

Jacinta di Mase  
Management

*Jacinta di Mase Management is an agency committed to the creation of quality books that engage, entertain, and inspire.*

*'A fun read, full of unique characters!'*  
DAILY MAIL on THE HELPLINE

# THE COMPETITION

Frances has forty

 thousand reasons to

raise her voice

*From the author of* THE HELPLINE   
**KATHERINE COLLETTE**

## The Competition

### Katherine Collette

#### Film and TV Comparisons

Best in Show, Little Miss Sunshine, Spelling the Dream, The Office.

#### Book comparisons

*Starter for Ten* by David Nicholls,  
*The Rosie Project* by Graeme Simsion.

#### Published

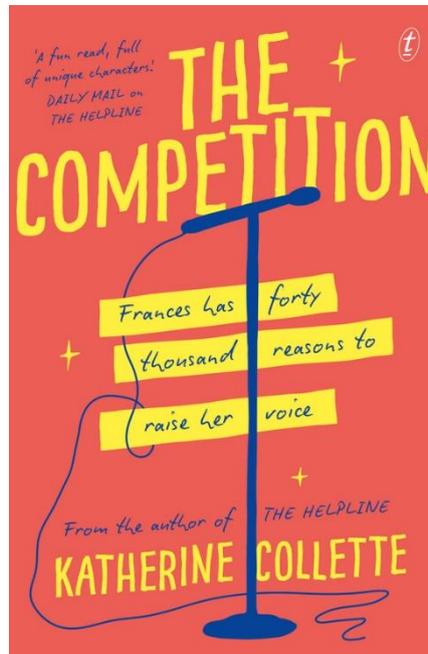
ANZ February 2022 Text Publishing

#### Target Audience

General adult

#### Genre

Comedy, rom-com



*Frances has forty thousand reasons to raise her voice.*

#### Why adapt to screen

**Funny** – The Competition is set around SpeechMakers, a fictitious public speaking club modelled on the real world ‘Toastmasters’. SpeechMakers is ripe for satire; it’s earnest, self-helpy and joyful but also, very awkward.

#### Unusual but relatable world –

Though an odd setting, the story showcases community group dynamics, obsessions and bureaucracies in a familiar way. It’s set around the public speaking championship, which provides a narrative arc. However, the world of SpeechMakers has sufficient substance that a TV version with episodic content could occur within a particular club or clubs and take place across the year.

**Scope for diversity** – The setting, a public speaking club, involves characters ‘finding their voice’ and telling their stories. Though the focus of the book is Frances, Keith, Judy and Neil there are other characters whose stories could be expanded upon. These include the transgender head judge Edith, plus rival competitors Ahmed (a recent migrant), Indian-born Anika, and Claudia, who has a disability.

#### Synopsis

Frances, a former high school debater, joins SpeechMakers and enters its annual public speaking competition in order to win the \$40,000 prize. If she had that much money, she’d be able to quit working at the supermarket and move out of home.

Recently retired Keith enters the competition to impress his wife, Linda. Ex-wife technically. But if he wins, he’s sure she’ll come back.

Judy has just set up a life coaching business but after three years, she only has one client: her son, Neil. It’s just a shame he’s hopeless.

The Competition takes place across four days, following Frances, Keith, Judy and Neil as they compete in the national SpeechMakers championship semi and grand finals. None of them end up winning but they do learn life lessons along the way.

Frances learns to tell the truth, admitting she wasn’t bullied in high school, she was the bully.

Keith realises it’s over with Linda and starts to fall for Judy.

Neil finds his voice and stands up to his overbearing mother.

#### Author

Katherine Collette is an engineer and author based in Melbourne. Her first novel *The Helpline* was published in Australia, the UK, North America, Italy and Germany, and was longlisted for the Australian Indie book awards for debut fiction (2019). Her second novel *The Competition* will be published in February 2022. Katherine co-hosts *The First Time*, a podcast about writing that has 1,200-1,600 listeners per week and more than 120K downloads in total.

