

TALON BOOKS

FALL 2019 CATALOGUE

DRAMA
FICTION
NON-FICTION
POETRY
SINCE 1967

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Uhlandstraße

Talonbooks

Eight Track

Taking Measures
I Saw Three Ships
Kamloopa



Talonbooks Awards and Prizes, Recent Highlights

2019

Dorothy Livesay Poetry Prize (BC Book Prizes): Fred Wah and Rita Wong, *beholden* (Finalist)

2018

Dorothy Livesay Poetry Prize (BC Book Prizes): Jónína Kirton, *An Honest Woman* (Finalist)

Dorothy Livesay Poetry Prize (BC Book Prizes): Mercedes Eng, *Prison Industrial Complex Explodes* (Winner)

First Nation Communities READ – Periodical Marketers of Canada Aboriginal Literature Award: Bev Sellars, *Price Paid* (Finalist)

Governor General's Literary Award for Poetry: Cecily Nicholson, *Wayside Sang* (Winner)

Griffin Poetry Prize: Donato Mancini, *Same Diff* (Finalist)

Indigenous Voices Award for Most Significant Work of Poetry in English by an Emerging Indigenous Writer: Joshua Whitehead, *full-metal indigiqueer* (Shortlisted)

Stephan G. Stephansson Award for Poetry: Joshua Whitehead, *full-metal indigiqueer* (Shortlisted)

2017

Betty Mitchell Award, Outstanding New Play: Joan MacLeod, *Gracie* (Winner)

City of Vancouver Mayor's Arts Award for Theatre: Marcus Youssef (Winner)

City of Vancouver Butler Book Prize: M.A.C. Farrant, *The Days* (Finalist)

First Nation Communities READ – Periodical Marketers of Canada Aboriginal Literature Award: Bev Sellars, *They Called Me Number One* (Finalist)

George Ryga Award for Social Awareness in Literature: Stephen Collis, *Once In Blockadia* (Finalist)

Governor General's Literary Award for Translation: Dominique Scali, translated by W. Donald Wilson, *In Search of New Babylon* (Finalist)

Griffin Poetry Prize: Jordan Abel, *Injun* (Winner)

Lambda Literary Award, Transgender Poetry: Joshua Whitehead, *full-metal indigiqueer* (Finalist; author has withdrawn his book from consideration)

Patrick O'Neil Award (Best Collection of Plays): Louis Patrick Leroux, *False Starts* (Nominated)

ReLit Award for a Novel: Christian Guay-Poliquin, *Running on Fumes* (Finalist)

ReLit Award for Poetry: Jordan Abel, *Injun* (Finalist)

ReLit Award for Poetry: Clint Burnham, *Pound @ Guantánamo* (Finalist)

ReLit Award for Poetry: M.A.C. Farrant, *The Days* (Finalist)

Siminovitch Prize in Theatre: Marcus Youssef (Winner)

Wellcome Book Prize: Maylis de Kerangal, *Mend the Living* (Winner)

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Talonbooks

9259 Shaughnessy St.
Vancouver, BC V6P 6R4
phone: 604-444-4889
toll-free: 888-445-4176
fax: 604-444-4119
info@talonbooks.com
www.talonbooks.com

GST is not included in Canadian prices quoted in this catalogue.
GST # R88535-3235
All information in this catalogue is subject to change without notice.



Talonbooks

On the cover:

Spencer Williams

Train of Thought, April 2019

Talonbooks gratefully acknowledges the territories of the Coast Salish Peoples, including those of the x̱məθkʷəy̱əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō, and səliwətaʔ (Tsleil-Waututh) Nations, on whose traditional, ancestral, and unceded territories we are privileged to live, work, read, and write.

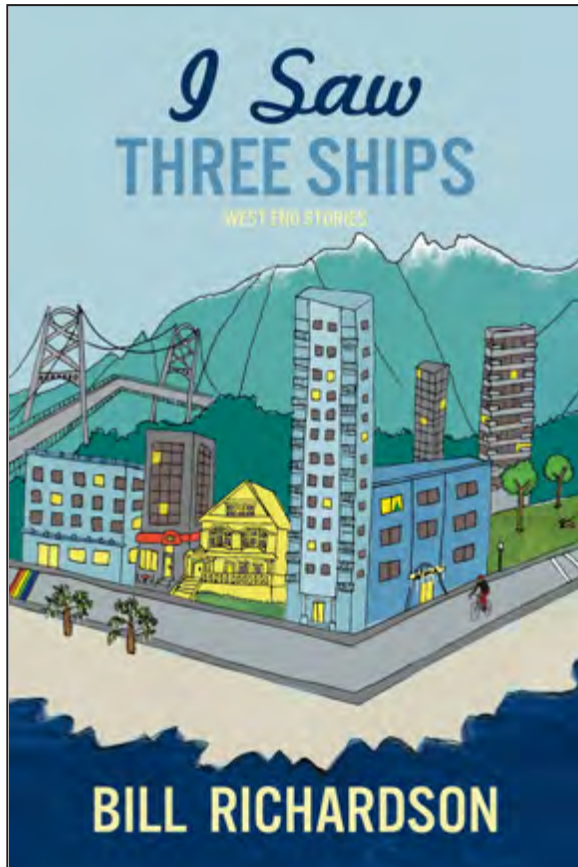
Talonbooks also gratefully acknowledges the financial support of the Canada Council for the Arts, the Government of Canada through the Canada Book Fund, and the Province of British Columbia through the British Columbia Arts Council and the Book Publishing Tax Credit.



Canada Council
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Bill Richardson, winner of the Stephen Leacock Medal for Humour and former CBC Radio personality, is the author of numerous books for both adults and children, including plays, poetry, and fiction.

I Saw Three Ships

West End Stories

BILL RICHARDSON

From one of Canada's most beloved personalities comes this delightful collection set around Christmastime in Vancouver's West End neighbourhood. The eight linked stories in Bill Richardson's *I Saw Three Ships* take their direction from the seasonal tug-of-war between expectation and disappointment that occurs as the light deepens. The pieces, all irresistibly funny, give shelter to characters whose experiences of transcendence leave them more alienated than consoled. Rosellen, forced to move because her building is slated for demolition, has her last meeting with J.C., the ghost who's entertained (and sometimes tormented) her for the last forty years. Frances, undergoing chemotherapy, discovers a gorgeous wig that might be made from the hair sold by Della in O. Henry's ironic short story "The Gift of the Magi." Bonnie, writing to Peter Gzowski to apprise him of the death of her mother, Gzowski's biggest fan, settles on the best way to disperse her mother's ashes. On Christmas Eve, a man whose name happens to be Leonard Cohen becomes the unwitting plaything of Saint Zita of Lucca and walks through Vancouver's snowy Downtown neighbourhood wearing a wedding gown.

These are quirky stories, sometimes twisted, sometimes tender, intended for anyone who's ever been stuck with their wheels spinning at the corner of Pagan and Holy.

"The stories are about secular people who undergo epiphanic moments of revelation or transcendence, experiences for which faith offers a custom-built cabinet with lots of tidy drawers, but that leave the religiously unpersuaded feeling like the fuselage has depressurized and they're gasping for breath, praying to forces unnamed for the mask to fall."

