

RIGHTS CATALOGUE
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Rediscovering ALBERT MALTZ

His first plays of the early 1930s were brave and controversial. One of them exposed corruption to the extent that local politicians tried to shut it down. Maltz's 1933 drama *Peace on Earth* was probably the first American play to present modern war as the inevitable result of capitalism. He was only 24 when he wrote this.

During the Depression Maltz's short stories were in the muckraking tradition—they drew attention to dangerous working conditions in mines and mills and factories. One of them, *Man on a Road*, resulted in a congressional investigation into the effects of silicosis, a deadly lung disease.

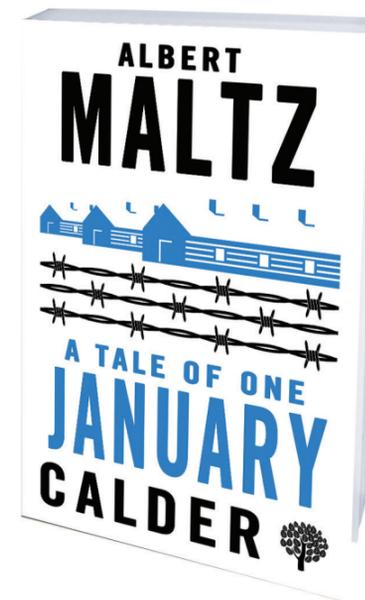
He won the O. Henry Award twice (1938 and 1941)

He moved to Hollywood in the early 1940s and adapted quickly to screenwriting work. He wrote the screenplay of *The House I Live In*, which starred Frank Sinatra. The purpose of this film was to strike a blow against antisemitism and to argue for religious tolerance and inclusion. For its pro-democracy messages, it won a special Academy Award.

In 1944 he published the novel *The Cross and the Arrow* about the German resistance to the Nazi Regime was distributed to 150,000 American soldiers during WWII.

For refusing to cooperate with the 1947 congressional investigation into alleged communist subversion, he was blacklisted, fined, sentenced to a year in prison, and thwarted as a writer for almost twenty years at the peak of his career. He became one of the Hollywood Ten

When *A Tale of One January* was completed in 1962, the blacklist was still operating. No U.S. commercial publisher would touch the book. Maltz held the manuscript for four years. Ultimately it fell to Calder and Boyars to champion Maltz for the English-speaking world, which it did by publishing the novel in the UK in 1967. To this day *A Tale of One January* has not been issued in the United States, which truly shows what a society loses when it starts blacklisting. The new Alma Books edition helps repair that loss.



Introduction by
Patrick Chura,
Distinguished Professor,
University of Akron

A novel about an affirmation
in man's ability, not only to
survive, but to recreate him-
self, to rise above the suffer-
ing and viciousness through
which he has passed
The Times

Poland, January 1945. Two women and four men escape from a Nazi death march. Each is from a different background and a different country, but all have endured the horrors of imprisonment in Auschwitz. They find refuge in an abandoned factory, and suddenly they realize that they are no longer mere numbers. Even in their wild euphoria at being free, however, they can have no certainty about their future.

This is a tale of exploding joy within a hothouse of fear, a tale of human beings erupting into life after breaking free of the embrace of death – an unusual and moving tale that cements Albert Maltz's reputation as a compassionate observer of character and one of the finest storytellers of his generation.

The narration is from the point of view of two women, one French, the other Dutch, whom the Nazi have widowed. The style is touchingly simple... their hopes and fears of rehabilitation come across convincingly and his background details are painfully vivid
Times Literary Supplement

Though it's a short novel, one becomes deeply involved... There is real anguish in the sudden tragedy that overtakes them in the end
Irish Times

Other Works:

A LONG DAY IN A
SHORT LIFE

THE JOURNEY OF
SIMON MCKEEVER

THE CROSS AND THE
ARROW

THE UNDERGROUND
STEAM

THE WAY THINGS ARE

THE EYEWITNESS
REPORT



ALAN BURNS

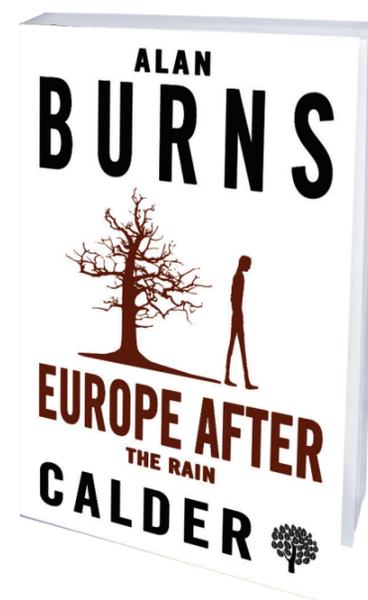
Alan Burns was born on 29 December 1929 to a middle-class family. He attended Merchant Taylors' School, Northwood. Burns recounts his experiences at the school in fictionalised form in *Buster*, his first and most autobiographical novel.

With his second novel, *Europe After the Rain*, titled after the Max Ernst painting, Burns begins to use collage techniques and cut-ups. He became part of a group of authors like Beckett, Joyce and Burroughs who revolutionized the world of fiction. Alan Burns has been described by a character in Ian McEwan's novel 'Sweet Tooth' as by far the best experimentalist in this country.

Celebrations, Alan Burns's third novel, brings the inherent violence and oppression so apparent in *Europe after the Rain* into the setting of a family-owned factory, where social hierarchies, legal structures and humiliation keep the workers in line.

Babel, Alan Burns's fourth critically acclaimed novel, contains all the hallmarks of the aleatoric style he helped to define – shot through with seemingly random newspaper headlines, poems, snatches of conversation and anecdote, which both heighten and undermine meaning, and characterized by extreme contrasts of mood and style and startling surrealist juxtapositions of images and ideas.

Dreamerika!, Alan Burns's fifth novel, first published in 1972, provides a satirical look at the Kennedy political dynasty, serving up an idiosyncratic hotch-potch of history that gives an old tragedy new meaning. For this book, Burns collected newspaper clippings, headlines, cartoons and photographs, cut them up, filed them and then interspersed them throughout his text to create a collage of contrasting effects.



Everyone interested in literary experiment should read *Europe after the Rain*.
It is unique
The Financial Times

Europe after the Rain takes its title from Max Ernst's surrealist work, which depicts a vision of rampant destruction – a theme which Burns here takes to its conclusion, showing man not merely trying to come to terms with desolation, but combating human cruelty with that resilience of spirit without which survival would be impossible. The Europe through which the unnamed narrator travels is a devastated world, twisted and misshapen, both geographically and morally, and he is forced to witness terrible sights, to which he brings an interested apathy, without ever succumbing to despair or cynicism.

Upon the novel's first publication, Burns was heralded as presenting a picture of his age and capturing the 'collective unconscious' of the twentieth century – in a language that can have few rivals for economy, beauty and rhythm. His austere sentences glow with intelligence, colour and force, and evoke a powerful image for the modern reader of fears every bit as relevant today as on the day when they were written.

A writer of real originality and horrifying imaginative power, a writer to be watched, a writer to be read... the whole effect being bare, clipped, stripped, staccato, superbly abrupt. I got the impression of a colossal book, another War and Peace, boiled down and boiled down until only the bones, the essence, the heart remain... This is a nerve-wracking book, ghoulishly successful in touching the reader where it hurts.

The Scotsman

His experiment works, and out of his brazen chaos emerges a still small human voice
Irish Times

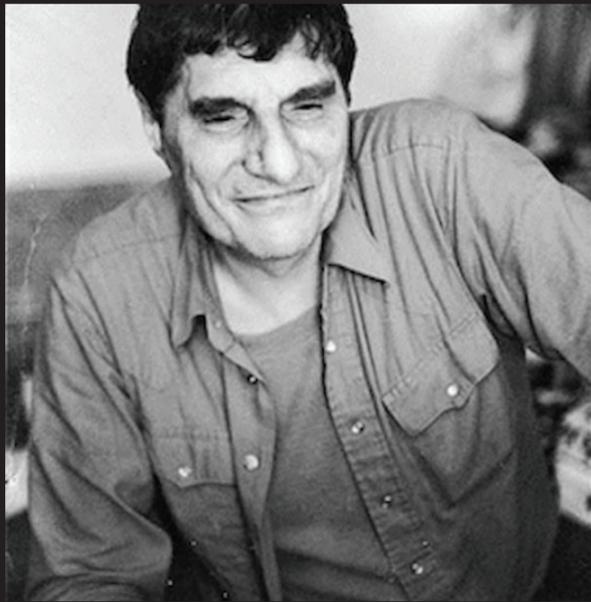
Other Works:

BABEL

BUSTER

CELEBRATIONS

DREAMERICA!



