

GBO FICTION RIGHTS LIST SPRING 2009

FEATURING
THE HELEN AND
KURT WOLFF
TRANSLATION
GRANT

GBO FICTION RIGHTS LIST
IS A JOINT PROJECT OF
THE GERMAN BOOK OFFICE AND
THE GOETHE-INSTITUT

GBO  NEW YORK
GERMAN BOOK OFFICE

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NEW YORK

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GBO FICTION RIGHTS LIST

THE HELEN AND KURT WOLFF TRANSLATION GRANT

The new Helen and Kurt Wolff Translation Grant, a joint initiative of the Goethe-Institut and the German Book Office, funds German fiction in North America.

Here's how it works:

- A selection of fiction titles appears on each German Book Office Rights List, which is presented twice yearly.
- The selection of titles on the GBO Fiction Rights List represents critically acclaimed books of the season, and the list is chosen by literary critics, agents and publishers.
- North American publishers interested in any of these titles may request a free, 25 page sample translation for evaluation purposes unless there is an existing sample translation.
- Titles from the list that are acquired by a North American publisher are guaranteed at least partial translation funding.
- This Grant also applies to children's, young-adult, and graphic novels.
- **If a publisher is interested in a German fiction title that does not appear on the GBO Fiction Rights List, please feel free to contact us.**
- Please address correspondence regarding this new initiative to Dr. Rüdiger van den Boom, Director of the Goethe-Institut Chicago:

Dr. Ruediger van den Boom
Goethe-Institut Chicago
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Chicago, IL 60601
312-263-0472
vandenboom@chicago.goethe.org

GERMAN BOOK OFFICE NEW YORK

The German Book Office (GBO), a nonprofit initiative of the Frankfurt Book Fair, serves as a bridge between the North American and German publishing scenes. Its primary role is to establish contact between members of these industries and to increase the awareness of new German titles and authors in both the North American book industry and among the reading public. The GBO organizes literary events, recommends German readers and translators to American publishers, and provides information on translation funding. For more information about the GBO's activities, visit www.newyork.gbo.org.

GBO RIGHTS LISTS

Twice a year, the GBO presents its Rights Lists of adult fiction and nonfiction titles to North American publishers, providing editors the opportunity to read about new German-language titles that are appropriate for the American Market. In addition, the GBO's website features identical titles with expanded contact information and links to German publisher's websites.

TRANSLATION FUNDING

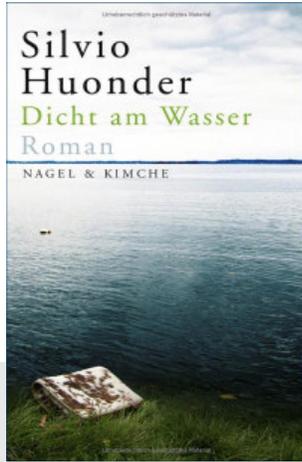
In addition to the Helen and Kurt Wolff Translation Grant from Germany, there are also opportunities for translation funding from Austria and Switzerland. For further information about these grants, visit our website. Further questions about translation funding may be addressed to post@gbo.org.

ADDITIONAL RESOURCES

Additional reviews, sample translations, and information can be found at www.litrix.de, www.new-books-in-german.com, and www.goethe.de/ins/us/chi/wis/uef/gra/enindex.htm.



SILVIO HUONDER



Reviews of *Wieder ein Jahr, abends am See*:

His art is in the dreamlike, lightning fast sequences, and contained in every moment in which his protagonists find cracks in their apparently familiar world. In their virtuosic mix of horror and cheerfulness, they come one step closer to the secret of our existence. **DIE ZEIT** With astounding ease, Silvio Huonder renders story upon story, even in this self imposed endeavor. The small form of the narration helps him: with clear, short strokes, he arranges the surprising to the monstrous around his main characters. **NEUE ZÜRCHER ZEITUNG**

Dicht am Wasser | Nagel & Kimche Verlag, 221 Pages, March 2009 | Rights Contact: Friederike Barakat | barakat@hanser.de

NEAR THE WATER

Neumühl is a picturesque village that brackets the small bay at the southern end of Lake Julen. Berlin is a mere half hour away by train, and so over the last decade or so a number of affluent Berlin families have moved from their urban residences into this rural idyll. Families like that of Oswald “Oschi” Petri, his wife Sanna, and their four children, or like Gabriel and Iris Ballina and their son Jakob. They live side by side with some of the village’s original residents, former citizens of the GDR, and there’s more than a little tension between the two groups.

It’s the week before the summer holidays and the day of the annual recital of the music school’s students at the local church. Nelson Petri, the timid nine-year-old younger son of Oschi and Sanna, has just finished his music lesson with Gabriel Ballina, now separated from his wife Iris. Nelson is deliberately delaying his return home because he’s terrified of the appearance he’s supposed to make during the evening’s recital. He lets the bus that usually takes him back to Neumühl pass and instead starts walking. On the way, he observes his mother (Sanna) and Gabriel having a romantic tryst by the lake.

Meanwhile, Nelson’s older brother, 16-year-old Tom, is mad at his parents. On this particular afternoon, Tom vents his anger by spray-painting the word “asshole” onto the outdoor brick barbecue his father (Oschi) has painstakingly built over the last couple of months.

When Sanna returns home from her lakeside encounter with Gabriel later than usual to prepare some food for her children, she realizes that Nelson isn’t there. As the day

wears on and afternoon turns into evening, annoyance at her younger son gives way to worry. The boy still hasn’t appeared by the time the recital gets under way at the Fisherman’s Church, at which point Sanna decides to call the police. A search party including civilians, policemen and tracker dogs starts combing the area, but a strong wind makes it difficult for the dogs to pick up Nelson’s scent.

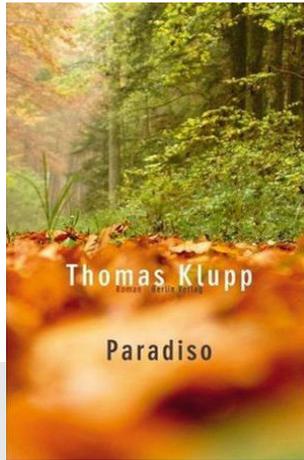
We then learn what has happened to Nelson: after having seen his mother with another man, he has been too upset to go home and instead looked for a hideout on an old farm. Stumbling across the farm in the dark, the ground has given way underneath him and he has fallen into an open sewer, badly injuring his left arm.

Tom is unaware of his brother’s disappearance and the increasingly desperate search for him. He is spending the evening drinking beer and hanging out with his good-for-nothing friends Winnie and Kutte. The two are putting the IT equipment and electric piano they have stolen from the school up for auction on eBay. When they realize that there are policemen going from door to door, they panic. Tom heads out to investigate what is going on and finally learns that Nelson is missing; Winnie and Kutte decide to dispose of the stolen goods by throwing them into the sewer—and in the process of doing so, discover Nelson. In a dramatic rescue scene, Tom is lowered into the sewer and saves his little brother.