—from the author's preface

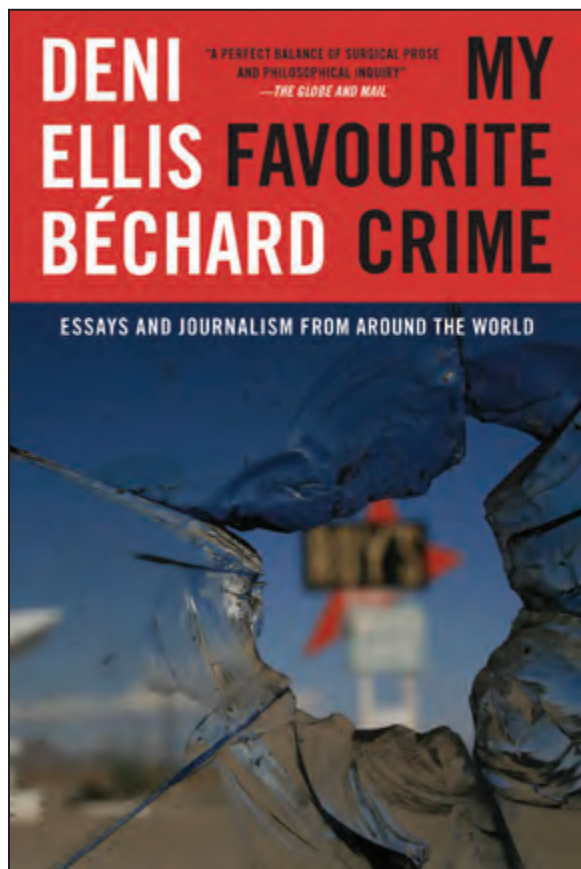
ISBN 978-1-77201-233-0

Fiction

5.5 × 8.5"; 264 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming September 15, 2019



Deni Ellis Béchard is the author of *Vandal Love* (Commonwealth Writers' Prize for Best First Book); *Of Bonobos and Men* (Nautilus Book Award for Investigative Journalism and Grand Prize winner); *Cures for Hunger*, a memoir about his father who was a bank robber (an IndieNext pick and a selection for Oprah's Summer Reading List and voted one of the best memoirs of 2012 by Amazon.ca); *Into the Sun*, a novel about the civilian surge in Afghanistan (Midwest Book Award for Literary Fiction and chosen by Radio-Canada as one of the most important books of 2017 to be read by Canada's political leaders); *Kuei, My Friend: A Conversation on Racism and Reconciliation*, an epistolary book of young-adult non-fiction co-authored with Innu poet Natasha Kanapé Fontaine; *White*, a novel exploring the legacy of colonialism and the impact of neocolonialism in the Congo and in Canada; and *A Song from Faraway*, a short-story collection forthcoming in 2020.

He has reported from India, Cuba, Rwanda, Colombia, Iraq, the Congo, and Afghanistan. He has been a finalist for a Canadian National Magazine Award and has been featured in *Best Canadian Essays 2017*, and his photojournalism has been exhibited in the Canadian Museum for Human Rights.

ISBN 978-177201-232-3

Non-fiction

5.5 × 8.5"; 232 pp.; Trade

paper \$24.95 CAN / \$19.95 US

Forthcoming October 15, 2019

My Favourite Crime

Essays and Journalism from Around the World

DENI ELLIS BÉCHARD

My Favourite Crime ranges across the world and over a wide array of contemporary issues. Divided into five sections, all united by a recurring consideration of how writing helps transform our understanding of our family, of ourselves, and of the world, the book addresses such disparate topics as: the author's tumultuous relationship with his father, exploring his struggle to make sense of his father's criminality as well as his own, and the temptation to lapse back into crime when one has been raised with it; the illuminated gospels on Patmos, the Greek island where Saint John composed the Book of Revelation and where refugees are locked up without food or water; an American soldier transitioning between genders while serving in Afghanistan; children accused of sorcery and exorcised in Kinshasa's revival churches; and Indian women's responses to their country's rampant rape culture. Including articles about Cuba, Colombia, Iraq, Rwanda, Afghanistan, the Democratic Republic of the Congo, Québec, and the United States, *My Favourite Crime* is current, engaged, compelling writing not to be missed.

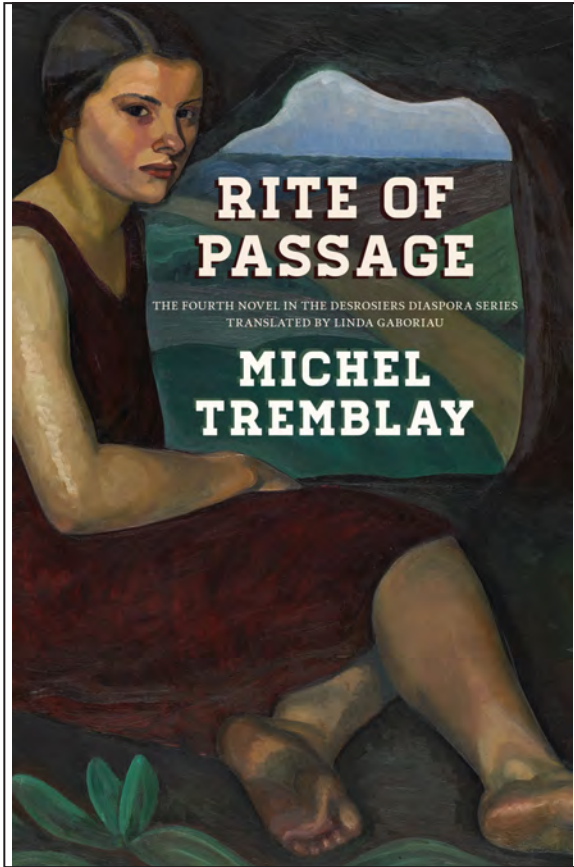
"Ferociously intelligent and intensely gripping."

—Phil Klay

"I imagine most boys hear stories from their fathers, but not this sort. It was about a bank heist in 1967, the burglary of half a million dollars in West Hollywood. He called it the Big Job, an elaborate crime he'd started plotting when he was first incarcerated. Prison, he liked to say, turned him into a professional. He went in a petty crook and left wanting to do the Big Job, not unlike the way I went to college to study writing and left dreaming of the great American novel."

—from *My Favourite Crime*

Deni Ellis Béchard's *Kuei, My Friend* and *White* are also available from Talonbooks.



Rite of Passage

MICHEL TREMBLAY

Translated by Linda Gaboriau

At the crossroads at the end of childhood, Nana faces the hectic passing of her adolescence and the arrival of new responsibilities as her grandmother Joséphine approaches her last hours. To calm the storm, Nana reads the enthralling tales of Josaphat-the-Violin – a returning character in Tremblay's Plateau-Mont-Royal Chronicles. Three of Josaphat's fantastical stories contain revelations whose full influence in her own existence Nana cannot yet measure. In parallel, Nina's rebellious mother Maria languishes back in Montréal. She is torn between her desire to gather her young family around her and her deep uncertainty about being able to care for them properly. Always in search of what's "best" and what's "elsewhere," will Maria seize the opportunity "which only hits the door of life once"?

However, the most difficult passage in the lives of Tremblay's characters is that of *time*, inexorable, irrevocable, altering and often breaking everything in its path: the feelings and souls it binds and unbinds, sometimes for the better, and too often for the worse.

Rite of Passage is the awaited fourth instalment in Michel Tremblay's enthralling and intensely moving Desrosiers Diaspora series of novels, translated from French by the critically acclaimed and long-time Tremblay specialist Linda Gaboriau. Novels *Crossing the Continent* (2008 Prix du grand public Salon du livre de Montréal / La Presse), *Crossing the City* (2009 Prix du grand public Salon du livre de Montréal / La Presse), and *A Crossing of Hearts*, instalments one, two, and three in Tremblay's saga, were all published by Talonbooks.

