Secrets of Rochester Place
Penguin, 8th, £8.99, pbo, 9780241994405
A historical mystery interweaving the stories of a young Basque girl as she flees the Spanish Civil War for 1930s London, and an emergency dispatch worker in present-day London who unravels a long-held family secret. Iris Costello is the pseudonym of Nuala Eillwood, author of six thrillers including *The Perfect Life*.

Mike Hollow
The Camden Murder
Allison and Busby, 15th, £19.99, hb, 9780749028749
Seventh book in the Blitz Detective series set during the Second World War, when German bombing

provided cover for London's criminals to run riot. DI Jago investigates a body found in a burnt-out car near Regent's Canal.

Historical adventure



Matthew Harffy
Forest of Foes
Aries, 8th, £20, hb, 9781801102322
The ninth adventure in the Bernicia Chronicles finds Anglo-Saxon warrior Beobrand becoming embroiled in dangerous intrigues at the Merovingian court, caught between warring factions of royalty and the Church. **BookScan ***

Historical

Lana Kortchik
The Countess of the Revolution
HQ Digital, 8th, £8.99, tpb, 9780008512613
From the author of *Sisters at War*, a tale of a countess who loses everything in the Russian Revolution. She and her husband are saved by his brother, a Bolshevik estranged from his family—to whom she becomes increasingly close. The author grew up in Siberia and Ukraine, and her novels delve into the dramatic history behind the Iron Curtain.

Jerome Charyn
Big Red

No Exit Press, 1st, £9.99, pbo, 9780857305244
Set amid the glamour of Hollywood's Golden Age and narrated by a starry-eyed gossip columnist, this novel reimagines the tragic career of Rita Hayworth—Gilda herself—and her indomitable husband, Orson Welles. An insightful, tender portrait of a seemingly halcyon age, says No Exit Press. Charyn is author of more than 50 novels including the Isaac Sidel series.

Jane Coverdale
Under the Cerulean Sky
One More Chapter, 22nd, £8.99, pbo, 9780008547660
In 1911, two English high-society sisters receive an unexpected inheritance and embark on an adventure. One sister feels the pull of home, but the other falls increasingly under the spell of India, finding an independence unheard of for well-bred ladies of the day. Coverdale is also the author of *The Jasmine Wife*.



Sophia Holloway
Isabelle
Allison and Busby, 15th, £8.99, pbo, 9780749028893
This Regency romance in the Georgette Heyer tradition follows the fortunes of a sheltered young woman whose scheming brother-in-law is determined to exploit

Historical

Sarah Steele
The Lost Song of Paris

Headline Review, 8th, £14.99, tpb, 9781472294296



Inspired by real heroines of the Resistance, this "heart-wrenching and unforgettable" story of lost love and wartime bravery, set between 1941 and 1997, is a lead title for Headline Review. In it, a bereaved archivist traces the life of the shadowy Agent Colette, after a newly declassified file lands on her desk. Her investigation leads her to MI6 "godmother" Verity Cooper—a woman with secrets of her own—and on to Paris. Cotswolds-based Steele is the bestselling author of *The Missing Pieces of Nancy Moon* and *The Schoolteacher of Saint-Michel*, and a joint director of the Tetbury Book Festival. **BookScan ****



One to Watch

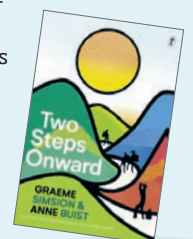
Literary

Graeme Simson & Anne Buist
Two Steps Onward

Text Publishing Company, 8th, £8.99, tpb, 9781922458865



From the authors of *Two Steps Forward*, optioned by Ellen DeGeneres and Fox Searchlight, comes a follow-up in which Californian artist Zoe and English engineer Martin reunite three years after life intervened in their long-distance relationship. This time they'll be walking not the Spanish Camino but the less travelled Chemin d'Assise and Via Francigena to Rome from rural France. It's a story about helping the people you love, and knowing when to let go, says Text. Simson is the author of *The Rosie Project* and its sequels, and Buist is the author of the *The Long Shadow*. **BookScan *****



One to Watch

her for his own personal gain. Can she make a love match against the odds? Holloway is also the author of *Kingscastle* and *The Season*.