Prepared by Markus Hoffmann

HUONDER STUDIED IN GRAZ AND BERLIN. HE IS THE AUTHOR OF NOVELS, STORIES, PLAYS AND RADIO PLAYS, TEACHES AT THE SWISS LITERATURE INSTITUTE IN BIEL AND LIVES WITH HIS FAMILY CLOSE TO BERLIN. HIS FIRST NOVEL, ADALINA, WAS PUBLISHED IN 1997. NEAR THE WATER IS HUONDER’S MOST RECENT NOVEL.

THOMAS KLUPP



Thomas Klupp was awarded the Nicolas Born Debut Prize for this novel.

An astounding debut novel [...] a fast paced book, see-sawing between comedy and horror; a noteworthy and strong first appearance for the author. **FRANKFURTER RUNDSCHAU** One could recount literary history like this, a genealogy: J.D. Salinger – Paul Schrader – Bret Easton Ellis – Christian Kracht and now Thomas Klupp. *The Catcher in the Rye – American Gigolo – American Psycho – Faserland – Paradiso.* **FRANKFURTER ALLGEMEINE ZEITUNG** Klupp has succeeded with an excellent novel on society! **DIE TAGESZEITUNG**

Paradiso | Berlin Verlag, 208 Pages, February 2009 | Rights Contact: Sabine Oswald | s.oswald@berlinverlag.de

PARADISO

Alex Böhm, a screenwriting student at the Potsdam film academy, is heading to Munich to meet his girlfriend Johanna, with whom he's taking a trip to Portugal. As the novel begins, Böhm is waiting for a ride because Johanna crashed his car. His thoughts on this incident provide an early glimpse into his self-contradictory mentality and his offhand attitudes toward the people in his life: At first he seems to lament that she didn't even get a scratch while the car was totaled, then to worry about appearing to care more about a heap of metal than her, and finally to shrug off the costs of the accident since his father will take care of it.

A chance encounter with his former schoolmate, once a hopeless loser known as Computer Konrad who is now a successful programmer with a stereotypically sexy girlfriend in his silver Audi, commences the road narrative. The episode in the Audi introduces several elements that recur throughout the novel: Böhm's pornographic view of women, his spontaneous resort to lying, his precipitous shifts between bitterness and affection, the ease with which he inwardly slips from sexual desire to aggressive impulses. In a later scene inside a porn shop at a rest stop, Böhm's involuntarily self-revealing and self-undermining reaction to the saleswoman exemplifies Klupp's cleverly humorous use of the unreliable-narrator technique.

By the time he ends up at a party at Paradiso, a hometown festival of drug- and alcohol-consumption by a quarry lake at which his youthful friends, including his best friend Simon and ex-girlfriend Leni, are gathered, we have been exposed to more dubious revelations about

Alex Böhm. For one thing, he got into the film academy by stealing the work of a former schoolmate. And though he earlier mentioned breaking up with Leni for Johanna, we now learn that he told Leni he only wanted to take a temporary break from their relationship. This would allow him to find out if things worked out with Johanna while keeping Leni in reserve as a fallback. The only person who knew about this cruel stratagem was Simon.

Seeing Leni, Böhm longs for her again. In fact, he thinks he is more in love with her than Johanna, but he prides himself on each of his girlfriends being more attractive than the last by conventional standards, and Johanna is a notch above Leni in this regard. Böhm's drug-enhanced paranoia about Simon betraying his deception to Leni ultimately spurs him to beat Simon brutally and abandon him in the woods with grave injuries.

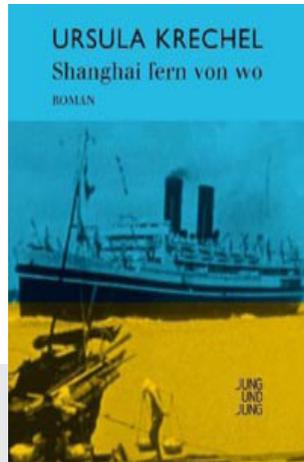
The escalating progression of events that leads to this climax is propelled by the irresistible forward thrust of this voice-driven narrative. The novelist skillfully toys with our urges to trust, excuse, sympathize or identify with the narrator, finally forcing us to regret any faith we might have invested in Alex Böhm. Besides employing this technique with a deftness unusual in a debut novelist, Klupp simultaneously mimics and reinvents a language of contemporary vulgarity and portrays a unique, yet utterly banal character in a manner that casts light on ugly cultural and social mores of the present.

Prepared by Ross Benjamin

Sample Translation by Ross Benjamin Available

THOMAS KLUPP WAS BORN IN ERLANGEN IN 1977 AND LIVES IN BERLIN. HE HAS EDITED THE LITERARY MAGAZINE BELLA TRISTE AND NOW WORKS AT THE UNIVERSITY OF HILDESHEIM'S LITERATURE INSTITUTE. HE HAS PUBLISHED PROSE IN MAGAZINES AND ANTHOLOGIES, RECEIVES A WORKSHOP GRANT FROM THE JÜRGEN PONTO FOUNDATION AND WAS INVITED TO THE 10TH KLAGENFURT LITERATURE COURSE. *PARADISO* IS HIS FIRST NOVEL

URSULA KRECHEL



For this novel Krechel received the Rheingau Literatur Prize as well as the Jeanette Schocken Prize

It is moving, how Ursula Krechel acts neither like a cold documentary nor in a sweeping way, but commits herself to individuals, in taking her time in an atmospheric and also psychological way for them and for what they experience every day and in their biographies. **SÜDDEUTSCHE ZEITUNG** She manages in a rather unique way to develop convincing characters with the help of historic reports. Krechel looks into the faces and hearts of the handful of people, whose lives she retells. [...] These stories are deeply moving and very sad. They are hardly bearable being so tragic. It is good that Ursula Krechel wrote it down just the way she did. **FRANKFURTER ALLGEMEINE ZEITUNG**

Shanghai, fern von wo | Jung und Jung Verlag, 500 Pages, Fall 2008 | Rights Contact: Jochen Jung | jochen.jung@jungundjung.at

SHANGHAI, FAR FROM WHERE

The idea for *Shanghai fern von wo* was planted almost three decades ago, with a trip that author Ursula Krechel undertook in 1980, when she first became aware of remnants of Shanghai's former German Jewish life. She clearly has done her research: the book teems with wonderful (and terrible) details of life in the Hongkew ghetto and in the International Settlement and French Concession, where better-off émigrés mixed with, among others, the German consular and foreign office officials representing Hitler's Germany. One obvious historical goldmine for the novel was the tape recordings made in Germany after the war by bookseller Ludwig Lazarus, who arrived in Shanghai in his late thirties after serving time in both the infamous Moabit jail in Berlin and two concentration camps for his resistance activities. The real and the fictionalized Lazarus is the historian of the ghetto, an astute man who, as a newsdealer of international papers, came in contact with a large number of (real and imagined) emigrants. Lazarus is the voice of reason in the cacophony of Hongkew, a brave man who endured indignities before, during and following exile, when in Germany he took on the issue of restitution for emigrants.