## The Mother

### Jane Caro

#### Film and TV Comparisons

*Eye for an Eye* (1996), *Let Him Go* (2020), *Pieces of Her* (2022)

#### Book comparisons

*Pieces of Her* by Karun Slaughter, *Let Him Go* by Larry Watson

#### Published

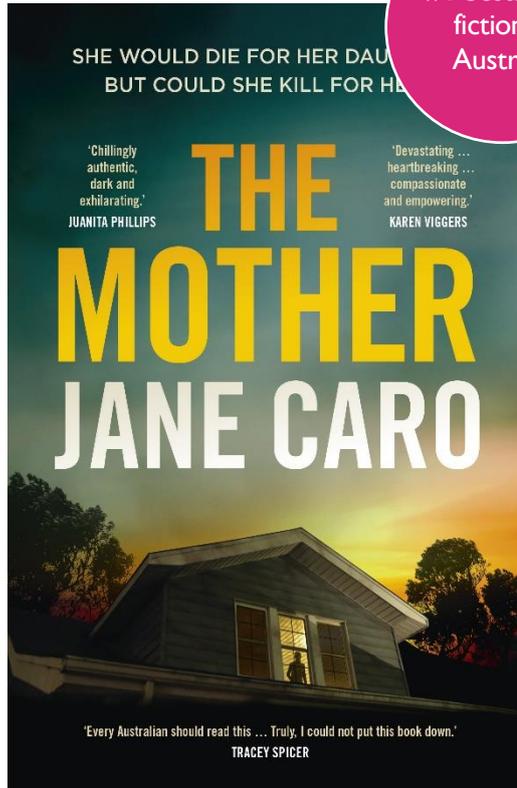
ANZ March 2022, Allen & Unwin

#### Target Audience

General adult

#### Genre

Thriller, Crime-Thriller



#1 bestselling  
fiction in  
Australia

*She would die for  
her daughter.  
But could she kill  
for her?*

#### Synopsis

**From the Walkley Award winning journalist, social commentator and author comes a gripping domestic thriller with a moral dilemma at its core.**

Recently widowed, Miriam Duffy is a respectable North Shore real estate agent and devoted mother and grandmother. She was thrilled when her younger daughter Ally married her true love, but as time goes by Miriam wonders whether all is well with Ally, as she moves to the country and gradually withdraws, finding excuses every time Miriam offers to visit. Their relationship has always had its ups and downs, and Miriam tries to give her daughter the distance she so clearly wants. But is all as it seems?

When the truth of her daughter's situation is revealed, Miriam watches in disbelief as

Ally and her children find themselves increasingly vulnerable and cut off from the world. As the situation escalates and the law proves incapable of protecting them, Miriam is faced with an unthinkable decision. But she will do anything for the people she loves most in the world. Wouldn't you?

#### Author

Jane Caro is an author, columnist, broadcaster, advertising writer, documentary maker and social commentator. She has published ten books, including a memoir, *Plain-Speaking Jane*, as well as *Just a Girl* and *Just a Queen*, the first two novels in the Elizabeth Tudor trilogy. *Just Flesh & Blood* is the third and final book in the series. In 2018, Jane won the Walkley Award – Walkley Foundation's Women's Leadership in Media Award for a Non-Fiction Book Editing for her bestseller, *Unbreakable: Women Share Stories of Resilience and Hope*.

#### Why adapt to screen

**Famous Author-** Jane Caro is a Walkley Award-winning journalist, and social commentator (153.8K Followers on Twitter and growing daily!) who frequently appears on current-affairs TV. She is a known-entity, writing a topical book that draws upon the recurrent themes of her work; feminism, violence against women, questioning and dismantling the patriarchy.

**Topical-** a post-#MeToo, post-Grace Tame and Brittany Higgins, and post-Trump thriller that centers women and women's stories of violence; the dark-underbelly of our society to ask the ultimate "what would you do?" of its audience.

