



LITERARY GREATS HAIL JFK NOVEL

It is almost unheard of for a debut novel to attract such a chorus of praise before publication, but **Neil Tully's *The Visit*** has already been hailed by some of Ireland's most celebrated writers. **Colm Tóibín** has described it as "brilliant and intriguing," **Joseph O'Connor** called it "an exquisite and powerful debut," **Donal Ryan** praised it as "spare, authentic, effortlessly lyrical," and **John Boyne** added: "Once in a while, you read a novel so accomplished that you want to read the author's backlist but, to your surprise, it turns out to be a debut. That's how good Neil Tully's *THE VISIT* is. **Combining great storytelling with lyrical writing, this deserves to be on everyone's must-read list for 2026.**"

Acquired in a pre-empt by **Bonnier Books** UK's Irish imprint **Ériu**, ***The Visit*** is set in 1963 against the backdrop of **President John F. Kennedy's** historic homecoming to New Ross. It follows Sergeant Jim Field, a romantic but ailing policeman torn between duty and guilt as he tries to protect a volatile young man while carrying the burden of a past shame.

Neil Tully said: "I really believe in the value of role models – writers who have made careers and work to admire, and any endorsement from people like that feels like an encouragement to keep going in the direction I'm going and to keep committing to the craft".

Publishing Director Deirdre Nolan has called the novel "stunning" and "profoundly moving," while **Simon Trewin** said: "Neil Tully is going to be such a star and I am so thrilled we are on his team!"

With its blend of intimate storytelling and the symbolic weight of JFK's Irish visit, ***The Visit* is shaping up to be one of the most anticipated debuts of 2026.**



Neil Tully

'Showcases both the viciousness and salvation of community'

Sheila Armstrong,
author of ***How to Build a Boat***

'Engrossing and tender'

Charleen Hurtubise,
author of ***Saoirse***

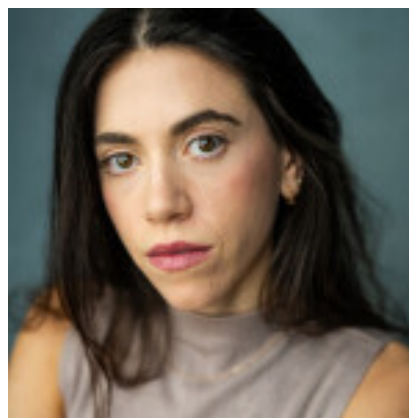
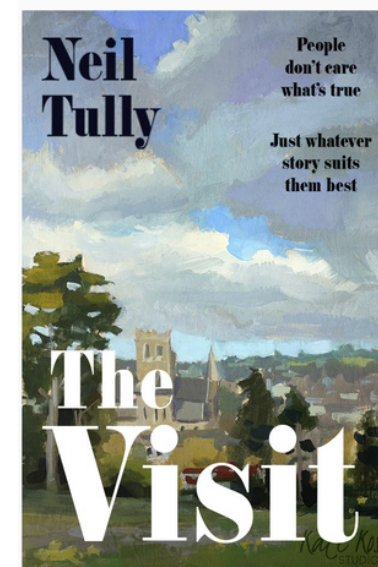
'Intelligent, gorgeous and empathic'

Nuala O'Connor,
author of ***Seaborne***

Pub: May 2026

US: Simon@simontrewin.co.uk

Foreign: ANA



NEW SIGNING!
READ ABOUT ACTRESS
WRITER **DELI SEGAL**
INSIDE!

NEW SIGNING!
READ ABOUT ARTIST
FREDDIE YAUNER
INSIDE!

BACKLIST FOCUS
HEAR FROM **SAM BLAKE**
ABOUT HER 10 NOVELS
INSIDE!

AND THE WINNER IS..
READ ABOUT THE
LATEST AWARDS
INSIDE!

THAT WAS THEN

When was my first Frankfurt Book Fair? -

It was 1993 I had just started as a baby agent in publishing and I was sent to the fair as part of my 'initiation ceremony'. It was the last analogue fair and publishers hung around on the edge of aisles waiting for a hot manuscript to arrive via messenger from the US while their colleagues sat in hotel suites reading watermarked copies of book proposals under scrutiny from rights directors.

What was my first impression of the book fair?

It felt like I had never left the airport.

Where was I staying? -

Somewhere so expensive that I didn't dare order anything from the menu or bar for the whole week.

What was my worst meeting?

With the late great Steve Rubin, then the boss of Doubleday. Not sure how I got the meeting but I did. I turned up looking like the new boy at school with shoes that were a little TOO shiny and a jacket that no doubt my boss hoped I would 'grow into'. My list was very sparse indeed and I pitched every book to Steve. At the end of the first 7 of my 30 second pitches he said a very quick NO. At the eighth he paused and said MAYBE and then at the 9th and 10th he reverted to NO. Then he looked at his watch and said, 'So what shall we talk about for the next 25 minutes?'

What was my best meeting?

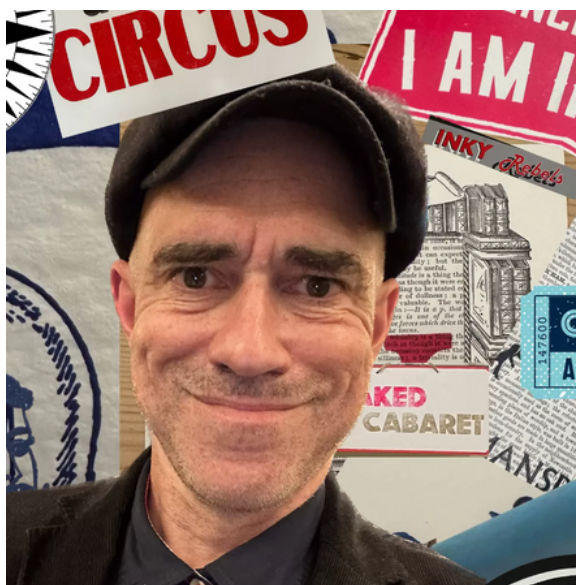
When a US publisher offered me a pre-empt of \$400K for a book she had heard about from a scout. I was so stunned that I said nothing and then after about 30 seconds she said, 'Ok - howsabout \$500k?'