A second major character is Lothar Brieger, a highly respected art historian still remembered today, who arrived in Shanghai at age 60 and also returned to Germany after the war. At one point in his life Brieger was involved with the ex-wife of Walter Benjamin and the author uses his (imagined?) memories of Benjamin

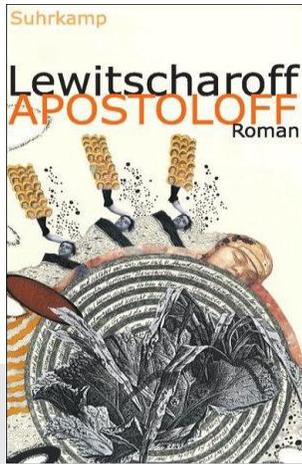
and Dora as a window onto the final years of the Weimar Republic and the early years of the Third Reich. Brieger and Lazarus meet and share a tiny room in the Hongkew ghetto, and at one point realize that they had lived only 8 blocks away from each other in Berlin. Brieger, somewhat of a lady's man, is quite taken with the Austrian Franziska Tausig, a third real-life major character. Tausig and her husband, a Romanian lawyer broken by his circumstances (like Lazarus, he was arrested by the Gestapo and tortured) survive through Franziska's ability to bake apple strudel at the request of a Chinese restaurateur. Given a job as cook, the question of whether she indeed invented the spring roll using leftover dough and bits of vegetables is Krechel's to answer.

In addition to these three characters is a cast of vividly drawn adults and children who include: the window dresser Max Rosenbaum and his wife Amy, who open a glove shop, and their son Peter; Ernst Kronheim, whom Lazarus met in Buchenwald and who supports his wife, son and daughter as an itinerant watch repairer; the Nobels, a Communist couple carrying out underground work in Shanghai; Dr. Wolff, who wears himself out treating patients for free, and his assistant Annette Bamberger, who finds a son in Shanghai.

Prepared By Edna McCown

URSULA KRECHEL WAS BORN IN TRIER. SHE STUDIED GERMAN, THEATER SCIENCE AND ART HISTORY. SHE HAS TAUGHT AT A NUMBER OF UNIVERSITIES. HER FIRST LYRICS WERE PUBLISHED IN 1977, AND HAVE BEEN FOLLOWED BY VOLUMES OF POETRY, PROSE RADIO PLAYS AND ESSAYS. IN 2009 SHE WILL BE AWARDED THE JOSEPH BREITBACH PRIZE FOR HER COMPLETE BODY OF WORK. SHE CURRENTLY LIVES IN BERLIN.

SIBYLLE LEWITSCHAROFF



Winner of the 2009 Leipzig Book Fair Fiction Prize

A *Suadela*, a formidable philippic, a great and grandiose, multi-stanza aria of vilification. **LITERARISCHE WELT** A road movie on the fast track to anger. **DEUTSCHLANDRADIO** And she created a text that is less similar to the multifaceted efforts of young German literature, revolving around the plot and learning the life of their international language. Instead she remembers the best of what German fiction of the late 19th and early 20th centuries brought forth to the language. **SUEDDEUTSCHE ZEITUNG**

Apostoloff | Suhrkamp Insel Verlag, 247 Pages, March 2009 | Rights Contact: Petra Christina Hardt | hardt@suhrkamp.de

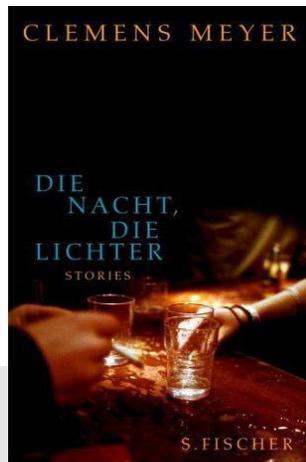
APOSTOLOFF

Winner of the 2009 Prize of the Leipzig Book Fair, Sibylle Lewitscharoff's new novel *Apostoloff* has been receiving rave reviews in the German press, and the praise is well-deserved. This road movie of a novel tells the story of two sisters, the German daughters of a Bulgarian father, participating in a bizarre group trip, organized and funded by a wealthy exile Bulgarian moved by nostalgia for his homeland. They are escorting the body of their dead father back for reburial in his native soil, along with a number of other Swabian Bulgarians. Most of the book, though, is devoted to a side trip the two sisters make with a tour guide and driver named Rumen Apostoloff, who is hoping to inspire in these women a love of his native land. In this project he fails miserably, though he may possibly succeed in winning the heart of the older sister, the sweet and patient one who sits beside him in the front seat while her younger sibling, the book's narrator, sprawls in back, filling up page after page with the most stunningly vitriolic snark. Much of the book's drama comes from waiting to see what the narrator will take offense at next—and her sharp eye, ear and nose miss nothing, neither the Bulgarian Mafioso who smells, the woman at a dinner party who violently clears her throat, nor the man whose face “lay upon his breast like an udder.” Indeed, the book hides its lament for the lost world of pre-WWII, pre-Communist Bulgaria—it seems that the hideousness, inefficiency and inhospitableness of modern-day Bulgaria is truly beyond belief. Nonetheless, the narrator's cheerful

negativity is occasionally interrupted by moments of nostalgia, reverie and kindness. Noticing that her sister seems to be taking a liking to *Apostoloff*, for example, she contrives to leave the two alone from time to time, but then balks at allowing her sister to talk to her about her new-found love. More tellingly, the narrator keeps slipping in bits of information about her father, who committed suicide when he was younger than she is now. Even though the narrator would never admit to it, she does seem to be spending the entire book pursuing the mystery of a father she never quite got to know as well as she would have liked and whose life she imagines as a series of mysteries to be pieced together. The further into Bulgarian territory they venture, the more she senses his presence. The memory of her father suddenly allows her to see the landscape in a new light, to appreciate its beauty. In the end, she is rewarded with a vision of her father sitting behind the wheel of an SUV driving along beside the sisters as *Apostoloff* continues to cart them around; beside her father sits her mother, and in the back seat she and her sister are riding, children once more. The journey to Bulgaria finally brings the narrator to a place of peace and happiness: the distant past.

Prepared by Susan Bernofsky

SIBYLLE LEWITSCHAROFF, BORN IN 1954 IN STUTTGART, NOW LIVES IN BERLIN. SHE WON THE 1998 INGEBORG BACHMANN PRIZE FOR PONG. IN 2007 SHE WAS AWARDED THE LITERATURE HOUSE PRIZE, AND IN 2008 SHE WON THE MARIE LUISE KASCHNITZ PRIZE.