**Location Opportunity-** *The Mother* offers a unique opportunity to be set anywhere in Australia or overseas, for production-budget ease and local town business boon.

**Australian Thrillers on the Rise-** from Jane Harper's box-office smashing *The Dry*, to Peter Temple's long-running *Jack Irish* and 2022 adaptation of Candice Fox's *Crimson Lake* (TV show, *Troppo*) local and overseas audiences crave Australia's unique-spin on the crime-thriller genre, and *The Mother* will give them our distinctly Aussie-take on the form in spades.

## Someone Else's Child

Kylie Orr

### Film and TV Comparisons

*The Act* (2019), *Mommy Dead and Dearest* (2017), *Run* (2020)

### Book comparisons

*The Family Doctor* by Debra Oswald, *Sharp Objects* by Gillian Flynn

### Published

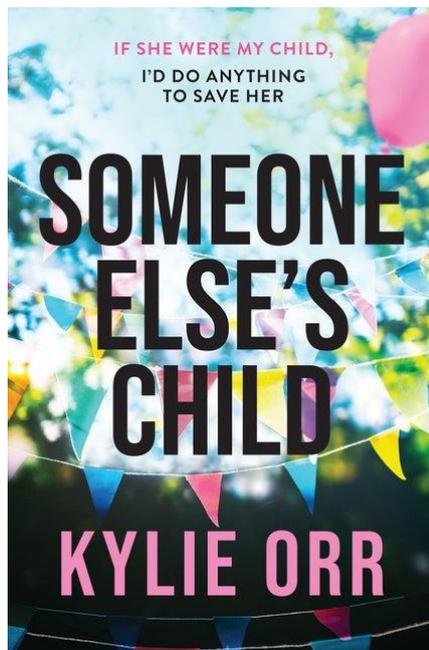
ANZ June 2022, HQ Fiction

### Target Audience

General adult

### Genre

Thriller, Domestic-Noir



*If she were my child, I'd do anything to save her.*

### Why adapt to screen

**Thriller Forever-** The crime-thriller genre is never not in demand by audiences, always hungry to feed their insatiable hunger for the macabre 'whodunit' puzzle pieces of crime-thriller across books, films, TV, true-crime, podcasts ... Someone Else's Child could be the next big thriller fix.

**Whydunit & Whodunit-** a tricky mystery and domestic-noir thriller that's as much a 'whydunit' as a 'whodunit' – getting to the ticking psychological underbelly of Munchausen By Proxy; a syndrome everybody \*thinks\* they know the background to, but that Someone Else's Child peels away the layers for new and in-depth exploration that puts readers front and centre as spectators and witnesses to ask; "what would you do?"

**Local Production-** this story has the ability to be set and filmed anywhere in Australia (or overseas). A small-town, close-knit community in any location is all that's needed.

**Series or Film potential-** Given that there is a tightknit local community at the heart of Someone Else's Child – there is potential to expand its world and create an episodic television drama using the cast of community characters to draw out the mystery. Or; it could be a tight 2-hour movie drama. The possibilities are endless!

### Synopsis

*A gripping contemporary novel from a magnificent new talent that tackles the almost unbreakable loyalty of female friendships, the generosity of community and the lengths we will go to save a child.*

Ren will do anything for her best friend, Anna. The news that Anna's daughter Charlotte has terminal brain cancer sends them on a desperate hunt for a cure and their only hope lies in an expensive European drug trial. Ren jumps on board Anna's fundraising efforts, willing to put everything on the line - her reputation in their close-knit community and all the money she can beg or borrow - to secure Charlotte's place. When the local charity drive quickly becomes a nationwide campaign, townspeople start asking questions about the trial. And Anna's past. Questions Ren can't answer. The more she uncovers, the more Ren realises the truth is darker than she could ever imagine. Are there any lines that won't be crossed in their fight for Charlotte?