Born in a working-class family in Québec, novelist and playwright Michel Tremblay was raised in Montréal's Plateau-Mont-Royal neighbourhood. An ardent reader from a young age, Tremblay began to write, in hiding, as a teenager. Now one of the most produced and most prominent playwrights in the history of Québécois and Canadian theatre, Tremblay has received countless prestigious honours and accolades. Because of their charismatic originality, their vibrant character portrayals, and the profound vision they embody, Tremblay's dramatic, literary and autobiographical works have long enjoyed remarkable international popularity; his plays have been adapted and translated into dozens of languages and have achieved huge success in Europe, the Americas, and the Middle East.

Tremblay's novel *The Fat Woman Next Door Is Pregnant* was longlisted for the CBC Canada Reads program in both 2002 and 2003. In April 2006 – as Montréal concluded its term as World Book Capital – he was the recipient of the Blue Metropolis International Grand Literary Prize, awarded annually in recognition of a lifetime of literary achievement to a writer of international stature and accomplishment.

ISBN 978-1-77201-235-4

Fiction

5.5 × 8.5"; 240 pp.; Trade paper

\$24.95 CAN / \$19.95 US

Forthcoming October 15, 2019

Visit talonbooks.com for a complete listing of Michel Tremblay's available books.



Danielle LaFrance lives on occupied and stolen xʷməθkʷəy̓əm, Skwxwú7mesh, and səilwətaʔt Lands. She is a poet, community librarian, and independent scholar, amongst other things: Venusian and anarcha-feminist. She is the author of *species branding* (CUE, 2010), *Friendly + Fire* (Talonbooks, 2016), and the chapbook *Pink Slip* (SIC, 2013). Her more recent poetry project is titled *#postdildo*, which thinks and acts through fucking, fantasy, rape culture, and modes of communication. She is committed to listening, addressing, and responding to the radical root of things. Also: Her favourite colour is purple. Her favourite word is “no.”

JUST LIKE I LIKE IT

DANIELLE LAFRANCE

In *JUST LIKE I LIKE IT*, Danielle LaFrance combines poetry and autotheory as a means of targeting ideological infatuation, spilling into an obsession with ideological abolishment. *JUST LIKE I LIKE IT* searches for ways to kill and abolish “it,” seeking means to get it done right, even when attempted slowly and stupidly, even if the only way out is death. LaFrance draws on stupidity, sadomasochism, pretend power, parasitism, and violent revolutionary desubjectification to shape a felt experience, not so much asking as inhabiting a series of questions, including: “What are the implications of abolishing the self as it is racialized, gendered, and classed?” and “Can a theoretical framework hold every contradiction in tandem when every contradiction is substantial and felt?” Each page of *JUST LIKE I LIKE IT* pokes “it” awake all over again, culminating in a number of accomplished failures, including “It Makes Me Iliad,” a reworking of Homer’s *Iliad*. Poetry, it seems, is the best weapon for wiping it out with fewer casualties – which is why it is never enough.

“As I speak, I put on my armour. Slowly grease these legs fitted with raven elastic garters. After this, I don my namesake, Marie Madeline milk-leather harness belt with O-ring hardware & studded rivet collar. On this comely head I set this helmet, with a crest of boar-hair that nods caressingly above it.”

—from *JUST LIKE I LIKE IT*

ISBN 978-1-77201-234-7

Poetry

6 × 9”; 160 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming November 7, 2019

Danielle LaFrance's *Friendly + Fire* is also available from Talonbooks.



annie ross is an Indigenous (Maya/Irish) painter, weaver, and teacher, working with and in community in the beautiful Canadian West, with love and thanks for all that is Wild, Sacred, and Good. *Pots and Other Living Beings* is her first book.

Pots and Other Living Beings

ANNIE ROSS

Pots and Other Living Beings is a literally and visually compelling first poetry collection by upcoming Indigenous artist annie ross. The text combines socially conscious poems with geographically grounded photographs, each describing an aspect of living in the postmodern, neoliberal age. All compositions emphasize in evocative ways our times' disillusionments and disenchantments, promised and failed utopias, material and cultural ruins, alienations and disposessions. The work stems from the poet's gathering of thousands of photographs and field notes during a research trip to the Southwestern United States, exploring the founding, making, dreaming, and proliferation of nuclear weapons since the 1940s. The poems in *Pots and Other Living Beings* hint at and reflect upon the food, arts, schools, hospitals, family farms, and alternate existences peoples could have enjoyed if our resources, imagination, time, and energy had been directed towards *l i f e*, in all of its forms.

"one teeny bomb is too enormously too many
radiation calculator, Geiger counter,
no longer measure, enough

sword-crucifix letter-opener.
costly, buried, cavernous surplus
rusted gun, fallen house. our prize"

—from "ode to the war effort (urban violence, state violence)"

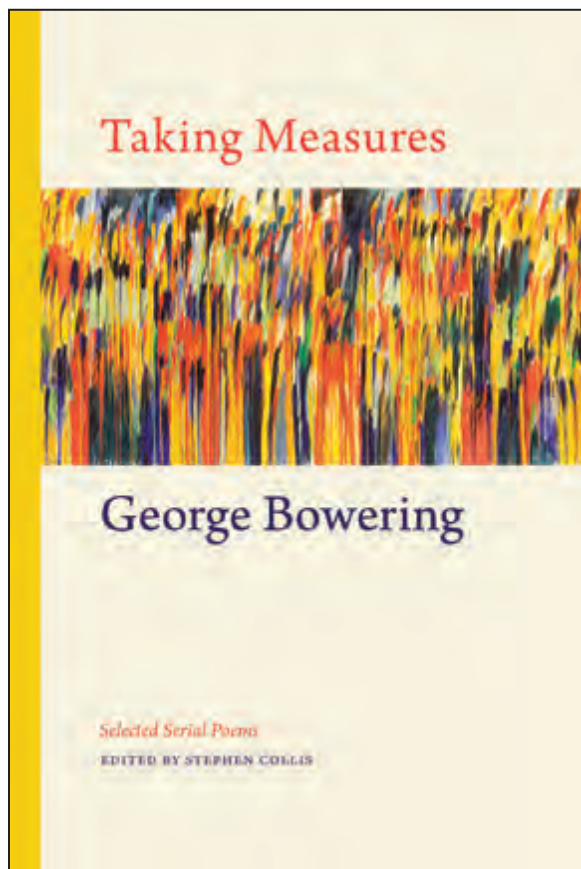
ISBN 978-1-77201-236-1

Poetry

6 × 9"; 176 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming November 14, 2019



George Bowering, Canada's first Parliamentary Poet Laureate, was born in the Okanagan Valley. After serving as an aerial photographer in the Royal Canadian Air Force, Bowering earned a B.A. in English and an M.A. in history at the University of British Columbia, where he became one of the co-founders of the avant-garde poetry magazine *TISH*. He has taught literature at the University of Calgary, the University of Western Ontario, and Simon Fraser University, and he continues to act as a Canadian literary ambassador at international conferences and readings. A distinguished novelist, poet, editor, professor, historian, and tireless supporter of fellow writers, Bowering has authored more than one hundred books, including works of poetry, fiction, autobiography, biography, and youth fiction. His writing has been translated into French, Spanish, Italian, German, Chinese, and Romanian. Bowering has twice won the Governor General's Literary Award, Canada's top literary prize.