CLEMENS MEYER

The boxer and the dog-lover, the painter and the junkie – they shine brightly and with warmth in their darkness and cold. It ultimately puts Clemens Meyer into the league of great writers...his stories reach a quality one cannot learn in any creative writing workshop. We experience a birth of humanity. The losers – they aspire to greatness, with pride and empathy. At that point, Meyer is really close to Raymond Carver, really close to Denis Johnson. And a higher praise is not out there at the moment. **DIE WELT** Paul Jandl, of the Neue Züricher Zeitung, compares Meyer's writing with that of Ernest Hemingway and Richard Ford. The stories show that "hope and despair are not a German phenomenon, but part of human existence". In the Frankfurter Allgemeine Zeitung, Edo Reents notes that the audience for which Meyer writes are "those who are lonely and who feel burdened or mistreated by life

Die Nacht, die Lichter | S. Fischer Verlag, 272 Pages, February 2008 | Rights Contact: Kerstin Schuster | kerstin.schuster@fischerverlage.de |
US Agent: Barbara Perlmutter | barbara.perlmutter@bpbooks.net

THE NIGHT, THE LIGHTS

CLEMENS MEYER PARTICIPATED IN THIS YEAR'S PEN WOLRD VOICES FESTIVAL OF INTERNATIONAL LITERATURE AND HIS APPEARANCES WERE A BIG SUCCESS.

BORN IN HALLE ON THE SAALE RIVER IN 1977, CLEMENS MEYER NOW LIVES IN LEIPZIG. AFTER WORKING IN CONSTRUCTION AND AS A FURNITURE MOVER AND SECURITY GUARD, HE STUDIED AT THE GERMAN INSTITUTE FOR LITERATURE IN LEIPZIG FROM 1998 TO 2003. AMONG HIS HONORS IS THE MDR LITERATURPREIS, AWARDED BY MITTELDEUTSCHER RUNDFUNK (2001). DIE NACHT, DIE LICHTER WAS AWARDED THE 2008 PREIS DER LEIPZIGER BUCHMESSE.

Moments before Clemens Meyer read [...], at the Deutsches Haus on the Washington Mews, I spotted him outside on the curb with a can of Budweiser. Inside from the rain, the small room filled up quickly and eventually he came in with an interpreter and moderator Chad Post [...]

Meyer began by summarizing, in English, a story from his collection *Die Nacht, die Lichter* [...] which won the 2008 Preis der Leipziger Buchmesse. The story's title was translated as "Dogs and Horses." Meyer wasn't satisfied with that; he thought it should read "Of Dogs and Horses," in order to better show his recognition of Steinbeck. Later, we would learn that much of what informs Meyer's storytelling is derived primarily from American influences.

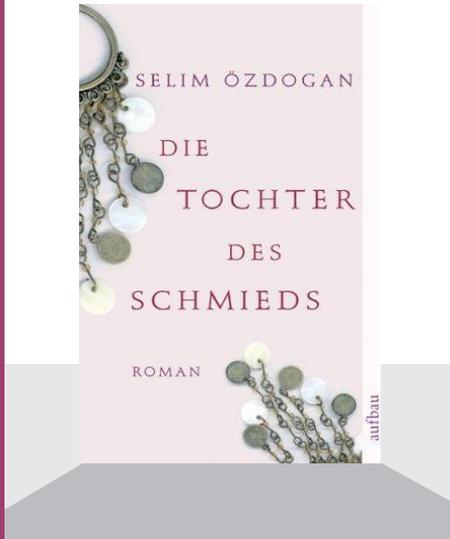
The story involves an unemployed man whose dog needs a hip replacement, and is unable to get monetary support from family or friends so he winds up at the racetrack. He has no gambling experience, and is quickly found out by a regular who goes on to manipulate the rest of the story's events. Meyer went on to read in German, and then Post took over with the translation supplied by Katy Derbyshire (I love German Books), which was quite good. Anyone reading this who attended the event would find me in remiss if I neglected to relay the anecdote of Meyer's insistence on a proper reading of the story's racetrack announcer. Post had elected to read a later selection of the story than planned, in order to build on Meyer's summary, but Meyer warned that he wouldn't get the voice of the announcer right. Post read it anyway, and then Meyer re-read it in German with perfect theatricality. I don't have the words to describe it; you just had to be there.[...]

Because the evening's program title included the phrase "writing in reunified Germany," Post nudged Meyer a little on the subject, asking whether or not he feels obligated to write about the wall. [...] "Every contemporary writer addresses the change," he said,[...], "because you saw it years later: the realpolitik, the sundown of an era. You have to write about it." But on whether he feels connected to a generation of writers, he said that everyone writes on their own, and that he isn't aware of many of the writers that the German press has lumped him with. In addition, his interest has shifted to new subjects: "Now times are changing again...and I'm interested more in the early '90s, the transitional period, possibilities within chaos." Surely this independence informs Meyer's interest in marginalized characters: the misfit, the outsider. He cited Denis Johnson as a main influence, particularly *Jesus' Son*, and without having read Meyer [...] I was struck by the similarity, his ability to connect with the stories of the lost and hopeless and somehow give those characters sympathy and life. Meyer also cited B. Travers' *The Death Ship* and *The Treasure of the Sierra Madre* (as well as the John Huston film) as influences, and insists that [...] it was the early modern Russian and French novels that he drew from, and the American view of desolation and romantic version of the misfit that most informed him. [...]

From: PEN World Voices Festival: On the Edge: Writing in Reunified Germany by David Varno, Words without Borders (www.wordswithoutborders.org), May 5, 2009

Sample Translation by Katy Derbyshire Available

SELIM ÖZDOGAN



That these 318 pages are fascinating, that this book goes deeper under the skin than anything he has written – this stirs mainly from the growing style, from the mature view of people and the clear language, from the warmth of the words. [...] The unsentimental, cautions poetry of this book from the beginning until its quiet end warms the soul like a late summer's wind that flows gently through your hair. **SÄCHSISCHE ZEITUNG** It is with a simple and insightful language and the charisma of precision that Selim Özdoğan is successful in his new novel. He has created grandiose pictures of life and the human dealings in Asia Minor's microcosms of the 40's and 50's. **FREITAG**

Die Tochter des Schmieds | Aufbau Verlag, 310 Pages, January 2005 | Rights Contact: Caroline Lehmkuhl | lehmkuhl@aufbaumedia.de

TRANSLATOR'S PICK

THE BLACKSMITH'S DAUGHTER

Timur, the blacksmith, agrees to marry Fatma and in fact falls deeply in love with her, escaping his mother's control and moving from an unnamed Anatolian town to a village, where the couple has three daughters. Timur's business prospers and life treats the family well. But Fatma dies suddenly, and Timur marries the 19-year-old Arzu. Arzu raises his daughters conscientiously but without love, and the oldest girl, Gül, adopts the role of mother for her sisters. Timur and Arzu move back into town and have another daughter and then a son. Gül drops out of school with her parents' tacit approval so that her sisters can continue their schooling. She trains as a dressmaker and agrees to an arranged marriage to her stepmother's brother, Fuat, at the age of fifteen. Gül moves to the house of her parents-in-law, where she finally gains a certain degree of independence and has two daughters of her own. As the book closes, Gül sets out for Germany as a migrant worker.