ALEXANDER TROCCHI

Alexander Trocchi (1925-84) was a controversial Scottish novelist of the beat generation. A heroin addict, he is best known for *Cain's Book*, an autobiographical account of his sexual misadventures and drug abuse whilst living in New York. His early novel *Young Adam* was adapted into a film starring Ewan McGregor and Tilda Swinton in 2003. In 2009 Alma Books reissued *Man at Leisure* (1972), complete with the original introduction by William Burroughs. In 2019 Trocchi's collection of stories *The Holy Man and Other Stories* was published to critical acclaim.

"Alex Trocchi has the courage so essential to a writer. He writes about spirit, flesh, and death and the vision that comes through the flesh... he has been there and brought it back"

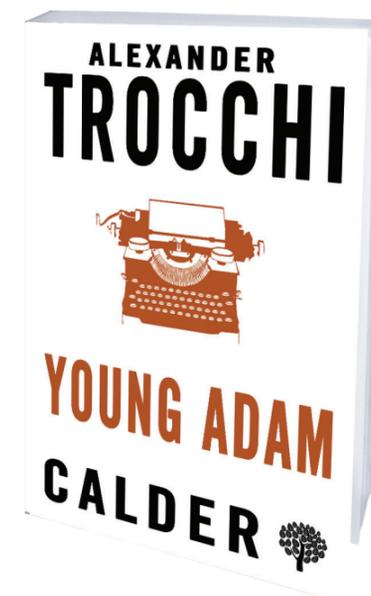
William S. Burroughs

"The most brilliant man I've ever met"

Allen Ginsberg

"The Scottish George Best of the literary world."

Irvine Welsh



'A fresh opportunity for readers to discover the writing of one of Scotland's best writers of the twentieth century.'

Sean Sheehan
Scottish Left Review

Set on a canal linking Glasgow and Edinburgh, *Young Adam* is the masterly literary debut by one of the most important British post-war novelists.

Trocchi's narrator is an outsider, a drifter working for the skipper of a barge. Together they discover a young woman's corpse floating in the canal, and tensions increase further in cramped confines with the narrator's highly charged seduction of the skipper's wife. Conventional morality and the objective meaning of events are stripped away in a work that proves compulsively readable.

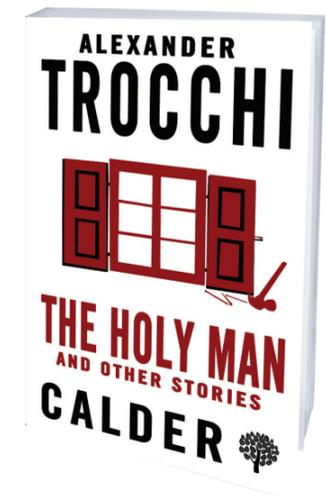
[Alexander Trocchi was] an integral part of the European avant-garde literary scene of the 50s and 60s... the timeless existential malaise at the heart of the foursome's key characters will easily resonate with a contemporary audience.

Brian Donaldson, *The List*

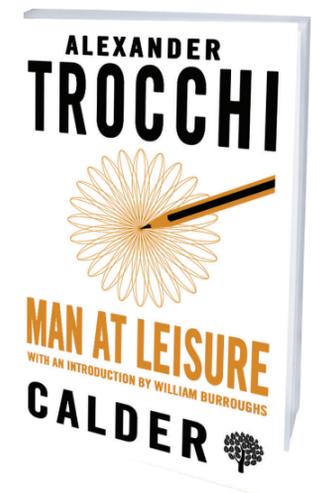
Mr Trocchi's ideas (or, rather, his gropings toward the distant glow of ideas) are set down in prose that is always clean and sharp and often ferociously alive with poetry.