ISBN 978-1-77201-237-8

Poetry

6 × 9"; 560 pp.; Cloth

\$49.95 CAN / \$49.95 US

Forthcoming November 7, 2019

Taking Measures

Selected Serial Poems

GEORGE BOWERING

Edited by Stephen Collis

The first-ever collection of the major serial poems by Canada's inaugural Parliamentary Poet Laureate, George Bowering, *Taking Measures* includes work from each of the last six decades, beginning with Bowering's engagement with process-based long poems in the 1960s and 1970s and moving through his continued exploration of the form in recent decades. Containing well-known Bowering texts, including *Allophanes*, *Autobiology*, *Delayed Mercy*, and *Genève*, as well as *Baseball*, *Curious*, *At War with the U.S.*, *Irritable Reaching*, *Smoking Mirror*, *Do Sink*, *His Life*, and *Los Pájanos de Tenacatita*, *Taking Measures* offers a new and revealing look at this acclaimed and prolific author's poetic development and contribution to Canadian writing.

The serial poem is a hybrid genre, stitching short lyrics together into sequential, long (typically book-length) poems; Bowering's innovative use of the form, always rooted in an engagement with place, with language, and with the intertwining of the two, shows him at his experimental and irreverent best, his trademark playful seriousness extended and expanded, producing poetry that remains compelling, complex, and exciting decades after its composition. Edited by the award-winning poet Stephen Collis, *Taking Measures* offers a career-spanning and revelatory sample of one of Canada's best-known and most versatile writers.

"Dr Babel contends
about the word's form, striking
its prepared strings
 endlessly, a pleasure
moving rings outward thru
 the universe. All
sentences are to be served."

—from *Allophanes*

Visit talonbooks.com for a complete listing of George Bowering's available books.



Oana Avasilichioaei interweaves poetry, translation, photography, sound, and performance to explore an expanded idea of language (whether textual, visual, aural, etc.) as reverberatory and evolutionary, polylingual and polyphonic poetics, historical structures, borders and movement. Her six poetry collections include *We, Beasts* (Wolsak & Wynn, 2012, A. M. Klein Prize for Poetry) and *Liminal* (Talonbooks, 2015). Recent sound-performance works include *EIGHT OVER TWO* (2019, Semi Silent Award) and *OPERATOR* (2018), and she is currently writing a libretto for a one-act opera (FAWN, Toronto). She has also translated eight books of poetry and prose from French and Romanian, including Bertrand Laverdure's *Readopolis* (Book*hug, 2017, Governor General Literary Award). Based in Montréal, Avasilichioaei frequently crosses borders to perform her work in Canada, the United States, and Europe, and she was the 2018 Audain Visual Artist in Residence at Simon Fraser University in Vancouver. See www.oanalab.com.

Eight Track

OANA AVASILICHIOAEI

Poet and intermedia artist Oana Avasilichioaei's *Eight Track* is a transliterary exploration of traces. Sound recordings, surveillance cameras, desert geoglyphs, drone operators, refugee interviews, animal imprints, and audio signals manifest moments of inspired wonder, systems of power, slippages, debris. In "the great era of seeing" when the boundary between tracking agent and monitored subject is worn thin by politics and commerce, *Eight Track* assembles a set of discordant melodies, polyphonic voices, transcriptions, theatres, and images in a struggle to hold on to agency and awe. Stirring from languages of oppression to languages of resistance, *Eight Track* echolocates the nameless, the noisy, the scattered, and the voiceless. This is ultimately a book of relations—of each of us to each other, to other life forms, to environments, to cultures, to the obsolete and the absolute, to the animal vitality we share.

ISBN 978-1-77201-238-5

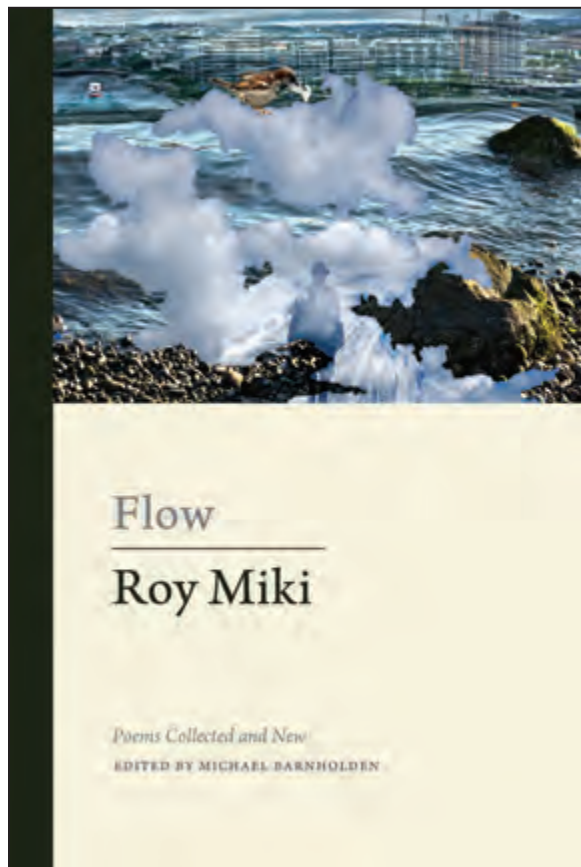
Poetry

7.75 × 6"; 208 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming November 7, 2019

Oana Avasilichioaei's *Liminal* is also available from Talonbooks.



Roy Miki is an award-winning writer, poet, and critic who taught for many years at Simon Fraser University. He has written extensively on the work of bpNichol and edited *Pacific Windows: Collected Poems of Roy K. Kiyooka*, which won the 1997 Poetry Award from the Association of Asian American Studies. His major bibliographic study, *A Record of Writing: An Annotated and Illustrated Bibliography of George Bowering*, won the Gabrielle Roy Prize from the Association for Canadian and Québec Literatures as the best book on Canadian Literature of 1991. He was awarded the Governor General's Award for Poetry for *Surrender* (2001). He is also the editor of Muriel Kitagawa's *This Is My Own: Letters to Wes and Other Writings on Japanese Canadians* (1985); *Tracing the Paths: Reading ≠ Writing The Martyrology* (1988); and *Meanwhile: The Critical Writings of bpNichol*; and co-editor with Cassandra Kobayashi of *Justice In Our Time: The Japanese Canadian Redress Settlement*. Miki lives in Vancouver.

Flow

Poems Collected and New

ROY MIKI

Softcover edition

The softcover edition of this stunning collection from Governor General's Award winner Roy Miki, presenting all of this critically acclaimed writer's poetry collections – *saving face*, *random access file*, *Surrender*, *There*, and *Mannequin Rising* – as well as a substantial section of new, previously unpublished works. Including a foreword by poet and critic Louis Cabri, extensive interviews with Miki by the collection's editor, Michael Barnholden, and an exhaustive bibliography, *Flow* is the definitive edition of Miki's work. Also included are numerous full-colour photographs and photocollages, a practice Miki has become increasingly drawn to in recent years; in the book's previously published sections and in the much-anticipated section of brand-new work, Miki's poems and photographic works engage in a mutually enriching dialogue.

A Member of the Order of Canada and the Order of British Columbia, and a Fellow of the Royal Society of Canada, Roy Miki is one of Canada's preeminent poets; he is also an influential critic, founder of the literary journal *Line*, and a noted activist, instrumental in the movement for Japanese Canadian redress. All of Miki's roles and concerns coalesce and interpollinate in his perceptive poems, which remain precisely attuned to the complex relationship between race, language, and power as they map and interrogate the layers of history enfolded within place and identity.

Flow is the fourth volume in a new series of collected works published by Talonbooks. The first three are Phyllis Webb's *Peacock Blue: The Collected Poems*, Fred Wah's *Scree: The Collected Early Poems, 1962–1991*, and Daphne Marlatt's *Intertidal: The Collected Earlier Poems, 1968–2008*.