My 2025 Frankfurt Book Fair Survival Tips

Take an extra power pack, have the numbers of everyone you are going to meet already programmed into your cell phone, confirm every day's schedule the night before, wear trainers, bring a packed lunch, say yes to every party, dinner or last-minute meeting request and keep your eyes down when moving between meetings.

Oh yes and stay off social media after 11pm.

THIS IS NOW



SIMON LOST IN CREATIVITY

Frankfurt always starts the same: the moment you step off the plane/train/long-haul rollercoaster, it hits you like a brick wrapped in a tote bag. Jet-lagged editors, sleep-deprived agents, authors hoping their book is "the next big thing," and scouts who've read more words this week than most people do in a year. And that's just in the taxi queue.

If you've been before, you know the choreography: the coffee queues, the "chance encounters" that are anything but, the stamina required to smile through your sixth meeting of the day with a steamed-up name badge. If this is your first time — congratulations. You'll never be quite this innocent again.

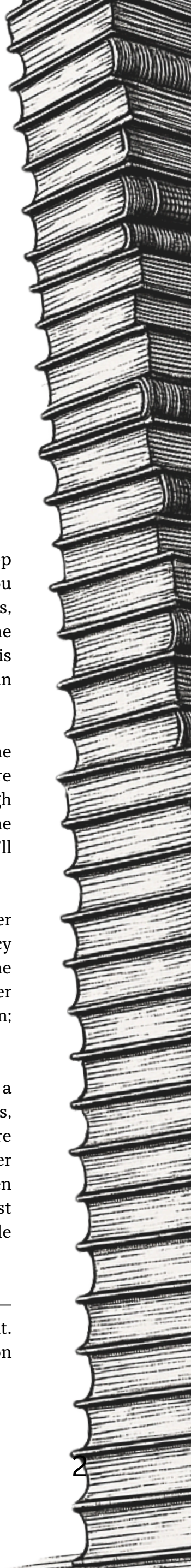
Beneath the tote bags and tapas bars lies a tougher conversation. Publishing is wrestling with falling literacy rates, copyright in the age of generative AI, and the reality that younger readers' attention spans have never been more tested. Every headline screams disruption; the only certainty is that the ground will keep moving.

And yet — this is my twenty-fifth Frankfurt. Two and a half decades of hype cycles, revolutions, reinventions, and a thousand versions of "the book is dead." And here we still are. If anything, I'm more convinced than ever that challenge is the point. We're at our best when forced to dig deeper: to uncover stories from the widest possible communities, to embrace the uncomfortable and unexpected.

Publishing has never been about avoiding turbulence — it's about finding the right stories to carry us through it. So fill your diary, polish your pitch, and pace yourself on the Riesling.

We'll be OK.

We always are.



INSIDE THE AGENCY

GEORGINA DENT



Georgina started life at the agency on a work placement from the M.A Publishing course at Kingston University and is now assistant to Simon Trewin and also the Agency Manager - co-ordinating everything from rights enquiries to travel arrangements, speaker bookings to contract processing. In short she allows Simon to go and be creative while she makes sure everything behind the scenes works like clockwork. In short - nothing would happen without her!

WHY DID YOU WANT TO WORK IN BOOKS?

For the same reason as pretty much everyone in publishing I'd say - I grew up reading pretty much non-stop, no matter where I was or what the occasion, and everyone always told me to pursue a job doing what I loved, so it felt like a no brainer to therefore go into the book industry!

WHAT IS SIMON'S MOST ANNOYING HABIT?

The fact that he is able to have an incredible attention to detail, but will, without fail, require me to forward him the same email three times as a reminder before he actually gets to it (though I will say, he does usually get to it eventually!).

WHAT WERE YOUR FAVOURITE BOOKS AS A CHILD?

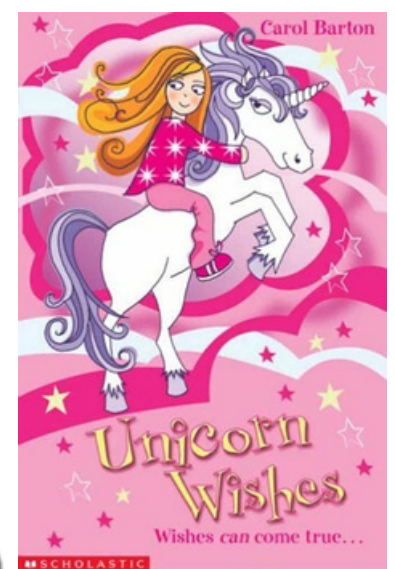
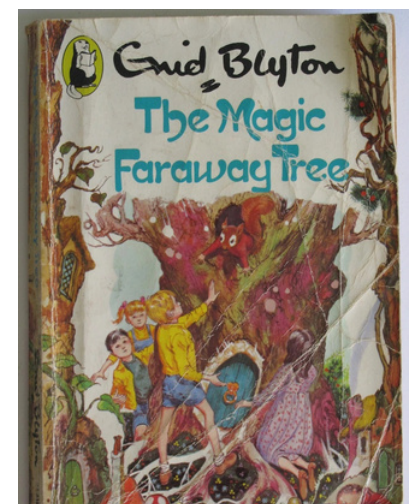
It was a tie between *The Magic Faraway Tree* by Enid Blyton, and the *World of Wishes* series by Carol Barton.

WHAT SURPRISED YOU MOST ABOUT THE JOB?