The New Yorker

Other Works:



Written when the author of *Cain's Book* was at the height of his creative powers and enjoying an increasing reputation in avant-garde literary circles, 'The Holy Man' is here presented with 'A Being of Distances', 'Peter Pierce' and 'A Meeting', stories which similarly tackle themes of loneliness and disenfranchisement.



Featuring an introduction by William S. Burroughs and a new preface by John Calder, *Man at Leisure* forms a notable addition to the published work of one of the finest Scottish writers of the twentieth century.



Alessandro GALLENZI

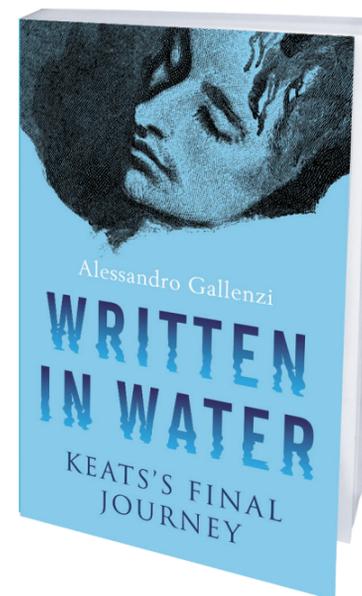
Alessandro Gallenzi is the founder of Hesperus Press, Alma Books and Alma Classics, and the successor of John Calder at the helm of Calder Publications. As well as being a literary publisher with over twenty years of experience, he is a prize-winning translator, a poet, a playwright and a novelist. His collection of poetry, *Modern Bestiary – Ars Poetastrica*, was published in 2005 to critical acclaim. His satirical literary novel, *Bestseller*, was published in 2010, followed by *InterRail* in 2012 and *The Tower* in 2014. His verse translation of Alexander Pope's *The Rape of the Lock* won the Premio Biblioteca di Monselice special award in 2010. He edited John Keats's *Complete Poems* for Alma in 2019 and he has recently published a translation of Keats's Letters (*La valle dell'anima*) with Adelphi. His articles have appeared in many papers and journals, including *The Times*, *The Scotsman* and *The London Magazine*.

“Enthralling and original... Gallenzi's meticulous commitment to his subject shines through. Although he presents himself as something of an embattled outsider, he is working within, and contributing to, a long tradition of Keats scholarship. There's no doubt that all Keatsians will appreciate the new details and insights he adds to our picture of the poet's last five months.”

Lucasta Miller, *The Spectator*

“Superbly researched... crisply written... a work of vivid and absorbing scholarship, [which] serves as a stringent corrective to the mass of lazy scholarship that proliferates on Keats by the day. Anyone interested in Rome and the Romantic poets will gain much from reading it. Terrific.”

Ian Thomson, *The Tablet*



‘His integrity as a researcher
is a welcome addition to
scholarship’
Christy Edwall, TLS

Using exclusively primary sources and first-hand accounts, Keats's editor and translator Alessandro Gallenzi has pieced together all the available material – adding newly discovered and previously unpublished documents – to help the reader follow the poet step by step from his departure and tumultuous voyage to Naples, through to his arduous journey to Rome and harrowing death in his lodgings by the Spanish Steps in February 1821. The result is a gripping narrative packed with detail and new revelations, one that invites us to strip away the Romantic patina that has formed over the story of Keats's short life, offering a wider picture that enhances our understanding of both poet and man.

On 17th September 1820, accompanied by his friend Joseph Severn, John Keats left London for Italy on board the *Maria Crowther* in a desperate bid to restore his health. Anguished at the thought of having to part, possibly for ever, from his fiancée and his friends, troubled by money worries and broken in body and mind, the young poet launched on his last journey on earth with both a sense of hope and a deep foreboding that his efforts would be in vain. Despite Keats's own assertion that by then he no longer felt a citizen of the world and was leading a “posthumous life”, his final five months were filled with events of great biographical interest, and deserve to be examined much more carefully.

An indispensable work of scholarship – and a great read too.
Dr Luca Caddia, Keats-Shelley House, Rome

anyone who relishes the chance to spend a little more time with John Keats (I'm one) will find this an affecting read.
Suzi Feay, The London Magazine

Other Works:

MODERN BESTIARY

BESTSELLER

INTERRAIL

THE TOWER