Eden Robins
When Franny Stands Up
Sourcebooks, 1st, £12.99, pbo, 9781728256009

Début Blending historical and speculative fiction, this is the “delightful” coming-of-age story of a Jewish woman in post-Second World War Chicago, breaking boundaries, finding her voice, and healing her family’s trauma through laughter. Robins is a Jewish writer from Chicago who draws on her own experience.

Commercial



Emma Whittaker
Chalk Hearts
SRL Publishing, 6th, £19.99, hb, 9781915073099

Début Amy escapes her violent boyfriend with a job at the primary school where she was miserable 20 years earlier. Amy hides her past from the staff, pretending she

has never met Joel, the once-cherished teacher who becomes her colleague. But when sparks fly between them, she fears revealing her true identity could ruin everything...



Kate Galley
The Second Chance Holiday Club
Aria, 8th, £9.99, pbo, 9781804542231

When Evelyn’s husband is found dead in his best suit, with a diamond ring in his pocket that doesn’t fit her and a letter to another woman, Evelyn decides to find that woman—and so begins a very unusual holiday. Heartwarming and funny later-life uplift, says Aria.

Jane Linford
A Winter Warmer at the Little Cornish Kitchen

One More Chapter, 22nd, £8.99, pbo, 9780008537043
The third instalment in The Little Cornish Kitchen series set in St Aidan, a cosy village “where friendships are made for life and it’s always cocktail hour”, finds two best friends taking on a nightmare cottage renovation.

Sheila Norton
The Secret of Angel’s Cove
Piatkus, 8th, £8.99, pbo, 9780349429861

A friendship blossoms between a lonely young journalist and an old woman who lives in a house on the edge of the Devon cliffs, in this festive read from the bestselling author of *The Vets of Hope Green* and *The Petshop on Pennycombe Bay*. Cosy and heartwarming, says Piatkus. **BookScan ***

Julie Shackman
The Cottage in the Highlands

One More Chapter, 8th, £8.99, pbo, 9780008538965
In this escapist tale from the bestselling author of *A Secret Scottish Escape*, newly unemployed and single journalist Leonie Baxter stumbles across an empty house in the woods, but her attempts to learn more about the property are thwarted by a neighbour. In uncovering its secrets, will Leonie let love back into her life?

Kate Stewart
The Finish Line

Pan, 8th, £8.99, pbo, 9781035013524
The conclusion to Stewart’s Ravenhood romance trilogy, following *Flock* and *Exodus*. This sexy modern-day take on Robin Hood has been a TikTok phenomenon and international bestseller.

Jessie Wells
The Good News Gazette
One More Chapter, 8th, £8.99, pbo, 9780008475840

Début When a former high-flying journalist, now a single mum covering the local news desk, is fired, she launches

a good news movement and leads a covert campaign as a community crusader. The author was previously a journalist on the *Liverpool Echo* and *Sunday Mirror*.

Saga

Linda Finlay
Farringdon’s Fortune
HQ, 8th, £7.99, pbo, 9780008392703

In the next escapist read from the author of *Farringdon’s Fate* and “queen of West Country saga”, the Earl of Farringdon and his five daughters decamp to London for the season, hoping to make suitable matches, but find some surprises lie in store... **BookScan ****

Glynis Peters
The Orphan’s Letters

One More Chapter, 8th, £8.99, pbo, 9780008492410
In the second instalment in the Red Cross Orphans series, from the bestselling author of *The Secret Orphan*, a Second World War nurse’s Red Cross work carries her across Britain. Her hopes rise and fall with the arrival of the post—the only thing that keeps her connected to her family, friends and soldier sweetheart. **BookScan ****

SFF

Olesya Salnikova Gilmore
The Witch and the Tsar
HarperVoyager, 8th, £14.99, hb, 9780008555580

Début Set in 16th-century Russia, this novel interweaves myth and history

to upend the traditional depiction of Baba Yaga as the bony-legged witch of Slavic folklore—for beyond the iron nose, fangs and house on chicken legs is the story of a woman so wise and strong that lies are needed to conceal her power.