The author sketches a very ordinary family life, mainly focusing on the character of Gül. Although the gender roles seem very traditional at first sight, the mothers, stepmothers and mothers-in-law wield a great deal of power. Gül is prepared to sacrifice her own prospects for the sake of her family, whereas her younger sisters take more modern routes to happiness, studying at university, moving away, choosing their own husbands or divorcing and bringing up children on their own.

The story is told as a series of anecdotes, often stories about storytelling, loosely anchored in history by occasional mentions of outside events such as Kennedy's assassination. Characters are sketched from Gül's

perspective, maturing as she does and developing lives of their own. From an early point, we know that Gül will come to Europe later in life, as the author inserts a number of insights into her future life into the plot. At times, she seems trapped in domestic slavery for her stepmother and mother-in-law, yet accepts her lot for the sake of her sisters and later her daughters. And although the decision to work in Germany is not entirely her own, we get the impression that it does lead her to something approaching a decent life.

Religion is present in the characters' everyday language, but never appears to dominate their lives, presenting a rather different picture of Turkey than many readers may be used to. There are loveless and passionate marriages, small-town scandals and conflicts, alcoholism and secrets. The result is a portrait of everyday lives in Anatolia, the lives of thousands of later migrants to Europe, especially Germany. The narrative tone is never condemnatory, documenting the events with unusual warmth.

Yet this is a universal story, a heartfelt tale of a girl growing up, losing her mother and becoming a mother herself. It is the story of people struggling for a decent life and choosing to seek that life in the West – a decision taken every day by thousands of people over hundreds of years. By the time Gül takes leave of her family for what she imagines will be a year in Germany but we know will become a lifetime, we can feel just how much saying goodbye must hurt.

Prepared by Katy Derbyshire

Sample Translation by Katy Derbyshire Available

SELIM ÖZDOGAN WAS BORN IN 1971 AND LIVES IN COLOGNE. HIS PUBLISHED NOVELS INCLUDE *IT IS SO LONELY IN THE SADDLE SINCE THE HORSE DIED, NOWHERE AND HORMONES, MORE, AND A GAME THAT THE GODS CAN AFFORD, ALONG WITH THE COLLECTION OF STORIES A GOOD LIFE IS THE BEST REVENGE.*

FURTHER RECOMMENDATIONS

THE FOLLOWING TITLES WERE WRITTEN BY AUTHORS WHO HAVE PREVIOUSLY BEEN PUBLISHED IN ENGLISH.

SOME OF THESE TITLES ARE STILL ELIGIBLE FOR THE HELEN AND KURT WOLF TRANSLATION GRANT. PUBLISHERS MAY REQUEST FREE 25-PAGE SAMPLE TRANSLATIONS OF ANY OF THE GERMAN TITLES, WHICH MAY BE USED TO DETERMINE PURCHASING FOR THE ENGLISH LANGUAGE MARKET. SOME OF THESE TITLES HAVE AN OPTION PUBLISHER, WHILE OTHERS DO NOT. ALL OF THE TITLES BY GERMAN WRITERS ARE GUARANTEED AT LEAST PARTIAL TRANSLATION FUNDING IF ACQUIRED BY AN AMERICAN PUBLISHER. FOR SWISS AND AUSTRIAN AUTHORS PLEASE INQUIRE WITH THE GERMAN BOOK OFFICE.

JAKOB ARJOUNI

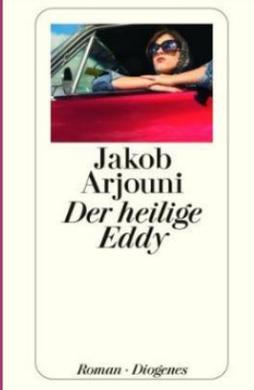
Germany

HOLY EDDY

Jacob Arjouni has written a highly acclaimed crime novel. What a silly coincidence: Berlin's currently most hated man, fast food millionaire Horst König, trips right in front of Eddy's apartment door of all places. The last thing that Eddy needs is the attention of the police. After all, he is a likeable trickster who finances his lifestyle by fleecing well-to-do people as well as a musician, complete with a bourgeois façade on Berlin's Kreuzberg with its leftist community. Although Eddy initially handles the situation well, the story soon gets out of control. The Horst König case develops into Berlin's major media event. Eddy is troubled by a bad conscience and tempted to explain all misunderstandings – especially to König's beautiful and eccentric daughter Romy. Holy Eddy is a story about the disappearance of one of Berlin's big businessmen, about gossip journalists, a city going wild – and about the world's most wonderful scent.

The dialogue is full of jokes; the characters are lovably constructed just like the environment, along with the cabaret scenes and actual innuendoes.

FRANKFURTER ALLGEMEINE ZEITUNG



Der heilige Eddy | Diogenes Verlag, 256 Pages, February 2009 | Rights Contact: Susanne Bauknecht | bau@diogenes.ch

MIRKO BONNÉ

Germany

AS WE DISAPPEAR

Raymond, a widower with two daughters as lively as they are headstrong, receives a letter from Maurice, a critically ill friend of his youth, after decades of silence. The letter takes him back to their shared past: to Villeblevin, where Albert Camus died in a car accident in 1960. For the two former friends, a French town and a historic event become the symbolic crux of their recollections of the past fifty years and their recognition of the fatefulness of those memories.

Mirko Bonné skillfully condenses the various time frames into a family story reminiscent of a chamber drama, in which not only Raymond's shattered friendship with Maurice and their relationships to their wives Véronique and Delphine, but also the love lives of Raymond's two daughters are put under the microscope.

As We Disappear is a gripping novel about life, memory and the death of an icon of the past century: Albert Camus.

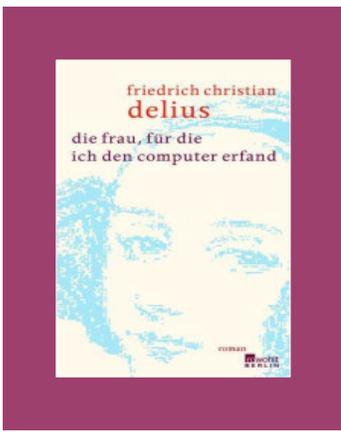
An ingenious plot, reconstructing the history of a friendship that was not meant to last as well as the accidental death of Albert Camus. Absolutely recommendable. **BUCHMARKT** Mirko Bonné has written a wise, mature,

philanthropic novel, striking a gentle tone that perfectly matches the delicate nature of his characters.