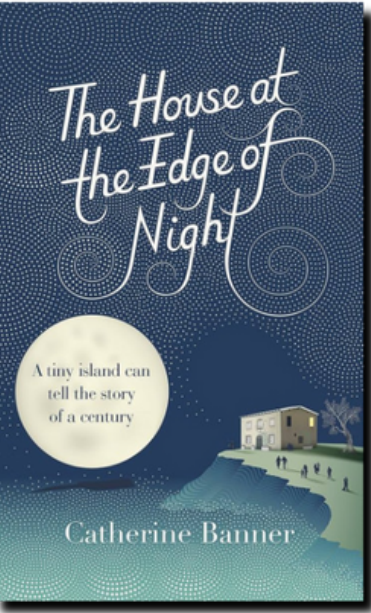
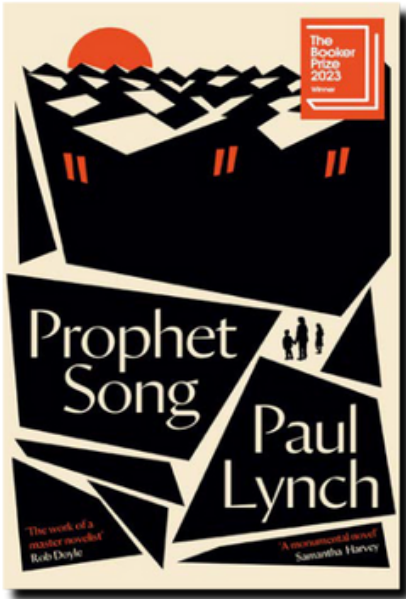
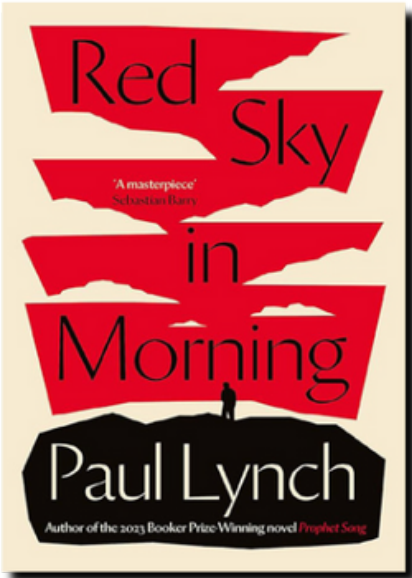
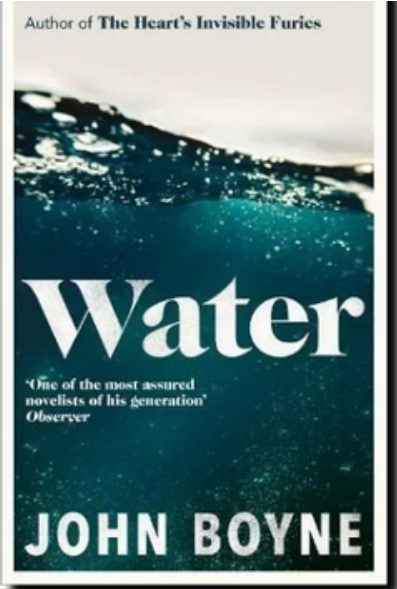
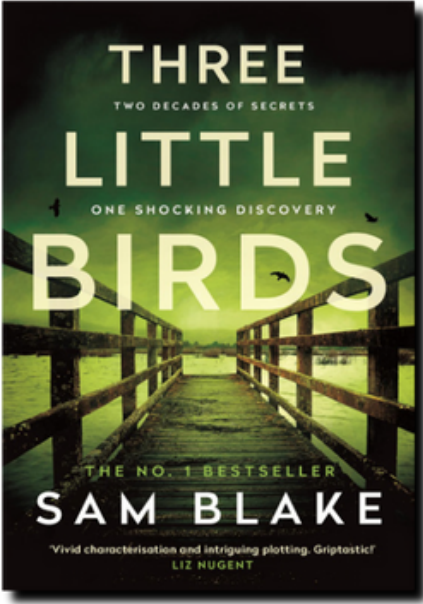
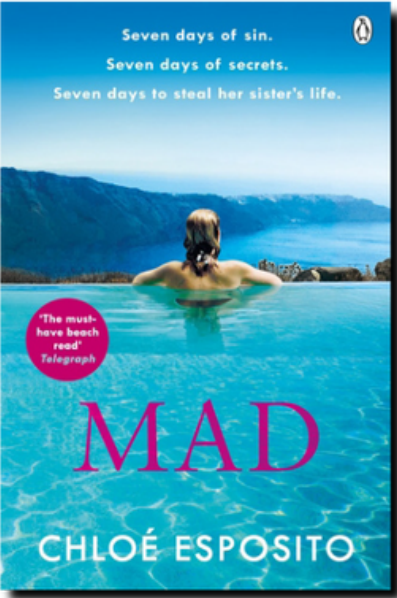
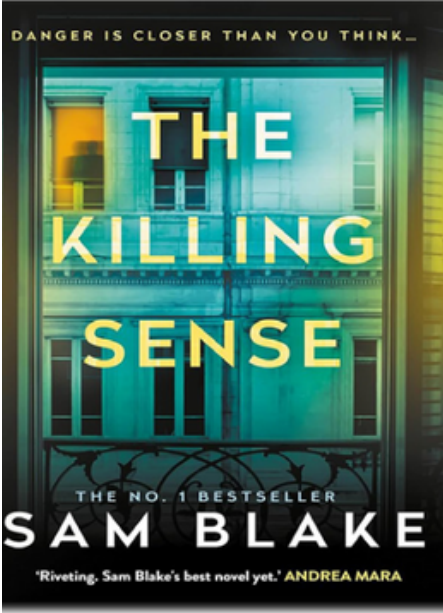
I think what's surprised me most is just how many 'non publishing' seeming tasks are involved in a job in publishing. Half the things I do day-to-day are things I never would have considered I would be doing before I joined the industry, but that are crucial parts of the job.

WHEN YOU HAVE TIME-OFF WHAT DO YOU FILL YOUR TIME WITH?