"Brilliant and understudied work." —Asian American Literature Fans

"Full of rich intellectual pleasures ... also populated with intensely beautiful domestic moments." —Jacqueline Turner, *Georgia Straight*

ISBN 978-1-77201-217-0

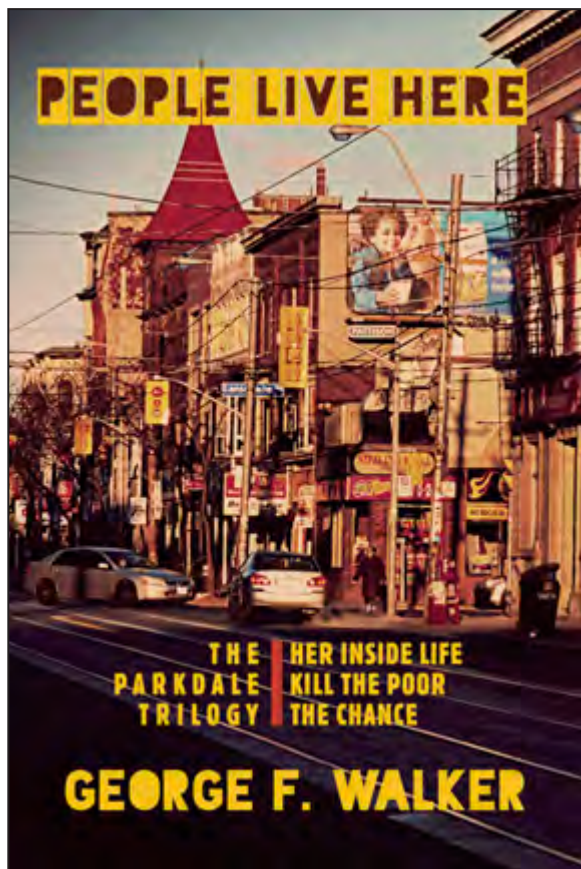
Poetry

6 × 9"; 640 pp.; Trade paper

\$29.95 CAN / \$29.95 US

Forthcoming October 15, 2019

Visit talonbooks.com for a complete listing of Roy Miki's available books.



People Live Here

The Parkdale Trilogy: *The Chance*, *Her Inside Life*, and *Kill the Poor*

GEORGE F. WALKER

People Live Here is a brand-new collection of three exciting new plays by George F. Walker, Canada's king of black comedy and a winner of two Governor General's Literary Awards for Drama.

The Chance is a funny, quirky, and suspenseful play portraying three aspiring but economically deprived women living in a working-class neighbourhood of Toronto. The serendipitous discovery of a \$300,000 cheque left behind by one of Jo's one-night stands sends Jo's mother Marcie, optimistic but exhausted, and stripper Amie, Jo's friend and colleague, into a furious conjecture on how to use the money – if at all.

Her Inside Life is a moving story introducing Violet, an unbalanced widow under house arrest for committing a serious crime and looking to regain the respect of her daughter and social worker, who visit regularly. The reappearance of Leo – a man Violet thought she had killed – offers an odd opportunity for the main character to prove she has her wits about her and doesn't belong in the asylum.

Kill the Poor, this collection's last chapter, is an intense comedy portraying a couple struggling for money and recuperating from a serious car accident. But what if the expected settlement changes the couple's life for the better? A hired detective and a building custodian provide help ... but the mysterious driver of the other car in their accident makes a comeback. For the worse.

Altogether, George F. Walker's *People Live Here* complete the Parkdale Palace trilogy of plays dealing with issues of social justice and uniting heart, humour, and a contemporary reflection on human inequalities.

George F. Walker has been one of Canada's most prolific and popular playwrights since his career in theatre began in the early 1970s. His first play, *The Prince of Naples*, premiered in 1972 at the newly opened Factory Theatre, a company that continues to produce his work. Since that time, he has written more than twenty plays and has created screenplays for several award-winning Canadian television series. Part Kafka, part Lewis Carroll, Walker's distinctive, gritty, fast-paced comedies satirize the selfishness, greed, and aggression of contemporary urban culture.

Since the early 1980s, he has directed most of the premieres of his own plays. Many of Walker's plays have been presented across Canada and in more than five hundred productions internationally; they have been translated into French, German, Hebrew, Turkish, Polish, and Czechoslovakian. During a ten-year absence from theatre, he mainly wrote for television. Walker returned to the theatre with *And So It Goes* (2010). Awards and honours include Member of the Order of Canada (2005); National Theatre School Gascon-Thomas Award (2002); two Governor General's Literary Awards for Drama (for *Criminals in Love* and *Nothing Sacred*); five Dora Mavor Moore Awards; and eight Chalmers Canadian Play Awards.

ISBN 978-1-77201-239-2

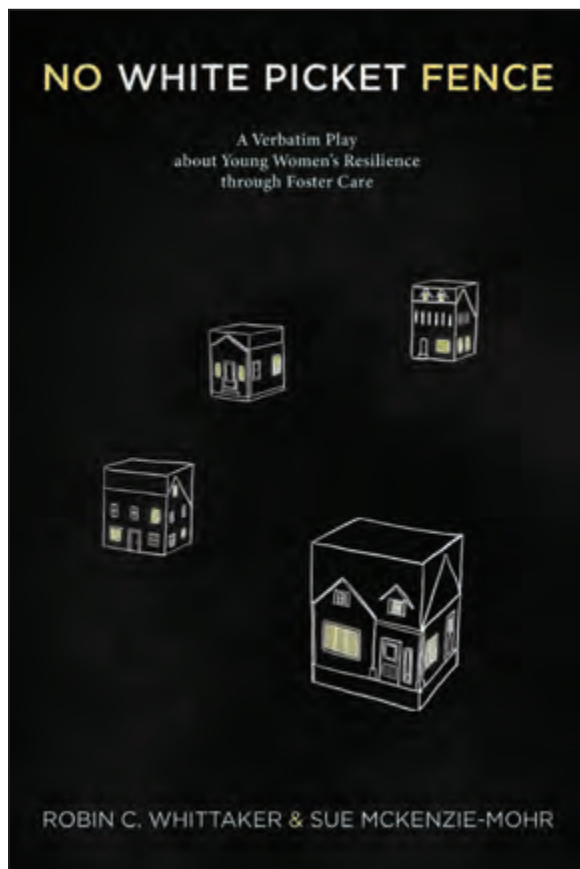
Drama

5.5 x 8.5"; 240 pp.; Trade

paper \$24.95 CAN / \$24.95 US

Forthcoming October 21, 2019

Visit talonbooks.com for a complete listing of George F. Walker's available books.



No White Picket Fence

A Verbatim Play about Young Women's Resilience through Foster Care

ROBIN C. WHITTAKER & SUE MCKENZIE-MOHR

A powerful verbatim play about young women's resilience through foster care, drawn from in-depth interviews. *No White Picket Fence* stems from a research project conducted by social work professor Sue McKenzie-Mohr with ten individuals who, as girls, grew up in the foster-care system and now identify in their own ways as living well. The play's dialogue is entirely verbatim, lending the play its hyperreal feel, and giving voice to typically marginalized perspectives from those at the heart of the youth-in-care system. *No White Picket Fence* follows the women's unique stories in their own words, from their experiences before being taken into care through their time in the system and on into their current lives navigating the world as young adults. Their stories are raw, characterized by times of turmoil and suffering in their original family homes and later during impermanent arrangements in foster care and group homes. And yet these women's stories also highlight their persistent efforts to move toward living well on their own terms.