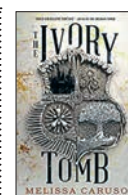
Christopher Ruocchio
Ashes of Man

Ad Astra, 6th, £20, hb, 9781803287553
The fifth book in the galaxy-spanning Sun Eater series, which merges space opera and epic fantasy.



Adrian Tchaikovsky
City of Last Chances

Ad Astra, 6th, £20, hb, 9781801108423
The Arthur C Clarke-winning, *Sunday Times* bestselling author of *Children of Time* returns to fantasy with a portrait of a city under occupation and on the verge of insurrection: Ilmar, where ideological zealots collide with criminal fraternities, where a portal to strange and distant shores will light the revolutionary fuse. **BookScan ***



Melissa Caruso
The Ivory Tomb

Orbit, 8th, £9.99, pbo, 9780356513225
Following *The Obsidian Tower* and *The Quicksilver Court*, Caruso concludes an epic fantasy trilogy set in a world of dangerous magic and political intrigue. She is also the author of *The Tethered Mage*, shortlisted for a Gemmell Morningstar award for best fantasy début.

Darynda Jones
A Hard Day for a Hangover

Piatkus, 6th, £9.99, pbo, 9780349427218
The *New York Times* bestselling author delivers the third instalment in her “laugh-out-loud” paranormal romance mystery series featuring sassy sheriff heroine Sunshine Vicram.

Scarlett St. Clair
Queen of Myth and Monsters

Sourcebooks, 20th, £8.99, pbo, 9781728265711
From the bestselling author of the reimagined Hades & Persephone series, a viral sensation on TikTok, comes a dark vampire fantasy filled with danger, myths, monsters and insatiable romance. For fans of Jennifer Armentrout and Sarah J Maas, says Sourcebooks.

Historical

Kathleen Winter
Undersong

Vintage Canada, 29th, £13.99, tpb, 9780735278240



This third novel from the Orange and Giller Prize-shortlisted author of *Annabel* imagines the life of “misunderstood genius” Dorothy Wordsworth through the eyes of fictional jack-of-all-trades James Dixon.

Employed by William Wordsworth, Dixon forms a bond with Dorothy, who lives with her brother and his wife in the Lake District. As we step inside the family and their circle, which includes Coleridge, de Quincy and Blake, Winter weaves a complex “undersong”—that of a woman determined, against all odds, to exist on her own terms. Winter is also the author of the novel *Lost in September*, and Arctic memoir, *Boundless*.



One to Watch

Literary

Iván Repila, Mara Faye Lethem (trans)
The Ally

Other Press, 15th, £14.99, pbo, 9781635422542



A misguided 35-year-old sets out to impress his new girlfriend by becoming the ultimate feminist, in this provocative satire featuring a “Fight Club”-style underground society. After meeting Najwa at a Siri Hustvedt lecture, she opens his eyes to

the oppression women face—but he can’t help noticing that they’re approaching their activism the wrong way. So he does what any good ally should: gathers the worst male chauvinists in town and launches a campaign to provoke the feminists. The Spanish author of *The Boy Who Stole Attila’s Horse* uses absurdist humour to skewer the macho superiority complex and today’s gender wars.



One to Watch

Jobs in Books

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Job of the Week



The Traineeship 2023 HarperCollins

London **£26,250 bursary** Our Traineeship offers talented individuals from Black, Asian and ethnic minority backgrounds an opportunity to join the publishing industry and learn what it takes to turn an idea into a reality. Over 12 months you will get to work in different teams and support the journey from manuscript to bookshelf. You do not need a degree or any publishing experience.