DIE WELT

Wie wir verschwinden | Schoeffling Verlag, 344 Pages, February 2009 | Rights Contact: Kathrin Scheel | kathrin.scheel@schoeffling.de





FRIEDRICH CHRISTIAN DELIUS

Germany

THE WOMAN FOR WHOM I INVENTED THE COMPUTER

As a young man, using parts he constructed by hand, Germany's Konrad Zuse (1910-1995) built the world's first computer. He was inspired by the Platonic love he felt for Lord Byron's daughter, Ada Byron, Countess of Lovelace (1815-1852), who was herself a pioneer in the field of computing. In Delius' novel, the elderly Zuse skips a ceremony honoring his achievements to converse with a young journalist. It's a July evening in 1994, and Zuse tells of his work during Nazi Germany and his dramatic flight from Berlin to Bavaria in the final days of the war. The more he talks, the opener he becomes about his triumphs and failures, his views on a variety of subjects and the passion he feels for Ada Byron. He fantasizes, laments, boasts and can't shake the feeling he's struck something of a Faustian bargain.

Zuse's life story is more captivating than any thriller, and this is the first time it has been treated in a work of literature. In this sophisticated novel, Delius recounts how computers and indeed the whole digital age originated in a simple Berlin apartment. This is the story both of the invention of the computer and the invention of an impossible love affair.

Die Frau, für die ich die Computer erfand | Rowohlt Verlag, 256 Pages, July 2009 | Rights Contact: Carolin Kettmann | carolin.kettmann@rowohlt.de



WILHELM GENAZINO

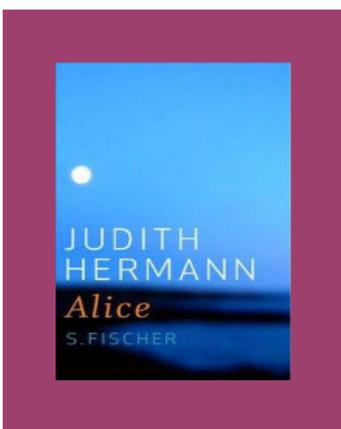
Germany

LUCK IN UNLUCKY TIMES

The job market doesn't favor anybody, and at last philosophers. To guarantee a safe existence Dr. phil. Gerhards Warlich takes a job as a laundry deliverer. But the announcement from his girlfriend Traudel that she would like to have a baby sends him completely off the trails. Wilhelm Genazino tells laconically this story about a sad hero and his much happier girlfriend. Nobody describes the human desperation in life and love as ironic and brilliant as he does.

Wilhelm Genazino's *Luck in Unlucky Times* is a clever and cheerful, often an enjoyably sad book, perhaps the author's best work that the reader does not expect to do well. Luck alone does not make one lucky... **DIE ZEIT**

Das Glück in glücksfernen Zeiten | Hanser Verlag, 160 Pages, February 2009 | Rights Contact: Friederike Barakat | barakat@hanser.de



JUDITH HERMANN

Germany

ALICE

When someone leaves who is close to you your whole life changes, whether you want it to or not. Everything is changed. Alice is the heroine of these five stories, all about her – and about how life is and love is when people are no longer there. Things are left behind; books, letters, pictures; and now and then you think you see them in someone else's face.

In a firm and touching voice, Judith Hermann tells how life's paths cross, change direction and are led apart, never to be reunited. The result is a book of short stories with astounding sobriety, great literary beauty and incredible power.

Judith Hermann has a talent for summoning up settings and atmospheres in two or three sentences, so well that one feels one could reach out and touch them. Her narrative rhythm has absolutely lyrical qualities, it is worked through by melody, rhythm, timbre, without ever seeming effortful or affected. Everything reads as light as air. **DIE WELT**

Alice is a quiet book, in which the words, sentences and meanings seem to withdraw into themselves. **FAZ**

Alice | S. Fischer Verlag, 192 Pages, May 2009 | Rights Contact: Kerstin Schuster | kerstin.schuster@fischerverlage.de |
US Agent: Barbara Perlmutter | barbara.perlmutter@bpbooks.net

HANS WERNER KETTENBACH

Germany

THE STRONGER SEX

29-year-old solicitor Alexander Zabel realizes too late what he has gotten himself in for with this client: Herbert Klofft, in his late seventies, founder and owner of Klofft Valves is an autocrat, despot and macho. Now bound to a wheelchair, he has fired a young top employee without notice or compensation – an entirely justified move, as he sees it; completely unacceptable in the eyes of his former employee who was also his mistress and who is intent on suing Klofft for damages. An act of personal revenge, agrees Klofft's wife Cilly, an attractive woman in her seventies with a still rather active sex life. Zabel not only sees a lawsuit coming, in which the other party has the better cards in any case, but he is also beginning to understand that he is dealing with a client belligerent enough to manipulate the evidence if necessary. And he is faced with a wife who makes good use of her still considerable erotic charm to beguile the young man.

Reading Kettenbach means taking a look into the individual's soul laid bare: into its abyss and its hopeless entanglements. Those who read his books will gain a better understanding of why human beings do the things they do, even the most absurd and horrendous things. The result are stories told along the razor-sharp edge of reality. This is what raises his books far above the usual murder mystery genre. **DIE ZEIT**

Das starke Geschlecht | Diogenes Verlag, 441 Pages, February 2009 | Rights Contact: Susanne Bauknecht | bau@diogenes.ch



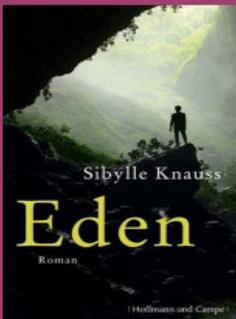
SIBYLLE KNAUSS

Germany

EDEN

It starts with passionate love, as Mary and Louis Leakey set off for East Africa to look for traces of our ancestors. It ends with spectacular discoveries which open up a view into the distant past, where existence was a struggle for mere survival. 'It was the end of everything. The earth was grey. The smell of ashes hung in the air. A terrible smell. A smell which cried out: Run! Run! Run!' The creatures which fled from this volcanic eruption lived millions of years ago on the African continent. Many ages later Mary Leakey finds the footprints of these primitive people in the fossilized lava. But her triumph at this discovery cannot obscure the fact that the passion she and Louis shared has cooled. Sibylle Knauss skillfully knits together the dramatic story of the Leakeys' marriage with the archaic world of our forefathers, where love and family were yet to be found.