Above all, these are stories about resistance, resilience, and the enduring strength of the human spirit. *No White Picket Fence* sheds light on the urgent need for greater and sustained efforts to improve a care system that struggles to meet the basic needs of the youth it is mandated to protect and nurture. The voices in *No White Picket Fence* tell stories that need to be heard, stories we all need to hear.

"Heartbreaking yet hopeful from start to finish."

—STU Reviews

Before accepting a position at St. Thomas University (2003), Sue McKenzie-Mohr was a social worker for fifteen years working in shelters, hospitals, and counselling centres. Her scholarly interests include youth experiences of the care system/homelessness, politicized framings of trauma, and women's/girls' experiences of sexualized violence. Sue co-edited *Women Voicing Resistance: Discursive and narrative explorations* (Routledge) with Michelle Lafrance, for which they won the 2015 Distinguished Publication Award (Association for Women in Psychology). Her engagement in community focuses on supporting efforts by agencies whose purpose is to address violence and oppression in the lives of women and youth.

ISBN 978-1-77201-241-5

Drama

5.5 x 8.5"; 128 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming September 21, 2019



Kim Senklip Harvey is a proud Indigenous woman from the Syilx, Tsilhqot'in, Ktunaxa, and Dakelh Nations, and is a director, playwright, and actor. In 2017 Harvey was shortlisted for the Gina Wilkinson Prize for her work as an emerging director. In 2018 she was a participant in the Banff Playwrights Lab as well as the Rumbles Directors Lab mentored by Weyni Mengesha. She was a participant in the 2017 Banff Residency "Writing in a Racialized Canada"; she is currently taking part in the National Theatre School's inaugural Artistic Leadership Program, which aims to steward the next generation of this country's artistic leaders. In September 2018, Harvey had the world premiere for her new play, *Kamloopa*, which she wrote and directed. Her next play, *Break Horizons*, is a commission with the Citadel and Arts Club Theatre which explores the multifaceted laws of the many Indigenous worlds. Harvey is a tenacious leader committed to excellence and the equitable opportunity of her people, women, minorities, and the historically disenfranchised. She believes storytelling is the most compelling way to provide every community member the opportunity to live peacefully.

Kamloopa

An Indigenous Matriarch Story

KIM SENKLIP HARVEY

TIME: All.

SPACE: The Multiverse.

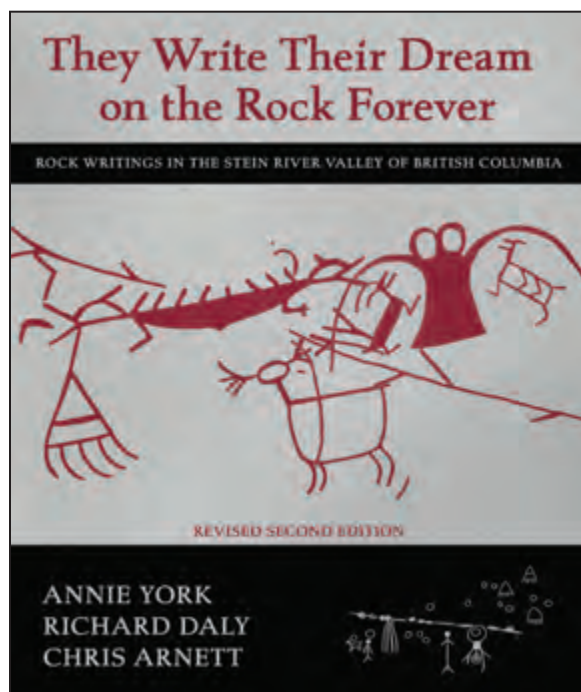
Come along for the ride to *Kamloopa*, the largest Powwow on the West Coast. This high-energy Indigenous matriarchal story follows two urban Indigenous sisters and a lawless Trickster who face our postcolonial world head-on as they come to terms with what it means to honour who they are and where they come from. But how to go about discovering yourself when Christopher Columbus allegedly already did that? Bear witness to the courage of these women as they turn to their Ancestors for help in reclaiming their power in this ultimate transformation story.

In developing matriarchal relationships and shared Indigenous values, *Kamloopa* explores the fearless love and passion of two Indigenous women reconnecting with their homelands, Ancestors, and stories. Kim Senklip Harvey's play is a boundary-blurring adventure that will remind you to always dance like the Ancestors are watching.

Kamloopa: An Indigenous Matriarch Story is the work of Kim Senklip Harvey, a proud Indigenous woman from the Syilx, Tsilhqot'in, Ktunaxa, and Dakelh First Nations, listed for the Gina Wilkinson Prize for her work as an emerging director and widely considered to be one of this land's most original voices among the next generation of Indigenous artists.

"Here. Us. We are here. Daughters. Sisters. We are the mountains, the rivers, the sky, the animals, the wind, the breath of our worlds. These are the pathways connecting us to you. We are the Land, our home for you to return to, together."

—as spoken by the play's Ancestral Syilx Women



Annie York, a Nlaka'pamux Elder of Spuzzum, B.C., was a cultural authority, healer, and oral teacher who, until her death in 1991, imparted knowledge about Indigenous society in the Fraser Canyon of British Columbia. She lived a life based on respect for all living things and a morality which transcended the present century.

Richard Daly is an independent anthropologist who now lives in Norway.

Author and carver **Chris Arnett** is a fourth-generation British Columbian on his mother's side and a member of Ngāi Tahu, a Māori tribe, on his father's side. With a lifelong interest in the prehistory and history of B.C. and Aotearoa (New Zealand), he has researched the archaeology of the Stein River Valley for the Nlaka'pamux Nation Development Corporation and has worked for the Sooke Region Museum and Archives on a historical survey of logging on Vancouver Island's southwest coast, which was published in 1989.

They Write Their Dream on the Rock Forever

Rock Writings in the Stein River Valley of British Columbia

ANNIE YORK, RICHARD DALY & CHRIS ARNETT

New paperback edition

In *They Write Their Dream on the Rock Forever*, Nlaka'pamux Elder Annie York explains the red-ochre inscriptions written on the rocks and cliffs of the lower Stein Valley in British Columbia. This is perhaps the first time that an Indigenous Elder has presented a detailed and comprehensive explanation of rock-art images from her people's culture. As Annie York's narratives unfold, we are taken back to the fresh wonder of childhood, as well as to a time in human society when people and animals lived together in one psychic dimension.

This book describes, among many other things, the solitary spiritual meditations of young people in the mountains, once considered essential education. Astrological predictions, herbal medicine, winter spirit dancing, hunting, Shamanism, respect for nature, midwifery, birth and death are some of the topics that emerge from York's reading of the trail signs and other cultural symbols painted on the rocks. She firmly believed that this knowledge should be published so that the general public could understand why, as she put it, "the Old People revered those sacred places like that Stein."

They Write Their Dream on the Rock Forever opens a discussion of some of the issues in rock-art research that relate to "notating" and "writing" on the landscape, around the world and through the millennia. This landmark publication presents a well-reasoned hypothesis to explain the evolution of symbolic or iconic writing from sign language, trail signs, and from the geometric and iconic imagery of the dreams and visions of Shamans and neophyte hunters. The study suggests that the resultant images, written or painted on stone, constitute a protoliteracy which has assisted both the conceptualization and communication of hunting peoples' histories, philosophies, morals, ways of life, and prepared the human mind for the economic, sociological, and intellectual developments, including alphabetic written language.