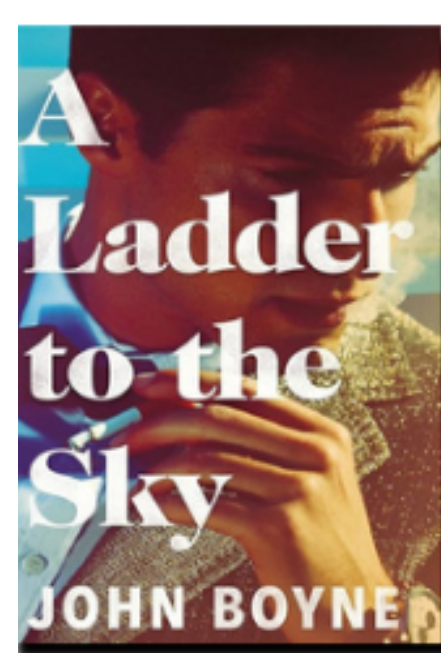
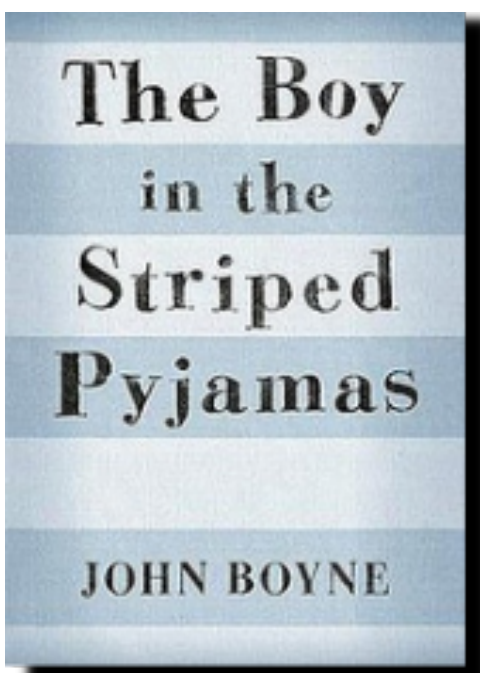
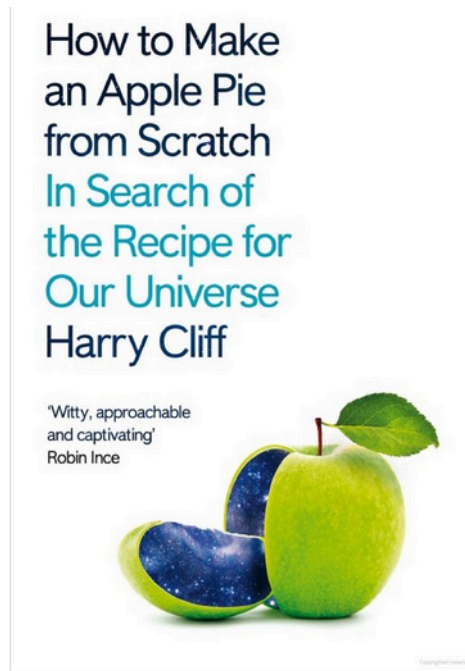
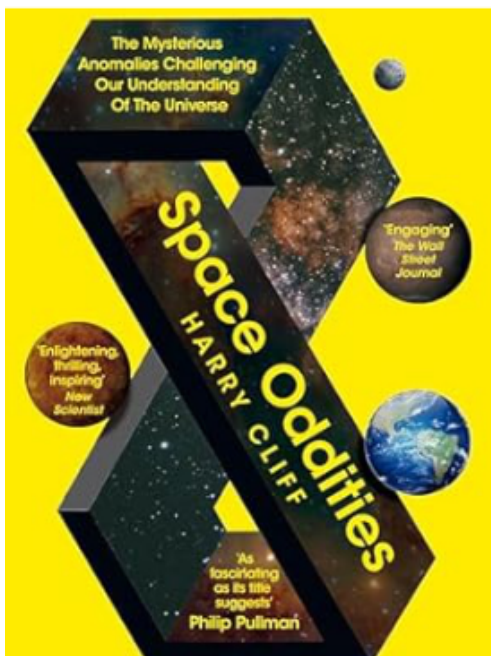
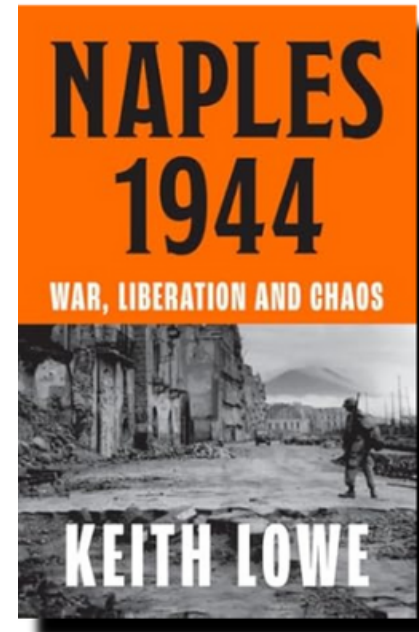
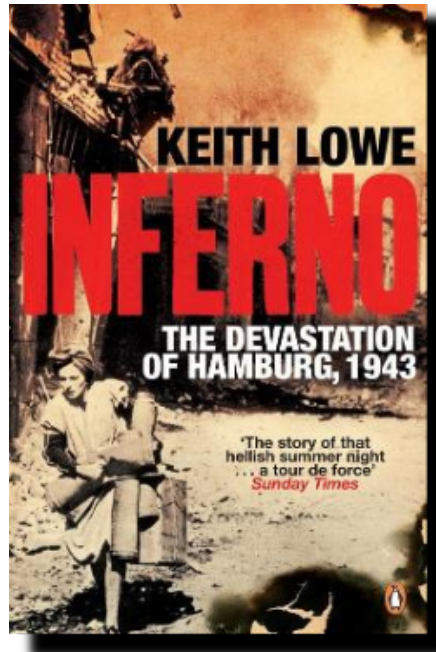
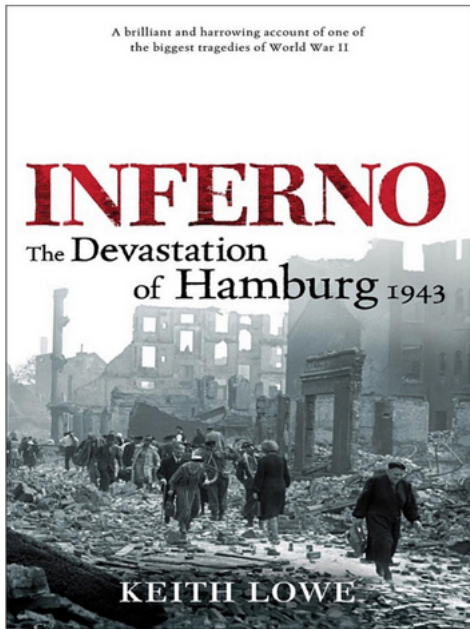
When I'm not reading I'm often at festivals and raves, coming up with and sewing funky outfits for said events, cooking and baking, and now playing with my new darling cat King Chungus the 1st.