Eden | Hoffmann und Campe, 384 Pages, February 2009 | Rights Contact: Valerie Schneider | valerie.schneider@hoca.de



BENJAMIN LEBERT

Germany

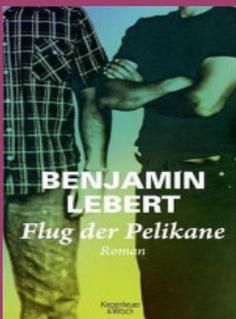
THE FLIGHT OF THE PELICANS

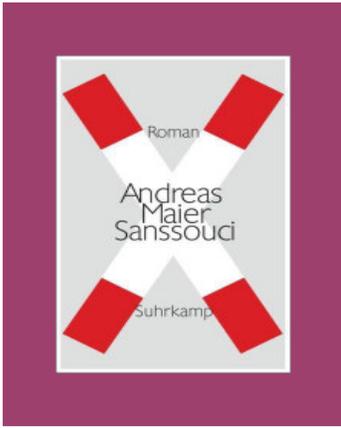
Anton can't hold down anything: his girlfriend Eleanor has left him, his job in a nursing home has no prospects for the future, and in Hamburg, he has never felt at home. He escapes to Manhattan to work in his Uncle Jimmy's luncheonette: 30 square metres, 10 chairs, three employees, 150 meals on the menu and a constant coming and going of customers. This place becomes something like a home to him – thanks to Jimmy who has everything under control, always has a friendly word for his customers, and provides a prompt and obliging service. Even the most absurd orders are fulfilled to the customers' satisfaction. Apart from the luncheonette, an island in the midst of Manhattan's hustle and bustle, Jimmy's world revolves around another island that has been cut off from the public for a long time: Alcatraz. Jimmy keeps all the information he can find on this legendary prison island in San Francisco Bay in a big white box – or stored in his repertoire of facts, theories and anecdotes. He is fascinated by the great escape of 1962 when three inmates succeeded in breaking out. In Jimmy's vehemently

defended opinion, they reached the mainland and started a new life. Anton is drawn in by these stories and confronted with phases from his own past which he would rather run away from. He discovers why it can be vital to believe it is possible to escape one's own circumstances.

In terms of language the book is on a remarkable level. **SÄCHSISCHE ZEITUNG** Lebert presents the different levels arranged in an order, discreet in terms of language, but still very moving. **LÜBECKER NACHRICHTEN**

Der Flug der Pelikane | KiWi Verlag, 185 Pages, February 2009 | Rights Contact: Iris Brandt | ibrandt@kiwi-verlag.de | US Agent: Markus Hoffmann | markus@regal_literary.com





ANDREAS MAIER

Germany

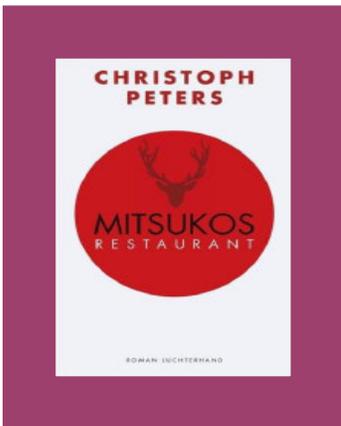
SANSSOUCI

It's a hot summer day when the funeral of the director Max Hornburg who died in an accident, takes place on the main cemetery of Frankfurt. Some years ago he had moved from Frankfurt to Potsdam. That's also the city from where most of the mourners arrive: Merle Johansson, a shady beauty, comes with her little son Jesus, the neglected twins Heike and Arnold and a few TV colleagues. The Russian-German Alexej, novice in a Russian orthodox cloister, comes from Munich. What did they do with hope?

Besides the World Cultural Heritage Site Sans Souci Potsdam has several places and pubs, and a double ground which is meant literally. There is a tunnel system with several rooms beneath the ground of the Sans Souci Park. Some of them were obviously used for unchristian prayers and SM-meetings. Young people outwit the adults – with threatening consequences.

Had Hornung any idea that his portrait about Potsdam in his series „Oststadt“, would be the actuator for a fierce discussion under the habitants?

Sanssouci | Suhrkamp Verlag, 303 Pages, March 2009 | Rights Contact: Petra Christina Hardt | hardt@suhrkamp.de



CHRISTOPH PETERS

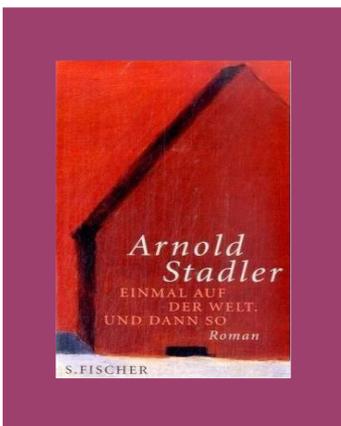
Germany

MITSUKO'S RESTAURANT

Even as schoolboys, Achim Wiese, who dabbles in acting, cooking and poetry, and plastic surgeon Wolf Erben were fascinated by Japanese culture and cuisine. Then one day while walking in the woods in 1992, Achim Wiese, by now in his mid-20s, discovers a Japanese restaurant in, of all places, the country-style club house of the ramblers' association. Achim is electrified by the discovery and immediately rings up Wolf, who has signed up at a famous private clinic not far away. Together they start to explore the pub and the food it has to offer: an excellent restaurant, as it turns out, run by the beautiful and mysterious Mitsuko from Japan. From then on, Achim in particular regularly goes to the remarkable eating house. He goes to all lengths to impress Mitsuko with his smattering of knowledge about Japanese culture, especially tea ceramics, as a way of getting closer to her. He gradually works his way up from occasionally making himself useful to being her right-hand man, while Wolf more and more frequently has fun socializing with Japanese guests over an opulent meal. When Achim makes

enquiries in a shop about a valuable chawan, a special kind of tea bowl, and happens to mention "Mitsuko's Restaurant", the word "yakuza" is dropped for the first time. Shortly after this, a Japanese businessman collapses in the restaurant and dies, which has a lasting effect on Wolf's career prospects, and Achim has a growing suspicion that Mitsuko's secret is really based on self-deception and that it is time to counteract all the illusions with real experience. This is an amusing story about the enraptured search for perfect beauty, pure pleasure and something completely different other in the form of a woman.

