

# Bryon Quertermous

## AUTHOR PHOTOS



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*Author photos may be used without prior permission. Photo credit: Sandi Sutton.*

### Short Author Bio:

Bryon Quertermous is the New York Times bestselling author of the Dominick Prince trilogy and *Jackpot* co-written with Stuart Woods. He lives in Michigan where he can be found screaming at the TV during football and baseball season and playing Ninja Turtles and My Little Pony with his kids the rest of the time. Visit him online at [bryonquertermous.com](http://bryonquertermous.com) and on Twitter @bryonq

### Longer Author Bio:

Bryon Quertermous is the New York Times bestselling author of the novels *Murder Boy*, *Riot Load*, and *Trigger Switch* as well as *Jackpot*, co-written with Stuart Woods. His short stories have appeared in a number of print and online journals of varying repute. He was shortlisted for the Debut Dagger Award from the Crime Writers Association.

Bryon lives outside of Detroit where he can be found screaming at the TV during football and baseball season and playing Ninja Turtles and My Little Pony with his kids the rest of the time. Visit him online at [bryonquertermous.com](http://bryonquertermous.com)

## CONTACT

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## PRAISE

"I found MURDER BOY disturbing in a good way, the best possible way. It's hilarious, yet incredibly aware of its own twisted reality. Personally, I don't know of another book like it. Saying something is such-and-such "with heart" is a big meta-joke, but I thought MURDER BOY truly was a black comedy with heart."

–**Laura Lippman**, *New York Times* bestselling author of *Hush Hush*

"Bryon Quertermous has the thing that every writer strives for and many never find: a truly unique voice. His writing is crisp and clean, his storytelling sense is honed, but it's the voice that holds the magic. The balance of the comedic and the dramatic in his work is a rare treat, reading like a deliciously blood-soaked crime novel rewritten by Christopher Moore. Try the first sentence of MURDER BOY, and then tell me if I'm wrong."

–**Michael Koryta**, *New York Times* bestselling author of *Those Who Wish Me Dead*

"Bryon Quertermous's MURDER BOY is chock-full of crackling dialogue, whirlwind pacing and the most sociopaths per capita of any book I've read in a long time. (I mean that in a good way.) It's dark, brutal, and irresistible."

– **Kelly Braffet**, author of *Save Yourself*

"Forget the debate over MFA vs. NYC raging in bookish circles right now. Bryon Quertermous fires a shotgun blast through that false dichotomy with his crackling debut novel MURDER BOY, as much a violent romp and action-packed tale as it is a sobering look at thwarted literary dreams, the corrosive results of envy and jealousy, and finding courage and mettle close to home and heart."

– **Sarah Weinman**, editor of *Troubled Daughters, Twisted Wives*

"Bryon Quertermous's love letter to the crime fiction genre, MURDER BOY, is an awesome debut from a talented, assured voice. MURDER BOY is a winner."

– **J.T. Ellison**, *New York Times* bestselling author of *When Shadows Fall*

## REVIEWS

"Fans of gonzo noir will find a lot to like." – **Publishers Weekly**

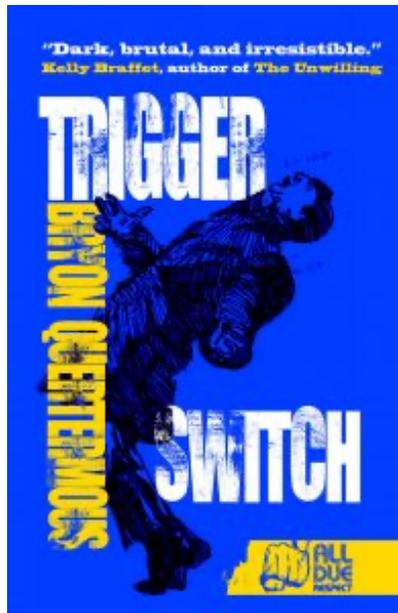
"[Readers will] enjoy ... the way one absurd situation flows into another...we can't quite stop ourselves from reading." – **Booklist**

"RIOT LOAD will no doubt grab readers with its sticky premise. But the book – and its author – show surprising depth and emotion." –**Crimespree Magazine**

"One part manic and one part meta, *Murder Boy* is as much a meditation on love, loss, dashed hopes and second chances as it is a crime-filled, gonzo-pulp fever dream fueled by booze and bodily fluids." –**The Maine Suspect**

"Stream of consciousness narration is nothing new, but Quertermous gives Dominick an almost continual output of insightful, and often times laugh out loud funny, narration that stands apart from the pack." –**Crimespree Magazine**

"Quertermous has created a work which exists simultaneously as both a classic example of the noir thriller and as a unique dark comedic attack against the hypocrisy of academia. This would be no easy feat for a veteran author, but still Bryon Quertermous manages to makes it seem like a leisurely stroll down a dimly lit corridor." –**BOLO Books**