### Author

Kylie Orr (she/her) is a Melbourne-based writer who once kicked a winning goal in a charity football match and has never let her family hear the end of it. Over the past fifteen years, her feature articles have been published in *The Age*, *The Sydney Morning Herald*, *Daily Life* and across *News Ltd*. Kylie's novels explore the darker side of humanity and question what we understand about ourselves.

Her debut novel *Someone Else's Child* was longlisted in the Richell Prize, the MsLexia International Novel Competition and awarded the Dymocks & Fiona McIntosh Commercial Fiction Masterclass scholarship.

She lives cliffside on the land of the Wurundjeri people of the Kulin nation. She shares the space with her four children, just the one husband and a cat called Alfie who has surprised everyone by taking up space in her camera roll and on her reading chair.

## The Monster of Her Age

Danielle Binks

### Film and TV Comparisons

*Mank* (2020), *Somewhere* (2010),  
*Once Upon a Time in Hollywood* (2019)

### Book comparisons

*The Seven Husbands of Evelyn Hugo*  
by Taylor Jenkins Reid, *Everything  
Leads to You* by Nina LaCour, *Actress*  
by Anne Enright, *The Princess Diarist  
& Wishful Drinking* by Carrie Fisher

### Published

ANZ July 2021, Hachette

### Target Audience

Young Adult, General Fiction

### Genre

Contemporary Fiction

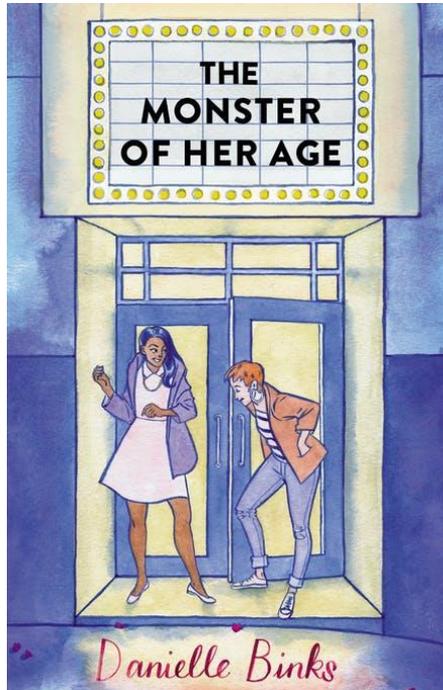
### Synopsis

Ellie was born into the infamous Lovinger acting dynasty - granddaughter to infamous Lottie Lovinger, with whom she once shared the screen, playing the child monster in an indie horror film.

Now seventeen, Ellie has returned home for the first time in years; to be with Lottie and to try and heal the rifts that her iconic film role wrought.

But forgiveness feels like playing make-believe, and memories are like ghosts. Until, she meets a girl called Riya at a horror film club and might finally find a way to take off her monster mask.

A novel about the power of art, family, forgiveness - and embracing the things that scare us, in order to be a little bit braver. It's *Everything Leads to You* by Nina LaCour, with a dash of *The Seven Husbands of Evelyn Hugo* by Taylor Jenkins Reid, for the YA set.



### Author

Danielle Binks is a Melbourne-based writer, reviewer, agent, book blogger and Youth Literature Advocate. In 2017, she edited and contributed to *Begin, End, Begin*, an anthology of new Australian young adult writing inspired by the #LoveOzYA movement, which won the ABIA Book of the Year for Older Children (Ages 13+) and was shortlisted in the 2018 Gold Inky Awards. *The Year the Maps Changed* is Danielle's debut middle-grade novel coming out with Hachette Australia in 2020.

*How do you ruin someone's childhood? You let them make-believe that they are a monster.*

### Why adapt to screen

**Topical:** A decidedly topical post-#MeToo story that uses the horror genre in a meta-contemporary way and is a perfect YA companion for fans of *The Seven Husbands of Evelyn Hugo* by Taylor Jenkins Reid, with its own unique alternative Australian film history and fictional famous family.