ISBN 978-1-77201-220-0

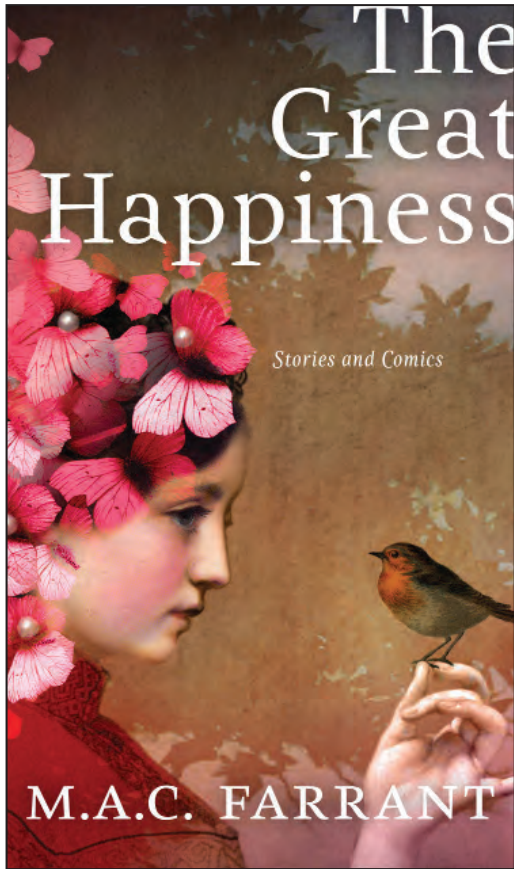
Non-fiction

6.75 × 9.75"; 300 pp.; Trade paper; Colour photos

\$24.95 CAN / \$19.95 US

April

Chris Arnett's *The Terror of the Coast* and *Two Houses Half-Buried in Sand* are also available from Talonbooks.



The Great Happiness

Stories and Comics

M.A.C. FARRANT

If anything is going to get us through these frightening times, it's this illustrated and illustrative fiction meant to delight from the writer known as "the bizarre Alice Munro."

A collection of sixty-plus miniature fictions riffing on the theme of happiness, *The Great Happiness* is an antidote to the all-pervasive climate of doom we are living through. Many of the book's miniatures are narratives with a twist, radiating from a particular avenue in a particular West Coast town. Others are imaginative flights, such as the recently dead experimental novelist "sitting in" on the obituary-writing session convened by her husband, or the woman who rescues an Atlantic lobster from Save-On-Foods and ships it to P.E.I. to be released back into the ocean. These miniatures are "fictions that think," each one a combination of narrative, prose poem, and joke, always heeding Charles Simic's dictum to keep it brief and "tell us everything."

Each miniature is one to three pages in length.

"Odd humour, off-centre observations, and clever wordplay anchor the book and impress with their steady devotion to the absurdity of daily life."
—*Publishers Weekly*

M.A.C. Farrant is the author of sixteen books: thirteen collections of satirical and philosophical short fiction; one novel, *The Strange Truth About Us*; a novel-length memoir, *My Turquoise Years*; a book of humorous essays, *The Secret Lives of Litterbugs*; and the stage adaptation of *My Turquoise Years*, which premiered at Vancouver's Arts Club Theatre in 2013.

Farrant's work has been nominated for many awards, including the Commonwealth Writers Prize, the Ethel Wilson Fiction Prize, the Van City Book Prize, the National Magazine Awards, the Gemini Award (for the Bravo short-film adaptation of her story "Rob's Guns & Ammo"), the Victoria Book Prize, and two Jessie Richardson Theatre Awards for her play *My Turquoise Years*. She is a regular book reviewer for the *Vancouver Sun*, the *Globe and Mail*, and the *National Post*.

Farrant has taught writing at the University of Victoria, the Victoria School of Writing, the Banff Centre for the Arts, and was writer-in-residence at Macquarie University in Sydney, Australia. She lives in North Saanich, British Columbia.

ISBN 978-1-77201-221-7

Fiction

5 × 8"; 128 pp.; Trade paper

\$14.95 CAN / \$12.95 US

April

Visit talonbooks.com for a complete listing of M.A.C. Farrant's available books.



Christian Guay-Poliquin was born just north of the U.S. border in Saint-Armand, Québec, in 1982. He believes the art of the narrative is grounded in the demands and details of daily life, situated in a world ripe with experience. He is currently developing a doctoral thesis on the hunting narrative. *Running on Fumes*, his first novel, was published in English by Talonbooks and in French by La Peuplade and Bibliothèque québécoise in Québec, as well as by Phébus in France.

Award-winning author and literary translator **David Homel** also works as a journalist, editor, and screenwriter. He was born in Chicago in 1952 but left at the end of the tumultuous 1960s and continued his education in Europe and Toronto before settling in Montréal in 1980. He worked at a variety of industrial jobs before beginning to write fiction in the mid-1980s. He is a two-time recipient of the Governor General's Literary Award for Translation.

The Weight of Snow

CHRISTIAN GUAY-POLIQUEIN

Translated by
David Homel

After surviving a major accident, a man is trapped in a village buried in the snow and cut off from the world by a nationwide power failure. He is entrusted to Matthias, a taciturn old man who agrees to heal his wounds in exchange for wood, food, and, crucially, a place in the convoy leaving for the city in the spring – the only escape. Inside Matthias's house, the two men find themselves prisoners of winter and of their own rough confrontation. Surrounded by a nature both hostile and sublime, they weave complex links as they become subjected to the rumours and passions shaking the village. Chapter by chapter, as the centimetres of snow accumulate, the men's relationship oscillates between commiseration, mistrust, and mutual aid borne of necessity. Will they manage to stand up against external threats and intimate pitfalls?

The Weight of Snow is a riveting, character-driven story mostly taking place behind closed doors, akin to Stephen King's masterpiece *Misery*. In its original French version, the book has won a number of prestigious prizes, including the Governor General's Literary Award, the Prix Ringuet, and the Prix littéraire France-Québec.

"A hypnotic, claustrophobic story ... Guay-Poliquin manages to keep us on our heels until the very end. A book that shines like snow melting under a winter sun."
—Josée Lapointe, *La Press+*

"The novel's dramatic force is perfectly mastered, and results in one of the biggest successes of the year"
—LesLibraries.ca

ISBN 978-1-77201-222-4

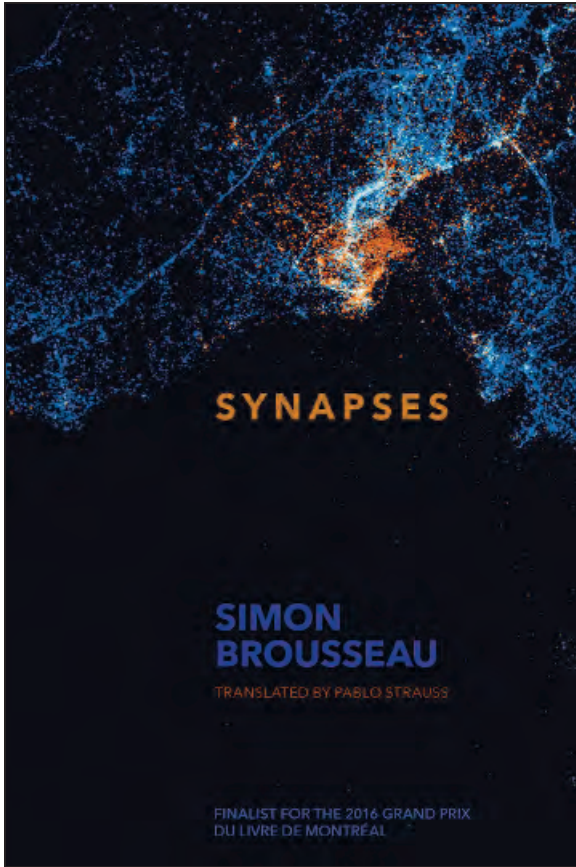
Fiction

5.5 × 8.5"; 240 pp.; Trade paper

\$19.95 CAN / \$16.95 US

Now Available

Christian Guay-Poliquin's *Running on Fumes* is also available from Talonbooks.



