



GOD SEED: Adam Kyle, an acclaimed documentary filmmaker for Network Zero, is covering a team of mercenaries engaged in corporate espionage. A company executive wants to smuggle stolen data to Cairo.

Fascist extremists, Islamic terrorists, corrupt government officials and a religion as old as Mankind become fused into a gruesome knot of lies, treachery and murder. Kyle finds himself struggling to save the documentary and his life as a violent ambush launches him onto a dramatic quest that pulls him across the globe, and beyond, into the heart of a monstrous ceremony.

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David J Rodger is a full-time writer & freelance photographer living in Bristol.



ABOUT AUTHOR

David J Rodger was born in Newcastle Upon Tyne in 1970. He has published three fiction novels within the Cthulhu Mythos and Cyberpunk genres. He has written freelance non-fiction for UK magazines and had short stories published in the UK, US and Canada. His presence on the Internet got him a place in a BBC documentary in 2000, 'Through The Eyes of the Young.' He spent 8 years working for a government agency, within the IT Division, developing a virtual communications service. He now lives in Bristol with a Braun coffee-maker, writing from a house on a hill with a view of the Earth's curve.

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SELL POINTS

- *God Seed* part of a much larger “world” David J Rodger has created.
- Two subsequent novels fit into this world (Dante’s Fool, Iron Man Project).
- Fits snugly into futuristic genre of Cyberpunk, and the horror of the Cthulhu Mythos.
- Influences from writers such as William Gibson, Robert Ludlum, and H.P.Lovecraft.
- Fictional world now forms the backdrop of a new roleplaying game, Yellow Dawn.
- Discover the secret behind human existence within universe; encounter monstrous religions that worship alien gods; see a world where corporate culture invades civic life, the consequences of the military-industrial-complex.

Q & A

Why did you write this book?

It's not just this book. I've got ideas stacked up so high I'll need a lifetime to write them. I've been writing stories since I was in junior school; got a gold star once. *smiles* Writing *God Seed* is simply a natural progression for me, following a passion that has held the current of my life to date. *God Seed* marks a beginning.

What do you hope to accomplish?

To be able to make a good enough living from my books to sustain me writing more, fulltime, with the freedom to travel to new countries and explore new cities and encounter new characters.

Who inspired you?

I grew up on Robert Ludlum and H.P.Lovecraft, kind of an odd mix of Cold War espionage and 1920's horror. That's definitely transferred through my imagination into my books. But if I was to list the other authors I can say have left an inky thumbprint on my brain: William Gibson, Iain M. Banks, George Orwell, Aldous Huxley, Philip K. Dick, James Ellroy and more recently Andy McNab.

What do you think readers will gain from your book?

A really great story. Everyone who I've spoken to that's read *God Seed* has raved about how much they enjoyed it. There are the usual comments like 'it's a real page turner' but I know that readers find the characters very engaging and enjoy the unpredictable trail of the plot. The story starts as a crime-thriller, but it does descend into the alien horror of the Cthulhu Mythos. I also know readers have got really hooked into the 'world' *God Seed* occupies; they want to know more, and read more.

Why do you have such strong female characters in your book?

I guess I don't believe in stereotypes. It's not a conscious decision. I don't sit down to design a tough female character. I've known several women I would describe as solid characters, and I've certainly drawn inspiration from them. I hope it creates a hook to bring more women readers into my genre.

What is your personal background?

I left Newcastle when I was 21 for the simple reason it was the city I grew up in. I wanted a new experience: I found Bristol, which has been a fantastic place for me. The main focus of my life is my writing, so when I hit Bristol I spent a lot of time working on that and holding down temporary jobs to pay the bills. That changed in the late 90's when I found myself in with a career in IT, developing and managing a "virtual communication" service for a government agency. Virtual Communications is video, audio and web conferencing technologies. It paid for a lot of travelling and gave me some very useful insights into corporate politics. I left that career in 2005 to shift the focus back to my writing and photography. I've probably spent half the time since then living in Newcastle; a city I love coming 'home' too. My dad was going through a major illness, so being able to provide emotional and physical support to the family was a great bonus of the creative field. He died in November 2006, which was a strangely positive experience for me although it's a shame he didn't live long enough to see me publish my book.

Who are Lulu?

Founded in 2002, Lulu.com is a premier online marketplace that provides a platform for people to create, buy, sell and control digital content on demand.

How do you see the print-on-demand service affecting the established publishing industry?

The Lulu process allows me to bypass the creative bottleneck of the traditional agent/publisher model. Established publishing houses are promoting less new authors to protect shrinking profit margins. I see Lulu as a revolutionary force against this stifling pattern. I've cut out the middle-man and get my work out there the way I want it. My fate is now in my hands: it comes down to trust, peer-review and building a reputation.

Isn't "print-on-demand" just a new term for "vanity publishing"?

No. What Myspace has done for music print-on-demand is doing for new writers. With Lulu, for example, there is no up-front cost. They take their production costs and a fair commission from the payment made for each book purchased.

Do Lulu provide an option to sell your work as a downloadable PDF?

Yes, they do, but I've not taken this option. Nothing beats turning over a page, a page made of paper, as you read a book. Even when technology provides a truly effective *digital* equivalent, I think the majority of people will still want the tactile experience that goes hand in hand with reading. I like that and I hope to stick with paper medium as long as possible.