- When you join the programme, you'll get to
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 - Exclusive access to our Author and Design Academy Masterclasses taught by HarperCollins experts and partners from the wider publishing industry
- jobs.thebookseller.com/job/harpercollins/traineeship-2023

Contracts Assistant Hachette UK



London **£24,000pa** This is an entry-level role reporting to the Senior Manager, Contracts & Business Affairs (Orion). The successful candidate will work closely with their colleagues in the Orion and Hachette Children's Group contracts team and the wider publishing teams assisting with a number of vital functions.

jobs.thebookseller.com/job/hachette/contracts-assistant-2022

Featured job

Administration Assistant Quercus



London You will be responsible for controlling and updating the database and metadata across all of Non Fiction's titles, provide admin support for the whole team, and manage two publishers' publication projects from receipt of manuscript to finished product. We are looking for someone extremely organised, efficient, resourceful with a sharp eye for detail.

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Featured job

Rights Executive (part-time, 4 days) Profile Books



London We are looking for an organised, enthusiastic and dynamic Rights Executive—with an interest in the books we publish—to join our increasingly busy rights department. Your work will be integral in growing our rights business both internationally and at home, working alongside the Rights Director and our team of sub-agents.

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Featured job

Editor, Profile Editions (part-time, 3 days) Profile Books



London We are looking for an experienced Editorial Assistant searching for the next move, ideally with experience of working on illustrated books and a working knowledge of InDesign. They will need to be highly organised, enthusiastic and flexible with excellent initiative and administrative skills. They will be proficient in Word and Excel.

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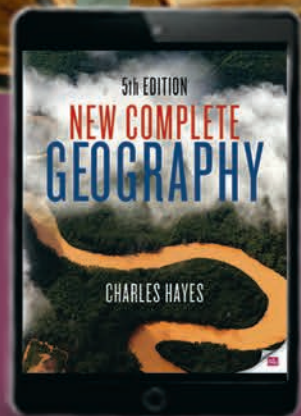
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Featured Job

Senior Publicity Manager (Maternity Cover)
Bloomsbury

London We are looking for an ambitious, creative and talented Senior Publicity Manager to lead innovative, impactful and strategic media and events campaigns. You will be joining a collaborative and supportive Publicity team, reporting into the Head of Publicity and work on a variety of leading titles. You will have experience working across a range of campaigns.
jobs.thebookseller.com/job/bloomsbury/senior-publicity-manager



Development Editor, Editorial
Bloomsbury

London This is an exciting opportunity to join our vibrant and friendly textbook publishing team as a Development Editor. The successful candidate will work alongside key academic authors to help research, shape and develop our highest value major textbooks and digital products, keeping existing projects on track and taking on new projects as they are commissioned.
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Publicity Executive, Special Interest Publicity
Bloomsbury

London The Bloomsbury Special Interest Publicity department are looking for a talented, dynamic Publicity Executive to join their busy and creative team. The successful candidate will work on campaigns on subjects as varied as: religion, military history, popular science, outdoors, health and wellbeing, sport and natural history. Experience of running your own publicity campaigns is required.
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Editorial Assistant, Bloomsbury Visual Arts
Bloomsbury

London **£24,000pa** We are currently looking for a highly motivated, enthusiastic and hardworking Editorial Assistant to provide administrative and organisational support working on the Design and Crafts list within the Visual Arts team, part of our academic division. This is an excellent opportunity to learn first-hand about a broad range of activities across the publishing business.
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Design Assistant
Andersen Press

London Andersen Press are looking for a creative, enthusiastic and self-motivated design assistant to join the team. This is a fantastic opportunity to work for one of the UK's best independent children's book publishers across an exciting list that includes pre-school novelty, picture books and fiction. Previous experience in children's publishing would be an advantage but is not essential.
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Junior Designer or Designer
Andersen Press

London Andersen Press are looking for a highly motivated and creative junior or mid weight designer to join our team. This is a fantastic opportunity to work for one of the UK's best independent children's book publishers, working on all aspects of book design across an exciting list that includes pre-school novelty, picture books and fiction.
jobs.thebookseller.com/job/andersenpress/junior-designer-or-designer-22



