AND OTHER STORIES
10th Anniversary Season
September 2021–February 2022
KEEPING THE HOUSE
Tice Cin

THREE NOVELS
YURI HERRERA
TRANSLATED BY LISA DILLMAN

OldLadyvoice
Elisa Victoria

This is how we come back stronger.
Edited by Feminist Book Society

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We’re turning ten. Between September and November of 2011, we published our first four books. We were a press born of frustration at what publishing had become. The prevailing word, as Jenny Diski put it in the LRB at the time, ‘was “market” – or “supermarket”. Editors might admire a fine book, but are overridden by marketing and accounting departments.’ It seemed only a handful of small presses were guided by literary quality. And if presses like New Directions and Serpent’s Tail didn’t have room for someone like Deborah Levy or Raduan Nassar, it felt like maybe no one would.

It doesn’t feel like that now, thankfully. Dorothy has been going strong for eleven years, Fitzcarraldo and Deep Vellum for seven, Tilted Axis for five, Transit and Charco for four, and new presses who share our ideals keep springing up. We may be the outliers, but there are more of us now. And my hope is we’ll all still be here in five, ten, fifteen years: still here for the books, still here to open up publishing.

What else has changed for And Other Stories in the last ten years?

No more walnuts: We used to number-stamp the first three hundred copies of each book and we propped them open with walnuts until the ink dried.

Higher advances: Authors’ advances and royalties buy more than walnuts now.

Fewer steps: no pallet of freshly printed books offloaded by the door. No more lugging them up three flights of stairs to a living-room office.

We’re loosening up: a baggier and more eclectic editorial remit. We’ve been OK with dead authors and non-fiction for a good while; poetry next.

In publishing terms, ten years is nothing. We’re learning and growing still, and still open to your ideas. Thanks for your support.

Stefan Tobler, May 2021
KEEPCING THE HOUSE
Tice Cin

An electrifying debut novel, at once a family saga and a tale of the London underworld.

Cabbages... The Turkish variety are prized for their enlarged leaf bud, that’s where we put the heroin...

There’s a stash of drugs waiting to be imported, and no one seems sure what to do with it... But Ayla’s a gardener, and she has a plan.

Offering a fresh and funny take on the machinery of the North London heroin trade, Keeping the House lifts the lid on a covert world thriving just beneath notice: not only in McDonald’s queues and men’s clubs, but in spotless living rooms and whispering kitchens. Spanning three generations, this is the story of the women who keep their family – and their family business – afloat, juggling everything from police surveillance to trickier questions of community, belonging and love.

‘Written with immediacy and poignancy, this is a powerful debut from an exciting and compelling new voice. I loved it.’ Salena Godden

‘Tice Cin has arrived. With a style all her own and a confidence that radiates off each page, poetry that renders settings and characters incredibly vivid. No impression will escape you.’ Derek Owusu

‘Thrums with feeling, illustrating the London community with a sharp and confident eye. Her characters are full and sure, and traverse their world with humour, boldness and love. Hope fills these pages.’ Caleb Azumah Nelson

Tice Cin is a poet, writer, and interdisciplinary artist from North London, England. A London Writers Award-winner, her work has been published by Extra Teeth and Skin Deep and commissioned by Battersea Arts Centre and St Paul’s Cathedral. She has recorded an EP to accompany Keeping the House.
The Mexico we hear about in the news—with its vicious drug cartels, desperate migrants, and senseless violence—could only ever be one small part of the story. Hailing from a place beyond the stereotypes, behind the hardships of daily life, Yuri Herrera’s characters are castaways from the realms of myth, the epic, the fairy tale. There is the singer Lobo in Kingdom Cons, who loves a drug lord’s daughter; Makina, who crosses borders to find her brother in Signs Preceding the End of the World; and the Redeemer, a hard-boiled hero looking to broker peace between feuding families during a pandemic in The Transmigration of Bodies.
Nine-year old Marina may swear like a sailor and think like a novelist, but even the most exceptional child can get lost on the road to adulthood.

While her mother is in the hospital with a grave but unnamed illness, Marina spends the summer with her grandmother, waiting to hear whether she'll get to go home or be bundled off, newly orphaned, to a convent school. There are no rules at Grandma's, but that also means there are no easy ways to fend off the visions of sex and violence that torment and titillate the girl.