Mitsukos Restaurant | Random House, 415 Pages, January 2009 | Rights Contact: Gesche Wendebourg | gesche.wendebourg@randomhouse.de



ARNOLD STADLER

Germany

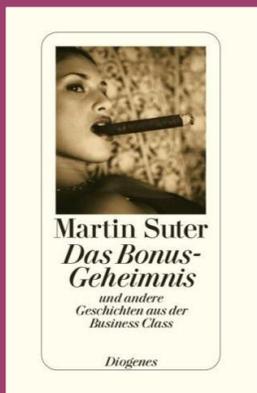
ONCE ON THE WORLD AND THEN SO

On the road from Vienna to Paris is the village where Arnold Stadler's hero grew up. This is where he was born, not knowing why. One day he is served up his last playmate, his beloved pig Frederic, as sausage hotpot. Now he knows: anyone who lives here makes a break for it for friendlier lands as soon as they can. But they don't want him in South America or in a seminary in Rome. He goes to Freiburg and earns a meager living as a funeral orator. Back in the village, the farm is sold off, finally sealing the loss of his home and the end of his childhood dreams. Anyone who doesn't lose their mind under these circumstances starts writing.

In a thoroughly revised and extended version, Arnold Stadler's celebrated autobiographical trilogy now appears in a single volume: Once There Was Me, Fireland and My Dog, My Pig, My Life.

Tremendously awaited. **PETER HANDKE**

Einmal auf der Welt. Und dann so | S. Fischer Verlag, 432 Pages, May 2009 | Rights Contact: Kerstin Schuster | kerstin.schuster@fischerverlage.de | US Agent: Barbara Perlmutter | barbara.perlmutter@bpbooks.net

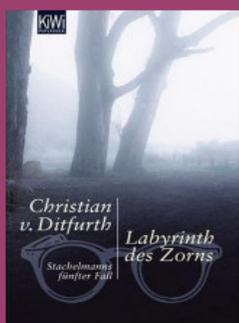


THE BONUS MYSTERY AND OTHER STORIES FROM THE BUSINESS CLASS

Top management salaries—as one would expect—are an inexhaustible subject in these new and latest Business Class Stories, along with the second erogenous zone of a manager's identity, the exorbitant yearly bonus they receive. In addition, this is a book about the risks and side effects of launching an April fool prank, and it provides helpful tricks and techniques for the rhetorically challenged executive. It is also about the most closely guarded secret of the corporate world: advertising. About humor as a management tool and – something that calls for humor in itself – the discrepancy between a company's internal and external perception as shown through thorough analysis, and about the beastly consequences of a harmless attack of lumbago. The book presents packages of measures to get that chronically stressed private life under control once more: work/life balance, quality time and family fitness, plus many other subjects.

This is the sharpest critic of the Swiss financial world – and it is interested in the people. Whoever wants to understand the psychology of how the financial world could come to this absurdity needs this book. **DIE WELT**

Das Bonus-Geheimnis und andere Geschichten aus der Business Class | Diogenes Verlag, 160 Pages, February 2009 | Rights Contact: Susanne Bauknecht | bau@diogenes.ch



CHRISTIAN VAN DITFURTH

Germany

LABYRINTH OF ANGER

The Federal Court of Justice in Karlsruhe is blown up. Germany is gripped by terrorist hysteria. While the rest of the country searches for Islamist terrorists, Hamburg historian Josef Maria Stachelmann has quite different worries. His days as university lecturer are over: he now scratches a living running an agency for historical investigations. Barely has he settled into his new office when he is visited by the classic blonde beauty. The German-American Cecilia hires Stachelmann to look for her father Franz Laubinger who disappeared without a trace at the end of the 50s. He last lived in Wolfsburg. Stachelmann soon finds out that Laubinger was forced to leave the Federal Republic, and that people who were persecuted in Nazi Germany were by no means free to live in peace in Adenauer's republic. But just as he thinks he's solved the case, he becomes caught up in a web of fear and hatred. A stranger threatens Felix, his friend Anne's son. What is the stranger trying to warn Stachelmann about? What is he being held back from? To protect Felix, Stachelmann embarks on his dangerous investigations.

At the end, he pursues a murderer who learned to kill for reasons of state. Stachelmann's arresting fifth case shows how injustice in the past can provoke crime in the present day.

Labyrinth des Zorns | KiWi Verlag, 400 Pages, April 2009 | Rights Contact: Iris Brandt | ibrandt@kiwi-verlag.de | US Agent: Markus Hoffmann | markus@regal_literary.com



JAN COSTIN WAGNER

Germany

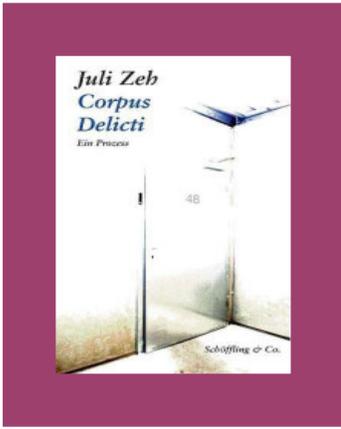
SILENCE

A girl disappears in exactly the same place another one was raped and murdered thirty-three years ago. The crime unsettles not only the police and public, but one of the two perpetrators of that past crime too. Nobody knows better than Kimmo Joentaa what losing a loved one feels like. When fear gives way to certainty that this person is gone - forever. This is why the chief inspector from Turku does not want to contradict the parents of Sinikka Vehkasalo and dash the hope that their daughter may still be alive, even though he knows better. The parallels are all too obvious. If a girl disappears in the same place under similar circumstances thirty-three years after the unsolved murder of another one, there must be some link. Kimmo is not alone in thinking so; so does his retired colleague Ketola. Driven by the hope to find late answers, Ketola takes up the track of his unsolved case again. And the two perpetrators of that past crime begin to stalk each other. For one of them, this journey into the past turns into a merciless encounter with long suppressed responsibility. Jan Costin Wagner has written a brilliantly

composed and beautifully written novel about guilt and atonement, loss and crime, that is both a captivating thriller and first-rate literature.

Wagner has reiterated with this novel what kind of genuine and stylistically sound narrator he is. **FAZ**

Das Schweigen | Eichhorn Verlag, 441 Pages, February 2009 | Rights Contact: Jutta Willand | willand@eichhorn.de



JULI ZEH

Germany

CORPUS DELICTI: A TRIAL

Young, attractive, gifted and independent – that's Mia Holl, a thirty-year-old woman who must stand trial before a jury. She is charged with excessive love (to her brother), excessive intellect (she thinks scientifically), and excessive independence of mind. In a society in which the care of the body has supplanted all intellectual values, to possess these inner resources is sufficient to be classified as a dangerous subject. Mia Holl seeks to prove that her brother, convicted for an alleged rape, is innocent. Her love for her brother, who took his own life, is part of what drives her to assume a position against the system, known as 'The Method.'

Juli Zeh reminds us that the future happens here and now. Her new book *CORPUS DELICTI* makes a case against fearlessness, a dystopian scenario that is rooted in the existential crisis of our present and forces us to

consider its consequences. Telling the future from the past and the past from the future, the author teaches us fear. **DIE ZEIT**

Corpus Delicti | Schoeffling Verlag, 272 Pages, February 2009 | Rights Contact: Kathrin Scheel | kathrin.scheel@schoeffling.de

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