SELECTED BACKLIST



SELECTED BACKLIST



SOME 2025 HIGHLIGHTS

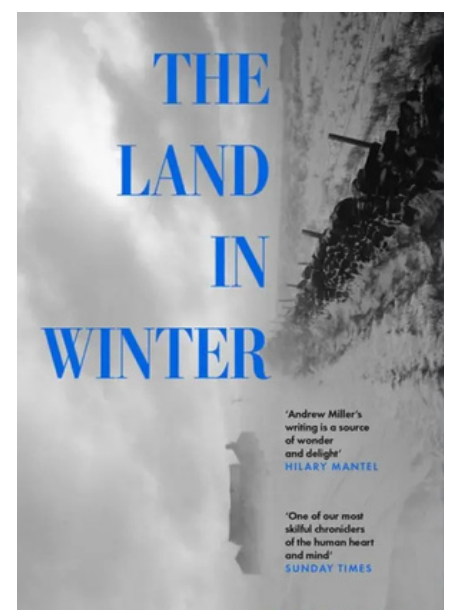
Congratulations to our books and authors that were celebrated in 2025. The year was awash with good news and it was so difficult to choose just a few items but....

In Dublin last month, **Paul Lynch** was honoured by the French government with the title Chevalier de l'Ordre des Arts et des Lettres. The ceremony took place at the French Ambassador's residence, where Ambassador Céline Place presented the insignia. The award recognises Lynch's outstanding contribution to literature and culture, and adds to the international acclaim his work continues to receive.

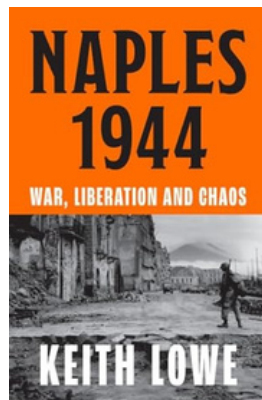
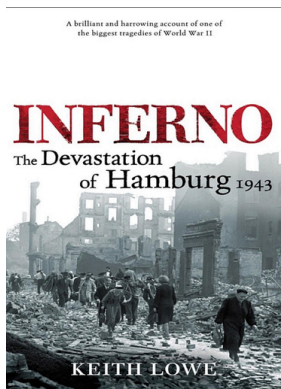
Sam Blake triumphed at the Irish Book Awards, winning Children's Book of the Year for her debut YA novel **Something Terrible**. It is a remarkable achievement for a first book in the category and confirms Blake's arrival as a powerful new voice in children's and young adult fiction.

John Boyne has won the **Prix du Roman FNAC** for his latest novel **The Elements**. He is only the sixth non-French writer to receive the prize since it was inaugurated in 2002, and the only non-French nominee among this year's 250 competing titles. This prestigious recognition underscores Boyne's extraordinary global reach and the continuing power of his fiction to resonate with readers across languages and cultures.

Finally, **Andrew Miller** has been shortlisted for the **Booker Prize** with his tenth novel, **The Land in Winter** - a novel that marks the end of a partnership with Simon that dates back to his debut **Ingenious Pain**. This marks Andrew's second shortlisting and the second time in three years that one of Simon's books has reached the Booker shortlist. Although Miller has since moved on to pastures new, Simon remain immensely proud of the work they have done together.



THE HOUSE OF TERROR



Acclaimed historian **Keith Lowe** – author of **Inferno: The Devastation of Hamburg 1943**, **Savage Continent: Europe in the Aftermath of World War II**, and, most recently, the seminal **Naples 44** - has announced his next major project: **The House of Terror**. **Simon Trewin is on submission now in the UK.**

This new work will focus on Hungary, and in particular on the notorious building at 60 Andrásy Avenue in Budapest. Once known as the “House of Loyalty,” the building became infamous during the Second World War as headquarters of the Hungarian Fascist movement. Thousands of Jews and political opponents were brought here to be tortured or executed. When the Soviets seized the city in 1945, the building was repurposed as a centre of Communist retribution. The torturers themselves became the tortured, and the cycle of cruelty continued.

For fifteen years, this single building stood as a symbol of totalitarian terror in Europe – first under Fascism, then under Stalinism. Its cells and interrogation rooms witnessed stories of despair, betrayal and resistance that resonate across Central and Eastern Europe to this day. Today, it houses the House of Terror Museum, a stark reminder of the region’s violent twentieth-century past.

Lowe’s book will trace the building’s journey from glamorous 19th-century townhouse to instrument of state terror, telling the stories of both victims and perpetrators while exploring how memory of such places continues to shape politics in the region.

With his trademark blend of narrative drive and scholarly insight, Lowe promises a powerful account of one house that reflects the history of an entire continent.

BEING WILLIAM MORRIS



William Morris is often remembered for his richly patterned textiles, but he was also a social reformer and an early voice of the green movement, championing renewable energy, reforestation, meaningful work, the reduction of waste and the joy of simple living. In a time of climate crisis, his ideas have striking relevance.

Since 2020, artist **Freddie Yauner** has spent the first three months of each year “becoming” William Morris in spirit, in an annual experiment he calls **Morris Quarter**. Running from 1 January to 24 March (Morris’s birthday), the project sees Yauner immersing himself in the ideas, values and creative practices of the 19th-century designer, writer and activist.

Yauner treats **Morris Quarter** as a living laboratory, asking how Morris’ vision might be applied today. Past editions have seen him fishing for salmon (and utopia) in the Thames, singing Morris’s protest songs, dyeing red flags with madder root, writing essays on extreme weather, and even printing with pollen on Morris’s own Kelmscott Press.

Yauner sums the project up thus, “I want to amplify Morris as an individual, because I see him as a brilliant guide to the ridiculous times we live in. And I undertake my Morris Quarter because we live in ridiculous times: it’s a ridiculous thing to do.”

Simon Trewin said: “I have always been fascinated by Morris’s notion that ‘**the true secret of happiness lies in taking a genuine interest in all the details of daily life.**’ So when the chance came to work with the inspirational Freddie Yauner on a book that uses his annual immersion into the ethos of William Morris as a portal to some deep thinking, I leapt at it.”