**Local locations:** Potential filming locations in and around Hobart, Tasmania for a local tourism-boom – that could also be adapted and tweaked to any Australian or overseas-destination, since it relies on a made-up history and can take advantage of any historic and art-deco location scouting.

**Opportunity for Multigenerational Diversity:** a queer lesbian romance at its center, with an Australian-Indian love interest and secondary characters that include older-generations, Deaf representation; there's so much opportunity in here to showcase a real breadth of diverse storytelling.

**A film about films:** A truly meta opportunity to celebrate great film and cinema, in an almost Wes Anderson, *La La Land* and *Mank*-esque compulsion to discussing the purpose of art and storytelling. A strong focus on the beauty of film and the story behind cinematic stories.

## Social Queue

Kay Kerr

### Film and TV Comparisons

*Never Been Kissed* (1999), *High Fidelity* (2020), *The Broken Hearts Gallery* (2020), *Insecure* (2016-2021)

### Book comparisons

*High Fidelity* by Nick Hornby, *Ghosts* by Dolly Alderton, *To All the Boys I've Loved Before* by Jenny Han

### Published

ANZ September 2021, Text

### Target Audience

Young Adult, General Fiction

### Genre

Contemporary Romance

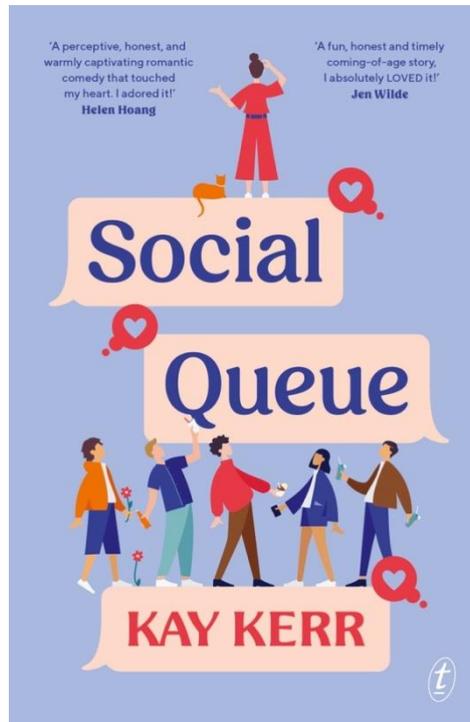
### Synopsis

I thought I was nobody's teen crush, but turns out I was just missing the signs.

Zoe Kelly is starting a new phase of her life. High school was a mess of bullying and autistic masking that left her burnt out and shut down. Now, with an internship at an online media company—the first step on the road to her dream writing career—she is ready to reinvent herself. But she didn't count on returning to her awkward and all-too-recent high-school experiences for her first writing assignment.

When her piece, about her non-existent dating life, goes viral, eighteen-year-old Zoe is overwhelmed and more than a little surprised by the response. But, with a deadline and a list of romantic contenders from the past to reconnect with for her piece on dating, she is hoping one of her old sparks will turn into a new flame.

*Social Queue* is a funny and heart-warming autistic story about deciphering the confusing signals of attraction and navigating a path to love.



*'I thought I was nobody's teen crush, but turns out I was just missing the signs.'*

### Author

Kay Kerr is a former journalist and community newspaper editor from Brisbane, now living on the Sunshine Coast with her husband and daughter and working as a freelance writer. Kay was writing *Please Don't Hug Me*, her debut novel, when she received her own autism- spectrum diagnosis.

### Why adapt to screen

**'Own Voices'**- *Social Queue* is an authentic autistic teen rom-com that celebrates neurodiversity, while not shying away from the challenges faced by young autistic people, written by an author on the spectrum.