Presenting a unique and vivid take on the coming-of-age novel, Oldladyvoice reimagines childhood through the eyes of its one-of-a-kind, hilarious, perceptive and endearing narrator.

‘From the first page, a seductive universe comes into view. It’s similar to love at first sight, and there's no need for hesitation, just for the most innocent surrender.’ Elvira Linda, El País

‘Good novels find their protagonist’s voice and make the reader feel close to them. Such is the case of Oldladyvoice. [...] which can make you smile and break your heart in the same line.’ Le Cool Barcelona

‘Marina is firing the last bullets of her childhood, and she does it in a clean, powerful shot of poetry, hope, and zest for life.’ Efe Eme

THIS IS HOW WE COME BACK STRONGER

Feminist writers on turning crisis into change
Edited by Feminist Book Society

Feminist writers come together to respond to the crisis of 2020 in this unique collection of essays, interviews and fiction.

Spring 2020. When everything changed. As life around the world retreated behind closed doors, gender inequalities and systemic racism were brought to new and shocking prominence. Womxn of all backgrounds and experiences were disproportionately affected by the crisis. Essential debate and action was, for a time, silenced. Then we re-emerged in protest and started to rethink our fight for equality.

So, what happens now?

Challenging, inspiring and fiercely optimistic, This Is How We Come Back Stronger is an intersectional feminist collection for our times. First published on the one-year anniversary of lockdown, writers from both sides of the Atlantic reflecting on what matters most in these difficult days, and what the future can hold for us all.


**20% from EVERY BOOK SOLD goes to Women’s Aid and Imkaan**
**21 October 2021**

**FIT**

Sammy Wright

A cutting and compassionate peek behind the scenes of a social-media Cinderella story.

This is the debut novel by Sammy Wright, a teacher with first-hand experience of a contemporary Britain in which children starve and the gulf between rich and poor is vast and growing.

Charting the impact on a small community of a girl being plucked by happenstance from her foster home and dropped into a dazzling new life as a London model, Fit is a moving, tragic, but ultimately hopeful look at the ways in which poverty and neglect can echo through a life . . . even after you think you’ve gotten your fairy-tale ending.

Fit was the winner, by unanimous decision, of the 2020 Northern Book Prize.

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**Sammy Wright** is a teacher and administrator. He was brought up in Scotland, worked in London for twelve years, and now lives and works in Northern England with his wife and family.

‘Tender, tough, plainspoken and powerful, Sammy Wright’s Fit is a nimble debut from a strong and wise new voice in British fiction. We were impressed by the vivid physicality of its setting and characters, by its simple yet arresting dialogue, by its dry wit, and perhaps most by the sheer memorability of the thing: its portrait of teenage life and foster care in a marginalised Northern town remained with all of us long after we’d read it.’ **Jury for the 2020 Northern Book Prize**
2 November 2021

PITY THE BEAST
Robin McLean

‘A magnificent work of art by a fearless and utterly original writer. I read it with wonder and terror, exhilaration and admiration.’ Chris Bachelder

A brutalised woman is left for dead. But dead is the one thing she isn’t. With a stolen horse and rifle, she escapes into the mountains, and a small posse of her tormentors has to gear up and give chase—whether to beg forgiveness or shut her up for good, nobody knows.

With detours through time, space and myth—not to mention into the minds of a pack of philosophical mules—Pity the Beast is a mind-melting eco-feminist Western that pins a tale of sexual violence and vengeance to a canvas as wide and strange as the American landscape it inhabits.

‘A living, breathing entity, alive with the poetry of mules and skittering stone.’ Karen Russell

‘A how-to manual on survival in the wilderness, a primer on how to negotiate all of the blind and ruthless violence we’re forced to face in a world formed by trauma and a passionate celebration of those small comforts that can and do get us through.’ Jim Shepard

‘Behold, the heiress to Cormac McCarthy—her pen to the old man’s throat, her prose blood-speckled and sun-splattered and all her own.’ Hal Hlavinka, Community Bookstore

Robin McLean worked as lawyer and then a potter in the woods of Alaska before turning to writing. Her story collection Reptile House won the 2013 BOA Editions Fiction Prize and was twice a finalist for the Flannery O’Connor Short Story Prize. She now lives and teaches in the high plains desert of central Nevada.