Senior Editor–Bright Press
Quarto Group

London The Bright Press, part of The Quarto Group, is looking for a Senior Editor to join our busy creative team. This is a full-time role working on a wide range of illustrated non-fiction titles. The successful candidate will have at least two years' experience in a senior editorial role, with a proven ability to manage multiple projects simultaneously and deliver work on time and within budget.
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Assistant Editor
Quarto Group

London/Brighton We have an exciting new opening for an Assistant Editor to work on our award-winning Frances Lincoln Children's Books list with a particular focus on the bestselling Little People, BIG DREAMS series. The successful candidate will be highly organised and a good team player with excellent communication and empathy skills.
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Senior Publicity Manager,
Scholastic

London We have a fantastic opportunity to join our PR team in a maternity cover role that will involve creating and delivering impactful publicity campaigns for a wide range of titles from picture books to middle grade, YA and licensing. This is a key role in our busy and creative PR team and reports to the Brand and PR Director.
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Editorial Assistant

Pushkin Press

London **£23,000pa** Independent Publisher of the Year Pushkin Press is looking for an Editorial Assistant to join our team. This exciting and busy role is an opportunity for someone with a grounding in publishing to work with our editors across Pushkin's adult and children's imprints developing editorial skills as well as providing key administrative support

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Sales & Marketing Administrator

National Book Tokens

London **£25,000pa** A varied and fast paced role is now available supporting ongoing sales growth across the National Book Tokens and Record Token gift card brands; working with sales, customer service and marketing teams. This is a varied role, providing great experience of sales and marketing in a fast-moving commercial business and with opportunities for training and career progression.

jobs.thebookseller.com/job/booktrust/sales-marketing-administrator



Publicist

The Indigo Press

London **£32,000pa** We are expanding our list and are looking for an experienced part-time, three day per week, permanent, in-house publicist to join the staff team, alongside our founder/editor, managing editor and marketing manager. We expect candidates to show evidence that they have devised and implemented successful, persuasive publicity campaigns.

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Manager

Salts Mill Gallery & Bookshop

London We're looking for a full-time manager for our beautiful bookshop and galleries in Saltaire, West Yorkshire. We sell books, art materials & posters beneath brick-vaulted ceilings in vast Victorian spaces surrounded by plants, flowers & original art by David Hockney. You can find out about us at saltsmill.org.uk. For more details of this role, please email post@saltsmill.org.uk. We'd love to hear from you!

jobs.thebookseller.com/job/salts-mill-gallery-bookshop/seeking-new-manager



Publisher, Calon (maternity cover)

University of Wales Press

Wales **£30,000-£33,500pa** University of Wales Press, the national Press of Wales, seeks a Publisher to lead its recently launched non-fiction imprint, Calon. The ideal candidate is energetic, creative and committed to making a success of this exciting opportunity. They will have solid experience in commissioning for a non-fiction market, able to spot and maximise new book opportunities and creatively develop content.

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People and Moves



KNIGHTS

Carrie Knights, former senior designer at Imagine That Publishing, has joined Collaborate Agency as UK design manager. In 2021 Knights was shortlisted for the Sheffield Children's Book Award for *Dragon's LOVE Ice Cream!* and is currently shortlisted for the BookTrust Storytime Prize 2022-23 for *Can You Tickle a Tiger?*



WANN

Eleanor Russell and **Hannah Wann** have been promoted to editorial directors at Piatkus Constable Robinson Fiction. Russell, formerly a commissioning editor for the division, joined the company five years ago as an editorial assistant.

Brand Manager

International Literary Properties

London Working into the VP, Creative and Brand, the Brand Manager is responsible for building, nurturing and managing the brands of each of ILP's growing portfolio of well-loved authors. This is an exciting opportunity to deliver creative and innovative brand marketing strategies for a wide variety of author brands. The successful candidate will have 4+ years' experience in a branding or marketing role.