**Newsworthy**- It looks at bullying, ableism, disability representation in the media, consent, and online dating, all through the lens of a young person trying to find love. 1 in 100 Australians are autistic, and 85% have a personal connection with an autistic person, yet there is such minimal representation of autism on our screens, and what there is often leans into stereotypes, presents caricatures, or takes on the 'autism as tragedy' narrative, which is harmful and outdated.

**Romance as a gateway**- As doco TV show *Love on the Spectrum* has proven, the romance genre is a wonderful way to relate to human stories and show connection to under-represented individuals in society. *Social Queue* is *To All the Boys I've Loved Before*, meets *High Fidelity* and a perfect romantic gateway to big-hearted and inclusive storytelling!

## You Were Made For Me

### Jenna Guillaume

#### Film and TV Comparisons

*Weird Science* (1985), *Life-Size* (2000),  
*She's All That* (1999), *He's All That* (2021)

#### Book comparisons

*Pygmalion* by Bernard Shaw, *Paper Towns* by John Green, *Fangirl* by Rainbow Rowell

#### Published

ANZ August 2020, Pan MacMillan  
North America April 2021, Peach Tree

#### Target Audience

Teenage, General Fiction

#### Genre

Contemporary, Romance, Comedy

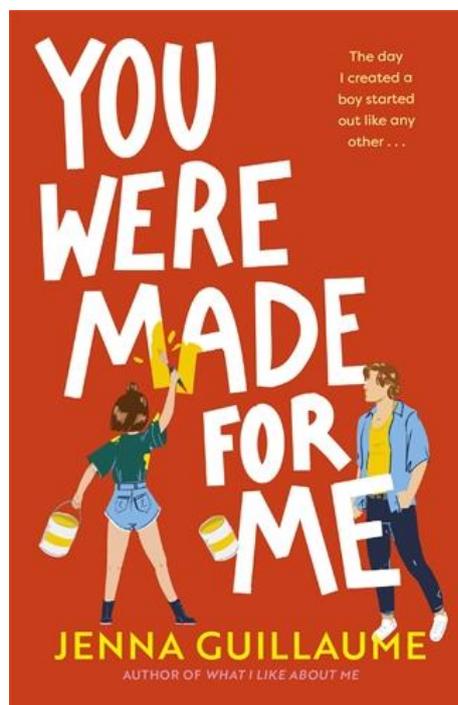
### Synopsis

*Weird Science* meets Jenny Han in a young adult book that examines first love, friendship and the fear of not fitting in.

The day I created a boy started out like any other...

When best friends Katie and Libby decide to cook up the perfect guy in the kitchen one stormy afternoon, they don't expect him to literally pop up out of nowhere, exactly as they designed him. He's tall, handsome, sweet – and completely in love with Katie.

At last, Katie might actually get the perfect first kiss she's been dreaming of – the only trouble is, dealing with a full-grown newborn who also happens to be Katie's instant boyfriend isn't exactly an easy task. Soon, Libby and Katie's friendship is under pressure, and things begin to unravel. Perfect, it turns out, might not actually exist.



*What happens when the boy of your dreams comes to life? For dreams and life don't mix. Do they?*

#### Why adapt to screen

**Topical-** *You Were Made For Me* opens up opportunities to discussing big and important topics; like how its role-reversal of the dating “ideal” allows the subject of body dysmorphia in teenage boys to be examined, and the social-constructs we all grow up with around “beauty” and “attractiveness” ... the very notion of “romance” and what a truly respectful and fulfilling relationship looks like, and how it should feel. All especially important topics for teens to be engaging with.

**YA Continues to Grow-** Streaming services like Netflix have had huge success with adapting YA romance titles, and there's still more to come – like the hotly anticipated UK adaptation of Alice Oseman's *Heartstopper* series. It's high time Australia offered their own teenagers a slice of relatable and romantic teenagerdom on the small screen.

**Low Budget Potential-** With its contemporary small-town suburbia setting, this could be a low budget movie, with the fictional town easily adaptable to suit any number of locations around Australia, or overseas for that matter.