Novel (384pp)
B-format hardback
ISBN: 9781913505141
eISBN: 9781913505158
2 November 2021
Territories: World
Price: £14.99 | US $25.95
16 November 2021

SOMEBODY LOVES YOU
Mona Arshi

A teacher asked me a question, and I opened my mouth as a sort of formality but closed it softly, knowing with perfect certainty that nothing would ever come out again.

Ruby gives up talking at a young age. Her mother isn’t always there to notice; she comes and goes and goes and comes, until, one day, she doesn’t. Silence becomes Ruby’s refuge, sheltering her from the weather of her mother’s mental illness and a pressurized suburban atmosphere.

Plangent, deft and sparkling with wry humour, Somebody Loves You is a moving exploration of how we choose or refuse to tell the stories that shape us.

Mona Arshi lives in West London. She worked as a human rights lawyer for the NGO Liberty for a decade and appears regularly on BBC Radio 4. Her poetry has won the Forward Prize and been published in The Sunday Times, The Guardian and the Times of India as well as on the London Underground.

‘A sharply drawn world of wonder in elegant and lean prose. A fresh, innovative novel that is an ode to families, coming of age and sisterhood.’ Roger Robinson

‘Mona Arshi uses the shape and heft of prose poetry to extend the novel into unexpected new terrain. Tender, funny and exhilarating.’ Jeet Thayil

‘Somebody Loves You is alive with rare subtlety and tensile strength, and infused with the kind of beauty that brings every quiet moment into sharp relief.’ Preti Taneja
PHENOTYPES
Paulo Scott
Translated by Daniel Hahn

A smart and stylish account of the bigotry lurking in our hearts and institutions alike.

Federico and Lorenço are brothers. Their father is black; their mother is white. Federico – distant, angry, analytical – has light skin, which means he’s always been able to avoid the worst of the racism that Brazilian culture has to offer. Lorenço, on the other hand, is dark-skinned, easy-going – and has become a father himself. When a dark secret from their past threatens to topple everything they’ve accomplished, the brothers are forced to move beyond their comfortable assumptions and confront the injustices that have both unified and separated them all their lives.

Exploratory rather than didactic, a story of crime, street-life and regret as much as a novel of ideas, Phenotypes is a seething masterpiece of rage and reconciliation.

Praise for Paulo Scott

‘A powerful, complex and very ambitious voice. In the contemporary Latin American literature scene, Paulo Scott is a must-read.’ Juan Pablo Villalobos

‘Paulo Scott is one of the best novelists of his generation and is going to surprise us in the future.’ João Gilberto Noll, interviewed by Posfácio

Paulo Scott was born in 1966 in Porto Alegre, in southern Brazil. He is the author of five books of fiction, including the novel Nowhere People.

Daniel Hahn is an award-winning writer, editor and translator with some sixty-something books to his name.

Novel (232pp)
B-format paperback
ISBN: 9781913505189
eISBN: 9781913505196

4 January 2022
Price: £10 | US $16.95

Territories: World
11 January 2022

GO BACK AT ONCE

Robert Aickman

A gloriously eccentric fantasy by the ‘most profound writer of what we call horror stories.’ Peter Straub

Completed by Robert Aickman in 1975, but unpublished in his lifetime and never before widely available, Go Back at Once is a delicious, delirious comic fantasy about the joys and terrors experienced by two young women seeking to escape the degradations of our technological and conformist age by fleeing to a chaotic, poet-ruled utopia.

Snobbish yet humane, reactionary yet camp, strait-laced yet queer, old-fashioned yet radical, Go Back at Once reveals Robert Aickman as a master not only of the ‘strange story’, but a satirist deserving of a place alongside the mischievous and venomous greats of the inter-war canon: Firbank, Compton-Burnett, Waugh, Powell.

‘Reading Robert Aickman is like watching a magician work, and very often I’m not even sure what the trick was. All I know is that he did it beautifully.’

Neil Gaiman

‘In Aickman’s fiction, peculiarity is intertwined with a drab twentieth-century realism that is very English and sometimes dryly funny. Think Philip Larkin, or Barbara Pym, gone eldritch.’