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Charts & data analyst
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 Madeleine Feeny,
 Caroline Sanderson,
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Marketing director
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Bent's Notes
Horace Bent @horacebent



Publishing's big names flocked to Waterstones Piccadilly on a sticky London night to find out who picked up the retailer's inaugural début award

Like a rolling stone: Gunty bags début gong



To the Big W's Piccadilly flagship for the inaugural **Waterstones Début Fiction Prize**—the Bea-cons or the Carvalhos, ceremony-goers were sharply divided on which nickname to use—a welcome fillip to our blighted literary gong-scape. A pleasant surprise on arrival: Waterstones actually had stock of the six shortlisted books! Proof, I reckon, that the Hub and its Blue Yonder software problems (or Poo Yonder, as its booksellers seem to be calling it) are well and truly behind the chain. One imagines, however, that it will take a lot longer to deal with the shop floor staff's collective PTSD from managing angry hordes of feral teenagers upset that the **Leigh Bardugo** or **Ali Hazelwood** or whoever else is *au courant* on their FYPs (I hear **A N Wilson**'s backlist is really blowing up on TikTok at the moment) were not on the shelves.

It was a hot and sticky night and at times the room got as sweaty as a warmbox yoga class. Many, therefore, congregated around Bonnier's newest hire **Melissa Cox**, the sole person clever enough to bring her own fan. "My mum told me I would need it," she admitted. The only thing cool in the room was the reception one got when asking Fourth Estaters what the heck happened with **Nick Pearson**.

With out-of-towners on the shortlist it was a hybrid ceremony with readings, kicked off by the, ahem, tree-mendously named **Sequoia Nagamatsu** via videolink "from the mountains of Vermont" (hopefully, Nagamatsu wasn't anywhere near **Ezra Miller**'s drugs and guns-filled farm). It was a pre-record, so young Nagamatsu had no opportunity to read the room and while he chose a compelling passage, goodness me it did go on. As the minutes ticked agonisingly by, you could almost see the internal calculus of the attendees: "There are six authors: will they all take this long? My wine glass is nearly empty, is it rude to retreat to



TESS GUNTY WON THE FIRST WATERSTONES DÉBUT FICTION PRIZE

the drinks table? Will I make the last Tube? Or am I going to end up staying the night at Piccadilly, sleeping top to tail in the beflowered 'Bridgerton'-themed love seat in the fiction section with **Larry Finlay** and **Nick Davies**?"

But we were back on serve with the IRL **Louise Kennedy**, who after effusively thanking her editor, Bloomsbury's **Alexis Cherrytree**, wheeled us through a short, scabrous and riotously funny section of her novel that "I was banned from reading on Radio Ulster because it was too filthy". I cannot repeat much of it as I got the vapours after the mentions of "dirty tits" and "fuck the Pope", so much is a blur, but I can tell you it went down a storm.

Good on winner **Tess Gunty** for gamely returning to the UK for the ceremony, as the souvenir from her last visit was a nasty case of Covid. To be frank, it could be worse this trip. The pride of South Bend, Indiana—other famous faces include former US presidential candidate "**Mayor Pete**" **Buttigieg** and your man who played **Hank** on "Breaking Bad"—now lives in LA and if Gunty fancies comparing SoCal surf culture against Blighty's beaches, there's a good chance she contracts cholera from our sewage-infested waters.

Also on hand was Gunty's Knopf US editor **John Freeman**, once of Granta, who was wearing the cheery, relaxed expression of seemingly everyone who used to work for **Sigrid Rausing**. But the author's triumph was another notch on the prize belt for Gunty's UK publisher **Juliet Mabey** and **Novin Doostdar**'s Oneworld, continuing a ridiculously fecund run. How do they do it? "We know what we want and know how to get it," Mabey said, either consciously or unconsciously paraphrasing "Anarchy in the UK". Either way, Oneworld seems pretty punk to me. ✕



SEQUOIA NAGAMATSU
JOINED BY VIDEO CALL

Good on winner Tess Gunty for gamely returning to the UK, as the souvenir from her last visit was a nasty case of Covid

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