#### Author

Jenna Guillaume is a journalist and author who grew up in Wollongong and now lives in Sydney. By day, Jenna writes for publications such as BuzzFeed, Junkee, the Sydney Morning Herald and the Guardian about very important things like pop culture, identity, feminism, social media, and her fave OTPs. By night she writes young adult fiction, binges Netflix, and spends far too much time on Twitter.

## What I Like About Me Jenna Guillaume

### Film and TV Comparisons

*Dirty Dancing* (1987), *Work It* (2020),  
*The Kissing Booth* (2018)

### Book comparisons

*The Summer I Turned Pretty* by Jenny Han, *It Sounded Better in My Head* by Nina Kenwood

### Published

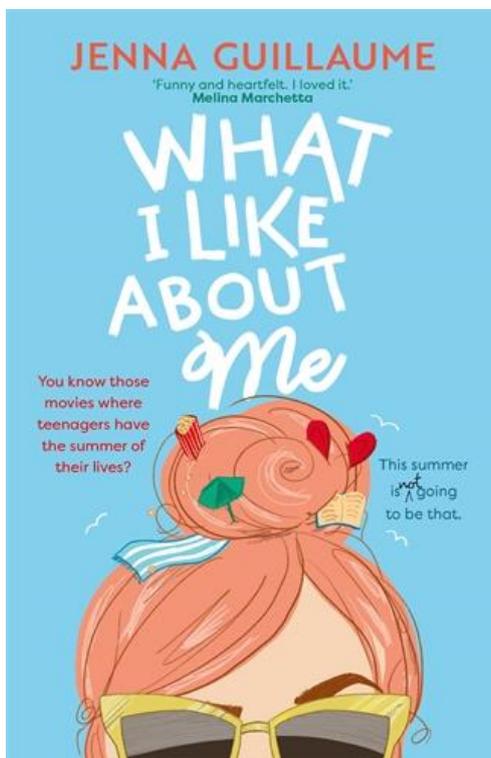
ANZ 2019, Pan MacMillan  
North America 2020, Peach Tree

### Target Audience

Teenage, General Fiction

### Genre

Contemporary, Romance, Comedy,  
Coming of Age



*You know those movies where teenager have the summer of their lives?*

*This summer is probably not going to be that.*

### Synopsis

The last thing sixteen-year-old Maisie Martin thought she'd be doing on her vacation is entering a beauty pageant. Not when she's spent most of her life hiding her body from everyone. Not when her Dad is AWOL and her gorgeous older sister has returned to rock Maisie's already shaky confidence. And especially not when her best friend starts flirting with the boy she's always loved. But Maisie's got something to prove. As she writes down all the ways this vacation is going from bad to worse in her school-assignment journal, what starts as a homework torture-device might just end up being an account of how Maisie didn't let anything, or anyone, hold her back.

### Author

Jenna Guillaume is a journalist and author who grew up in Wollongong and now lives in Sydney. By day, Jenna writes for publications such as BuzzFeed, Junkee, the Sydney Morning Herald and the Guardian about very important things like pop culture, identity, feminism, social media, and her fave OTPs. By night she writes young adult fiction, binges Netflix, and spends far too much time on Twitter.

### Why adapt to screen

**Distinctly Australian-** What I Like About Me takes a genre that is dominated by American stories — and adds a distinctly Australian flavour. The summer beach holiday at a daggy caravan park, celebrating Christmas and New Year's with family friends, is a quintessentially Australian experience that is also highly marketable internationally.

**Trending Now-** Streaming services like Netflix have had huge success with this genre in titles such as *The Kissing Booth* and *To All The Boys I've Loved Before*, and this is an opportunity for an Australian story to make an impact alongside these titles.

**Low Budget Potential-** With its contemporary small-town coastal setting, this could be a low budget movie, with the fictional town easily adaptable to suit any number of locations around Australia.