### **TRIGGER SWITCH**

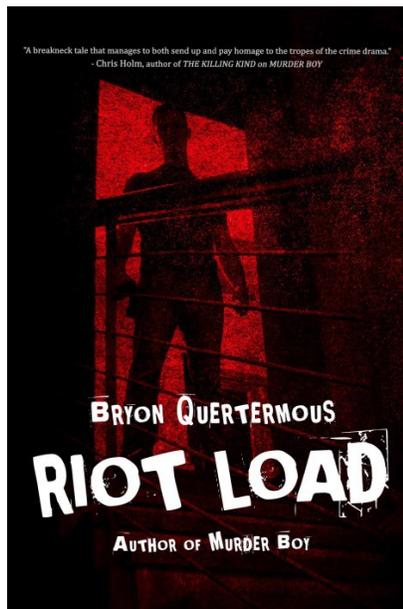
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ISBN: 781940610689

Published by All Due

Respect/Down & Out Books



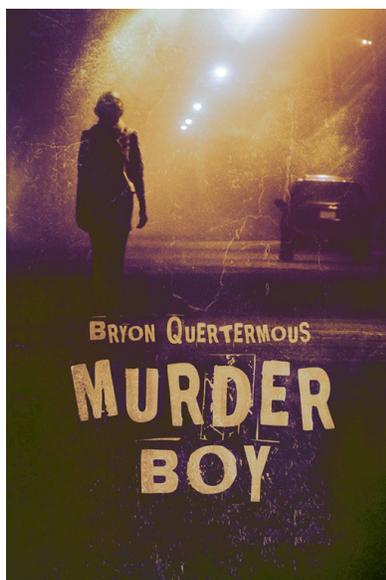
### **RIOT LOAD**

June 2016

Trade Paper

ISBN: 781940610689

Published by Polis Books



### **MURDER BOY**

March 2015

Trade Paper

ISBN: 9781940610276

Published by Polis Books

# MysteryPeople Q&A with Bryon Quertermous

**MysteryPeople Scott: What made you want to write a violent crime novel about writing?**

**Bryon Quertermous:** For a long time I didn't and it drove me insane. I was writing violent hardboiled PI novels that sucked and didn't have any spirit or heart while I was also writing these twee literary stories starring writers that didn't have any structure and couldn't get past 2-3k words. It was a handy metaphor for how I was feeling as a writer at the time. I was in a graduate creative writing program but not fully committed to an academic writing career and then at night I was writing crime fiction that I wasn't respecting and was trying to knock out for the money (ha!). It wasn't until I started reading the online crime journals from guys like Neil Smith and Victor Gischler and others who did a great job of mixing transgressive crime fiction with the fun of meta literary stories. Once I finally went all in on merging all of my experiences and influences and ideas into one book instead of several I hit my stride and finally had a novel I think really represents my whole self as a writer.

**MPS: What kind of effect does academia have on writing, genre writing in particular?**

**BQ:** I don't think it has as big of an affect as some would like to believe. I was lucky to be in a good program that really wanted writers to grow, regardless of what they were writing, but like I said, part of the reason I was able to find my voice was this wealth of transgressive fiction coming out of really prestigious writing programs like Columbia and Iowa. I think crime writers get a little bent out of shape too easily (and I'm just as guilty as anyone) about being snubbed in the broader literary scene instead of focusing on the fact that genre writers, for the most part, are in a much better place for making a living writing and having fun writing than literary writers. I will say though that unless a writer has an interest in teaching or publishing, majoring in creative writing or going to grad school for creative writing is probably a waste of time. If you want to be a genre writer, read great genre writing and crappy genre writing and write a lot of your own genre writing.

**MPS: The plot has a careening momentum with more than a few absurdist moments. How much was planned out before writing?**

**BQ:** Not a lick of it. This is why it took my 8 years to write. I've tried outlining and it just sucks the joy out of it for me. I know I need to work more on this because I get distracted easily and I tend to really veer off course a lot, but also, I'd say that is one of the things that makes my writing unique so I'm not too keen on fixing it so much that I ruin that style. I'm in the final stretch of completing the sequel that has only taken me 18 months to write, so I'm getting better, but I need to get A LOT better if I'm going to make a career of this I think.

**MPS: We are never quite sure how good a writer Dominick is, there is even some doubt planted. Was that intentional for a reason?**

**BQ:** Yes, that was intentional, though in my own mind I'm pretty convinced he's a mediocre writer: better than a lot of bad writers, but not as good as he thinks he is or wants to be. That was important to me because this is something I love in my characters in general. I don't like characters who are awesome at what they do. I like failures or has-beens or almost-weres. I like ballerinas who couldn't cut it and became strippers and musicians who weren't good enough to be stars and work the dive bar circuit and cops who couldn't cut it and end up as bouncers. So when it came time to write about a writer I always knew he'd be on the bottom rung of the literary world.

**MPS: This being your first book, did you draw from any influences?**

**BQ:** I drew from everything. Once I realized that spreading my influences across multiple books wasn't working I poured everything I had seen and experienced and heard and eaten and done and imagined over the course of my life. This book was influenced as much by *Catcher in the Rye* and Dave Barry as it was by the work of Jim Thompson and Donald Westlake. It's also influenced heavily by theater and film. I started as a playwright and that's how I learned dialogue and how to bring people into a story in an interesting way. The quick and brutal violence of guys like Quentin Tarantino and Sam Peckipah was also really influential. I've never liked long drawn out action scenes in novels and love the idea that no character is off limits from a violent death.

**MPS: what advice would you give a would-be author like Dominick?**

**BQ:** Get a real job. This business sucks.