The proposal will be ready shortly after Frankfurt.



‘IT TOOK ME YEARS TO UNDERSTAND THAT WORDS ARE OFTEN AS IMPORTANT AS EXPERIENCE, BECAUSE WORDS MAKE EXPERIENCE LAST’
WILLIAM MORRIS

HIT SHOW MOVES FROM STAGE TO PAGE

Simon Trewin has signed **Deli Segal**, the writer and actor behind the smash-hit one-woman show **PICKLE**, for her debut novel. The book, now in development, is inspired by the play that has been described as “the makings of a Jewish **Bridget Jones**” (The Jewish Chronicle).

PICKLE has enjoyed a remarkable journey: premiering at London’s Park Theatre in 2022 where it sold out every performance, returning later that year for an extended run, earning three Offie Award nominations, touring to packed houses, and transferring to Soho Theatre in 2023 and again in 2024.

also taking flight. She was selected for the Channel 4 Screenwriting Course 2023 and the Criterion New Writing Group 2023, and currently has original series in development with **World Productions** and **Big Talk**.

Deli Segal said last night, “I can’t wait to bring **PICKLE**’s spirit to the page – it’s a story about identity, belonging and humour that feels ready for the novel treatment.”

“The stage show,” said Trewin, “was an absolute delight and I am so excited that we persuaded Deli to join our agency.”

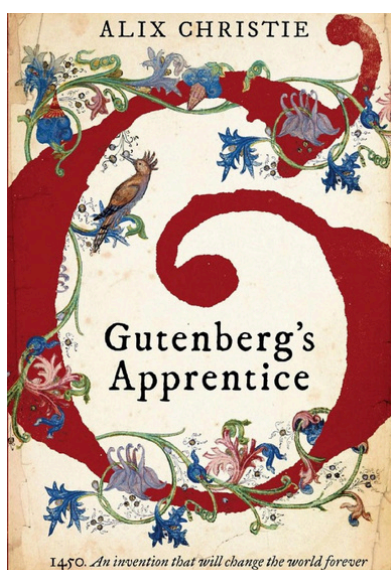
Deli is repped by Charlotte Knight as a screenwriter.



‘THE MAKINGS OF A JEWISH BRIDGET JONES’

Segal’s screenwriting career is

THE RISE OF THE RUBBLEWOMEN



Alix Christie, author of the international bestseller **Gutenberg’s Apprentice** (Headline UK, Harper Books US, 2014), turns to Berlin in the immediate aftermath of Nazi Germany’s collapse for her new novel **Rubble Women**. It follows three women conscripted as “Trümmerfrauen” – ordered by the Allied victors to clear the city’s ruins while confronting the spiritual wreckage of a nation complicit in atrocity. Through their stories Christie asks the searing question: what would I have done – and how do we live with the answer?

“The pertinence of these questions in my own country is something I could never have imagined,” **Christie** notes, as Americans grapple with democratic backsliding and authoritarian resurgence.

ADVANCE PRAISE FOR RUBBLE WOMEN FROM
Fiometta Rocco
‘wonderful, timely, generous and wise’

Simon Trewin, who is now submitting the novel in the UK, says: “No character is entirely innocent. Each woman’s path through survival, silence, complicity, resistance, and reckoning unfolds in a chorus of moral complexity and human resilience.”

Rubble Women marks Christie’s return to expansive, culturally resonant fiction of the kind that first brought her global acclaim when **Gutenberg’s Apprentice** sold in 11 countries.

An American-Canadian novelist and journalist, Christie has lived in Berlin on and off for two decades. Raising a family with her German journalist husband has given her rare insight into the country’s Nazi past. Fluent in German and French, and a longtime correspondent for **The Economist** and **The San Francisco Chronicle**, she draws on deep reporting and historical research to illuminate this untold story – a chapter of postwar history rarely seen in fiction.

BOYNE TO BE WILDE



After the huge success of **THE ELEMENTS** John Boyne has turned to another era altogether for his next full-length novel.

When the Marquis of Queensbury leaves his calling card at the Albemarle Club in February 1895, it bears only his name and five words, ‘For Oscar Wilde, posing Somdomite’. The most celebrated playwright of his day rises to the challenge and, presuming foregone success, sues for the insult, a fateful decision which will lead to imprisonment, disgrace and ultimately an early death. But what if Oscar didn’t decide to sue? What course in that event might his life have taken?

*John Boyne’s magnificent new novel, **The Weight of Angels**, takes this fork in the road as its starting point and imagines what would have happened if Oscar were alive to bear witness to the momentous events of the first half of the twentieth century. Would the second half of his life have been as celebrated, dramatic, tumultuous and exhilarating as the first?*

I caught up with John in London and our talk turned to his very first novel..

Q: Your career as a novelist started with a novel that played with a character’s place in history and with THE WEIGHT OF ANGELS I sense similar themes emerging. Has this novel been bubbling away since THE THIEF OF TIME?

A: I’ve always loved playing with and re-imagining history. . Many of my books revisit times and places and include real life figures. I’ve written about Buffalo Bill, Dr Crippen, Captain Bligh, Tsar Nicholas II, Adolf Hitler, and many others, and it’s always interesting to recreate their voices through fiction. In THE WEIGHT OF ANGELS, along with Oscar, we meet TS Eliot, Emmeline Pankhurst, Virginia and Leonard Woolf, Winston Churchill, Katharine Hepburn and

many others. Perhaps it sounds simplistic, but it’s the truth: it’s great fun to write in this way, and I think it proves enjoyable for the reader. We all want good stories and including familiar figures makes a novel a more entertaining read.

Q: Is there an element of trying to give your Wilde a life and reputation that you feel he deserved rather than the demise he was the architect of?

A: Oscar was a victim of his time, his wit, and his brilliance. What I mean by that is, the era he lived in was rooted in hypocrisy. Everyone in London knew that he was a homosexual – illegal at the time – but because he was successful and funny, society ignored this fact and celebrated him. In my novel, Oscar says, ‘It’s the admission that’s the sin, you see, not the circumstance’ and by this he means that the crime isn’t being gay, but by publicly admitting it. In real life, when Oscar was finally exposed in the courtroom, those who had always known who he was pretended to be shocked, disowning him immediately. The sense of betrayal he must have felt!