What's next for you?

I'm currently writing a major campaign for *Yellow Dawn* called "Shadows of the Quantinex" which reveals the Mythos influence behind the cataclysmic events that caused *Yellow Dawn*; events that on the surface were believed to be the result of corporate and military malpractice. After that I'm looking to write my fourth novel, *Edge*, and then start writing the novels that will form the *Yellow Dawn* Series.

BLURBS

"I really enjoyed God Seed. Again and even more you can't guess where things are going. Which doesn't happen too often in books and movies these days. Strongly recommended." – Hågen Landsem, Oslo, Norway

"If you want to buy the type of book where you read a chapter, put it down, return a few days later, read another and so on, then David J Rodger is not for you. Each chapter leaves you on the edge of a cliff, needing to look over to discover what is next, but terrified of what may happen if you do. I recommend God Seed to anybody who enjoys truly original and unpredictable fiction". - Kelvin Wright, Santiago, Spain.

ARTICLE: God Seed, Origins and Background

NEWCASTLE UPON TYNE, UK—AUGUST, 2007— There is a slight irony in the fact I'm writing this article in my family home, sitting at the broad expanse of oak table with a view of Catherine Cookson's old house across the road. This is where I wrote my first novel, a 1920s tale of Cthulhu Mythos horror set in New England. It was an utter pile of twaddle.

I used to go through a pot-of-tea ritual with Dennis MacEoin, who wrote under the pseudonyms of Daniel Easterman and Jonathan Aycliffe. His wife, Beth, 'saved my life' with a homeopathic remedy when I turned up with a slice of my nose missing after some sloppy shaving, clutching a tissue sopping wet with blood. That's a great way to make a good impression on a horror writer. Dennis told me that my first novel would, as for most people, end up in a cupboard never to see the light of day. I was 19 and certain he was wrong.

I had a brief correspondence with Brian Lumley, who I'd met through his son. He told me I could "certainly put a story together" but "displayed too many fan-like tendencies". Lumley was referring to my devotion to HP Lovecraft. I had a fantasmic froth of clotted adjectives congealing around every diabolical sentence; and then there was the gibbous moon. The novel went into a purple Waterstones bag and found a quiet niche in a cupboard.

Jump forward to the age of 21. I had moved to Bristol and I was playing with short stories, practicing my techniques and developing a style. I published horror shorts in a gritty fanzine called Paper Mask that I cobbled together on Dennis MacEoin's old Amstrad and produced through midnight raids on the photocopier at my Dad's business in Newcastle.

Paper Mask sold for 50p in shops like Forever People and through loyal acolytes who flogged them on street corners through sunshine, rain and beneath many gibbous moons. It earned me the wrath of several outraged citizens who wrote to condemn me for penning such vile tales. I decided to rethink my subject matter.

Jump forward to the age of 25. The year is 1996. I had devoured William Gibson, Orwell, Huxley and Philip K Dick. I had saved scraps of my meagre income as a temp to create a 'writing fund'. I bailed out of the 9-to-5 to write another novel. No surprise that it was a blend of my old horror obsession and my new interest in cyberpunk. From conception, through research, drafting and to completion took six months. It was possibly the happiest period of time in my life and I still look back with vivid, jubilant memories. At the end of it, God Seed was born.

I launched into a writing frenzy that produced two more polished novels, several film scripts, numerous plot maps, a role-playing game and a stack of short stories. I sold some of my shorts and non-fiction features to magazines. My confidence was set in concrete.

But bugger me with a frozen kipper if I could find a publisher for my novels. I bought the Artists & Writers Yearbook(s); I wrote the letters and printed sample chapters and slid them

lovingly into large brown envelopes; I stood in the queues at the Post Office and weighed the return envelope with the outbound content, and went through the same brief explanation to the clerk that the ream of papers would (probably) be coming back.

I always got excited when a publisher wrote back asking to see more, and dutifully hole-punched and filed their final rejection in a level-arch folder. Rejection: “in this climate publishers are taking on less new authors”. Rejection: “although you write very well we don’t feel your material is what the market wants”. Rejection: “we wish you every success in your endeavour”. Occasionally the letter would have a real signature, a sign that at least a human was involved in this great rejection machine.

Jump forward to now. The year is 2007, and I’m 36. The established publishing houses seem ever more defensive and alienated, while the leveraging power of the big supermarket chains chew into their profits, and the shareholders demand easy and low-risk titles to focus on the widest market. Meanwhile, small indi-publishers and the print-on-demand services are emerging as the evolutionary reaction against this creative bottleneck. Talent – or lack of it – should not be judged by a few overworked individuals swamped within an anachronistic supply chain; that’s just my opinion.

I think the world is grown-up enough to decide for itself what is good and what is not. I’m selling my God Seed through Lulu, one of the world’s fastest-growing providers of print-on-demand books. I want to be in control of the publishing process and I’ve found Lulu provides immediate access to a global market (with no up-front fees) handles logistics and delivers me a high-quality physical product. I have to push the product myself — there’s no big corporate marketing budget behind me — but my work is out there. I now have the chance of success.

God Seed (ISBN: 978 1 4303 2288 7) is available through the following link:

<http://www.lulu.com/content/673735>

Or visit www.davidjrodger.com

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