Anwen Crawford, The New Yorker

‘You will never forget the first Aickman story you read, nor be satisfied when you’ve read them all.’

John Darnielle
Turn that ugly flab into rock-hard abs with this one sardonic debut novel! (Doctors hate this!)

The void at the heart of an economically insecure family is laid bare when an analytical son helps his oblivious father stave off despair by competing in a bodybuilding competition.

Instantly relatable, impeccably realized and grimly hilarious, My Father’s Diet is equal parts Kierkegaard, This Side of Paradise, and Pumping Iron: an autopsy of antiquated notions of manhood, and the perfect, bite-sized novel for a world always keen to mistake narcissism for introspection.

‘Imagine a precise, refined eye looking at all the grotesque realities of mall life in Middle America and you’ll have a sense of My Father’s Diet. It’s as if the Joyce of Dubliners were looking at Akron.’ Edmund White, author of A Boy’s Own Story

Praise for Adrian Nathan West

‘[The Aesthetics of Degradation] is a brief, punchy provocation, informed by a strong sense of human compassion—an incitement to readers to think deeply and honestly about a question of profound social importance.’ Houman Barekat, Los Angeles Review of Books

Adrian Nathan West has translated more than twenty books from Spanish, Catalan and German. His first book, The Aesthetics of Degradation, was published in 2016. His essays and criticism have appeared in The New York Review of Books, The Times Literary Supplement, and other journals in print and online.

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1 February 2022
 Territories: World
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Highlights

**SLASH AND BURN**
Claudia Hernández
Translated by Julia Sanches

A woman keeps her daughters safe in the wake of war and political trauma in Central and Latin America.

‘An homage to the women who tirelessly fight for justice and survival on all fronts.’ **Colin Barrett**

‘An intensive reading experience . . . What Slash and Burn – named after a method of agriculture both destructive and regenerative – shows is the difficulty of creating a new life after war or other trauma.’ **John Self, The Guardian**

Novel (320pp), B-format paperback
5 January 2021
Territories: World
Price: £11.99 | $17.95

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**THEFT**
Luke Brown

Love, envy and revenge in divided Britain.

‘Luke Brown's Theft is acerbic but tender, biting but elegiac, a snapshot of early twenty-first century life in which the unceasing prospect of catastrophe is the new normal.’ **Colin Barrett**

‘Luke Brown nimbly navigates the maze of gentrification, Brexit, and the gig economy with dark, effervescent hilarity.’ **Alexandra Kleeman**

Novel (320pp), B-format paperback with flaps
UK: 4 February 2020 | US: 7 April 2020
Territories: World
Price: £11.99 | $17.95

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**WRETCHEDNESS**
Andrzej Tichý
Translated by Nichola Smalley

Longlisted for the 2021 International Booker Prize

Written with unstoppable flow, Wretchedness mixes high and low culture in an inimitable way.

‘A powerful, voice-driven novel that remains in the mind long after the final page. Tichý brings everything to life: circumstances and people we'd rather ignore, with a flow resembling music.’ **Derek Owusu**

Novel (176pp), B-format paperback
2 June 2020
Territories: World
Price: £9.99 | US $16.95

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**PERMAFROST**
Eva Baltasar
Translated by Julia Sanches

The #1 Catalan bestseller and winner of the Llibreter booksellers prize.

‘Permafrost is a discomfiting book about a sensual intoxication with life that just barely contains the desire for it to be over and done with forever. Like a perfect song, Eva Baltasar's words, as translated by Julia Sanches, have a sheen and inevitability that I won't soon forget. It held me in a trance.’ **Catherine Lacey**

Novel (144pp), B-format paperback
6 April 2021
Territories: World
Price: £10 | US $15.95
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‘And Other Stories is inspired.’ **Ali Smith**

‘And Other Stories adds a new dimension to publishing.’ **The Guardian**

‘Subscribers are staying curious and trusting Tobler and his small team to come up with books that will engage and surprise them, even perhaps not please them, or maybe, as it was for me with Deborah Levy’s *Swimming Home*, give them great satisfaction and a sense of relief that the book is there, handsomely designed and well produced, in the world for others to discover.’ **Jenny Diski**

‘And Other Stories: publisher of the month, of the year, of the decade!’ **Max Porter**

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