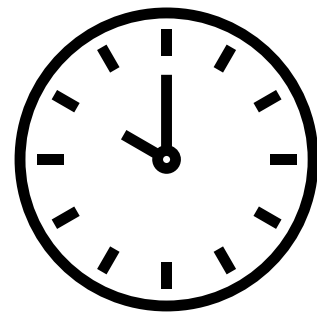
Q: What made you write this novel?

A: In 2003, I was in a difficult place and made a choice, on the spur of the moment, to leave a job I’d been working in for seven years in order to pursue writing full-time. I didn’t know whether it would work out or not, but I knew that if I didn’t make this change then, I never would. Within six months, I’d written the first draft of **The Boy in the Striped Pyjamas**. That’s how I feel about Oscar at the Albemarle Club on that fateful day in February 1895. Had he simply had other things to do that evening, or had the Marquess of Queensberry’s card never been delivered to him, what might have happened? In 2003, had I had other plans that night, how different might my life have been?

Q: Do you feel any connection to Oscar Wilde?

A: We live in different times, but honestly, I do. Oscar was born 117 years before me, but we grew up only a few miles apart. We both went to Trinity College, Dublin. We were both born to be writers, producing work from childhood and being completely devoted to literature throughout our lives. We both struggled with our homosexuality in our younger years and then found a way both to accept, embrace, and champion it in the face of vilification. We each went through difficult times relative to our eras, traumas that were based around our sexuality. But while Oscar was beaten down by his era, I’ve kept my head above water. And I continue to do so.

TEN MINUTES WITH...



With her latest thriller **YOUR EVERY MOVE** due in January 2026, No.1 bestselling Irish crime writer **Sam Blake** shows no sign of slowing down.

SAM BLAKE

The pitch for the new novel is a real treat...

YOU THINK YOU'RE SAFE. BUT SOMEBODY'S WATCHING...

Irish estate agent **Rosie Kinsella** loves her job selling high-end properties in London. But when she's targeted by a mysterious stalker her amazing life is turned upside down.

Who is 'Michael', and why does he seem to think he and Rosie are in relationship? How does he know where she lives and where she works? And how has he managed to take photos inside her house?

Rosie's colleagues and friends rally round to protect her. But who can she really trust?

...

In a week that sees me fly from Frankfurt directly to **Murder One**—the brilliant crime festival that Sam herself founded—it feels the perfect moment to ask her some questions I've always wanted to put to her.

Which of your books are you most proud of?

The Killing Sense. Paris is a character in the book, but I'd never visited before writing it, so it was the biggest challenge of any of my books. I studied perfume making, as the character does, to understand the layers I needed to bring to the page—layers of both scent and story.

Which one would make the best TV series?

Three Little Birds. It follows Carla Steele, a facial reconstruction expert who builds faces from skulls. Think Patricia Cornwell or Kathy Reichs, but with a fresh queer character set against a breathtaking Irish backdrop. From tidal lakes and ancient monasteries to soaring mountains, the panoramic shots would be incredible.

Do you ever run out of ideas?

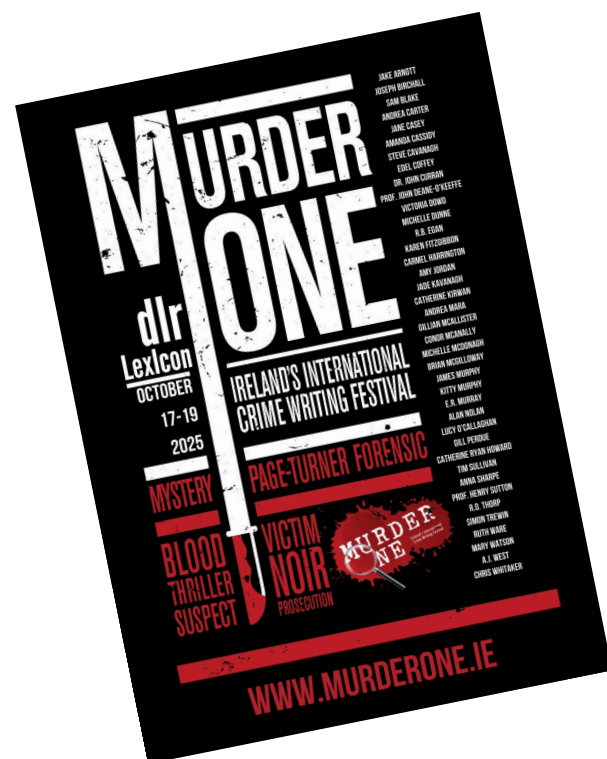
No. I collect them like an egg collector, polishing and cherishing them. Starting a new book is like building a nest—gathering the brightest ideas and keeping them warm until they hatch.

Do you ever re-read your own books?

At public readings, yes. Often so long after writing them they feel like someone else's work—thankfully, I'm usually pleasantly surprised.

What made you decide to set up Murder One?

Ireland has many literary festivals, but commercial fiction often gets sidelined in favour of literary fiction, despite being a bigger seller - with crime reduced to a token panel. I felt it needed its own festival to showcase our incredible Irish talent but also to bring UK and US greats to Irish audiences—Karin Slaughter, Michael Connelly, Harlen Coben and Jeffery Deaver have drawn sell-out crowds, as have our own international bestsellers.



FROM TURINO WITH LOVE FROM CATHERINE BANNER

Dear Editors and Friends,

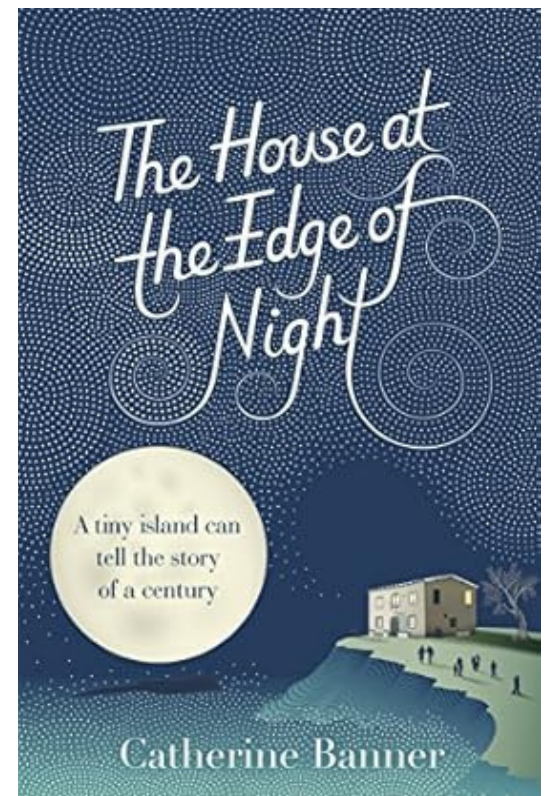
I write to you from my apartment in the old quarter of Torino; behind me, my three-year-old son is running around, and on the shelf above my table I can see the wonderful international editions of *The House at the Edge of Night*. Those copies are very precious to me - I have great memories not only of writing that book, but also of the dear colleagues and friends around the world who I got to know along the way, who championed the book and who made it a success through the love and care you all put into its publication. Hearing from all of you over the years, and later also hearing from so many international readers, has been one of my greatest joys and encouragements while working on the research for another book.

And directly in front of me, on my computer screen, is a draft of that new book, which is taking shape each day. It is set in the country I have made my home and it features, like *The House at the Edge of Night*, a wide cast of characters whose lives tell the story of a turbulent time in Italian history. This new book is set between the First World War and the mid-20th century, and has at its centre another family, the Continis, who struggle to protect their vineyards when Fascism, war and occupation threaten them. I don't want to break the creative spell by telling you too much more - other than to say that the support I have had from my international publishers and readers over the years has been incredibly precious to me, and I hope to repay all of that trust with a new novel for you to read in 2026.

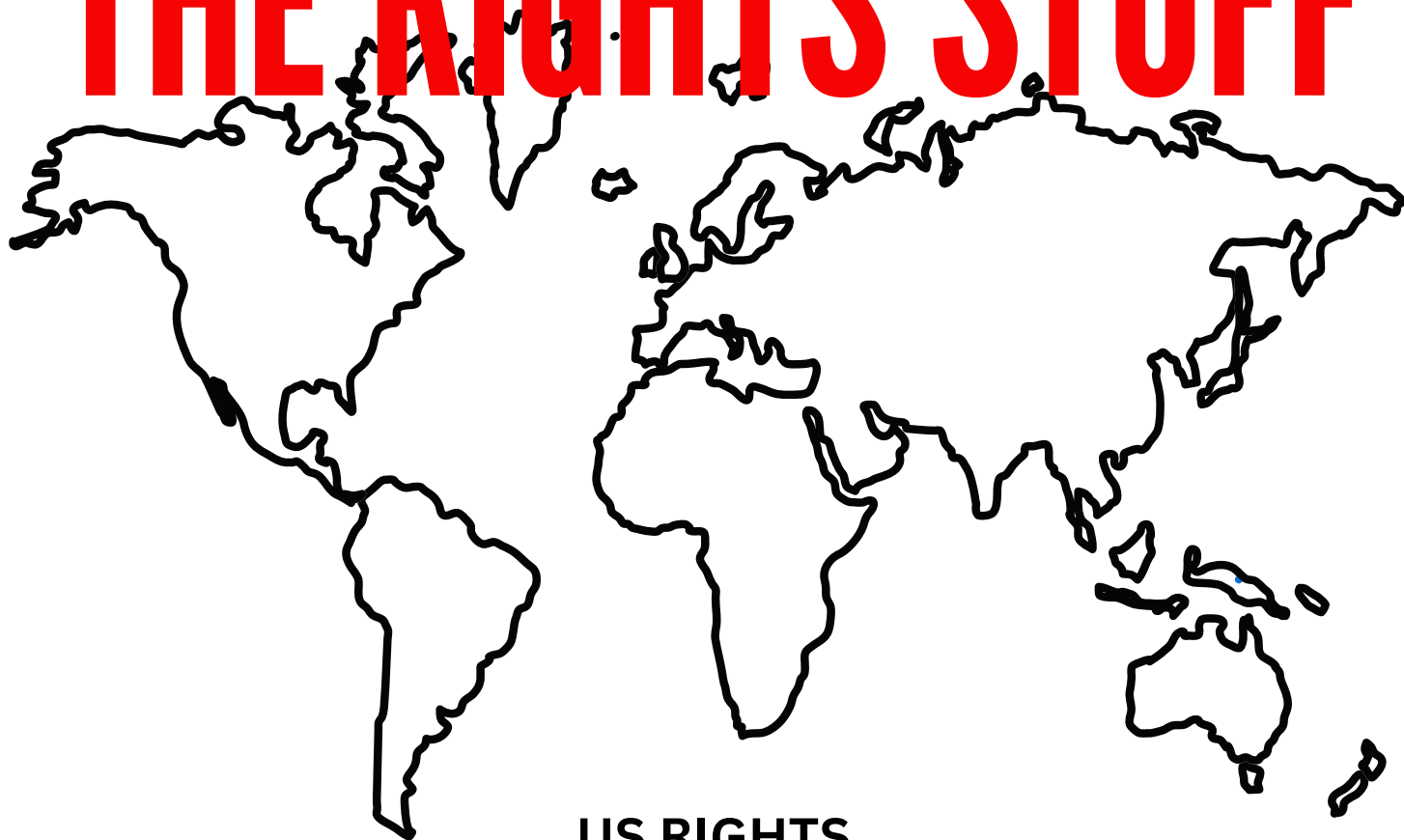
With warmest wishes from Torino,

Catherine Banner

Cat Banner was born in Cambridge, UK in 1989 and now lives in Turin, Italy. Her debut novel, *The House at the Edge of Night* — a story spanning 95 years on a tiny Mediterranean island — was named a best book of 2016 by Kirkus Reviews, the Los Angeles Public Library, and NPR, and was listed by New York Magazine among the “100 Greatest Beach Reads Ever.” In 2018, the novel won the Saint Maur “Coup de Coeur” Prize in France and became a USA Today bestseller.



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