Simon Brousseau was born in Québec City in 1985. He lives in Montréal and teaches literature at Collège Jean-de-Brébeuf. In 2014 he defended his PhD dissertation on the work of David Foster Wallace and the question of literary influence (to be published by Éditions Nota bene in 2019). *Synapses*, his first novel (Le Cheval d'août, 2016) was a finalist in the 2017 Grand Prix du livre de Montréal. His second book, *Les fins heureuses* (Le Cheval d'août, 2018), is a collection of short stories.

Synapses

SIMON BROUSSEAU

*Translated by
Pablo Strauss*

Formally inventive, Simon Brousseau's *Synapses* orchestrates a series of beautifully crafted literary snapshots, each involving a different character, eloquently presented using a sole, twisting and turning, stylistically accomplished sentence written in the second-person singular. Brousseau depicts a vast society of differing psyches and souls, all unique and idiosyncratic, yet interconnected, quasi neurologically, in a dialogic network of humanity. With *Synapses*, his first novel, Brousseau realizes the surprising feat of a pointillist literary masterpiece, akin to Régis Jauffret's celebrated two-volume *Microfictions*.

Synapses is original and literary, expressing the collective in the individual, the extraordinary in the quotidian.

"Simon Brousseau's first book marks a magnificent kick-off. What's more: *Synapses* belongs to that category of books – rare, needless to say – one would have wanted to write, their initial concept so luminous and their form so perfect, as is the case in these astonishing prose fragments ... Simply delightful."

—Ginette Michaud, *Spirale*

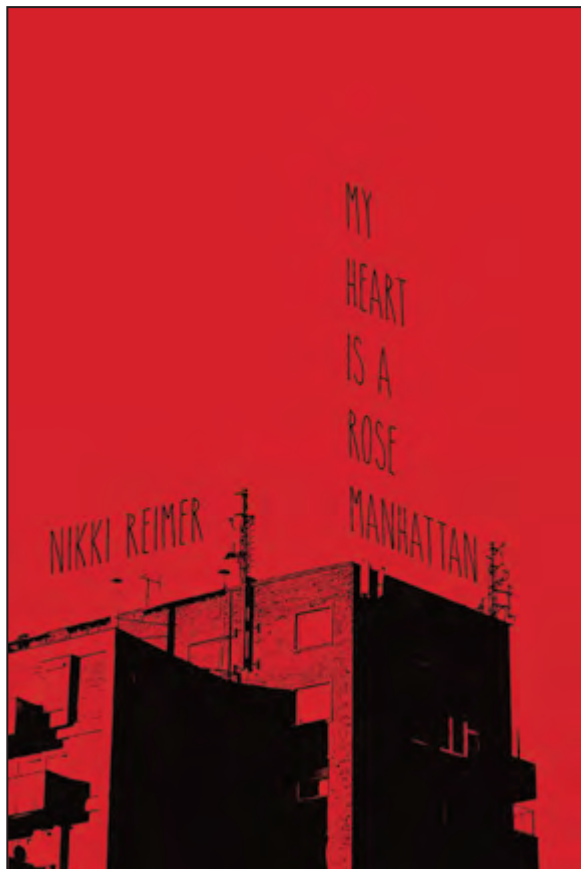
ISBN 978-1-77201-223-1

Fiction

5 × 8"; 128 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Now Available



My Heart Is a Rose Manhattan

NIKKI REIMER

My Heart Is a Rose Manhattan is a darkly humorous book about grief and isolation. The poems are cutting yet tender; sorrowful yet filled with righteous anger, absurdist at times but still recognizable, reassuring us that “it’s ok to grieve forever.” There is death and loss, architecture, alcohol, horse statues, and catalogues of life away from the urban centres of Canada. This book wants to “subvert the literary industrial complex,” but also crash in like the Kool-Aid meme with all-caps non sequiturs and “overdrawn affluenza.” These poems are addicted to social media and simultaneously well versed in feminist theory. Some of the poems rail against the abuses of rape culture, asking: What is excusable? Who is implicated? Who is believed?

Reimer carries through on past themes from their previous work *DOWNVERSE*, but with a more cutting and acerbic tone. There are soap-opera plot lines and predictive tweet streams. The “Rose Manhattan” of the title is a cipher, an enigma, a warm liquid in the throat, and an ache in the belly.

Pull up a chair, get a drink – a rose manhattan or a quartz gimlet. Gourmet ginger ale if you prefer. Gertrude Stein’s not coming back. A rose is a rose is a rose manhattan.

Praise for *DOWNVERSE*

“If *DOWNVERSE* succeeds where other works in a similar mien do not, it is because Reimer articulates a counter-grammar to its own cliché-laden registers. What Reimer ultimately delivers is a poetics of conjunction itself, a poetics in which even disjunction is a form of joining. *DOWNVERSE* is the reliquary appropriate to this alchemy of joining, and the multifarious, obstinate objects you will find within it become ever more fascinating as you turn them over in your hands.”

—*Ethos Review*

Nikki Reimer writes poetry, non-fiction, and criticism, organizes in the community, yells on the internet, and makes digital art. Her first book of poetry, *[sic]* (Frontenac House, 2010), was shortlisted for the Gerald Lampert Memorial Award. She has published three chapbooks: *that stays news* (Nomados Press, 2011), *haute action material* (Heavy Industries, 2011), and *fist things first* (Wrinkle Press, 2009). Her work has also been shortlisted for the Lit POP Award and the PRISM International Creative Non-Fiction Contest. She is a member of the Writer’s Guild of Alberta and a founding co-director of the Chris Reimer Legacy Fund Society.

ISBN 978-1-77201-224-8

Poetry

6 x 9”; 112 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Now Available

Nikki Reimer’s *DOWNVERSE* is also available from Talonbooks.



It's a Big Deal!

DINA DEL BUCCHIA

So many things seem like a BIG DEAL: buying clothes, food trends for healthfulness and coolness, what's trending online, your personal problems, what someone else has said, the political landscape, an Instagram post, avocado toast. This list could – and does – go on and on. What's a big deal to someone might be nothing to another. *It's a Big Deal!* questions the way modern society values, interprets, and roasts or embraces these ideas. How do big deals affect us, and the way we interact with others? Is the way we measure "bigness" different than it used to be? Does it mutate as time goes on? From popular trends in health and wellness to the big deals of life like death and work, love and politics, and into the extinct megafauna that used to walk this earth, this book looks at the ways we interpret major challenges. This collection is wry, sensitive, bitchy, and honest, with a unique voice that holds humour and heart.

"This book is funny, and interesting, and a true delight. It's a pretty big deal, which is why it's called that. I keep a copy of it under my pillow."

—Daniel Zomparelli, author of *Everything Is Awful and You're a Terrible Person* and co-author of *Rom Com*

Dina Del Bucchia is the author of three collections of poetry, *Coping with Emotions and Otters* (Talonbooks, 2013), *Blind Items* (Insomniac Press, 2014), and *Rom Com* (Talonbooks, 2015), as well as a collection of short stories, *Don't Tell Me What to Do* (Arsenal Pulp Press, 2017). She also hosts *Can't Lit*, a podcast on Canadian literature and culture, with Daniel Zomparelli and Jen Sookfong Lee. Her short story, "Under the 'I,'" was a finalist for the Writers' Trust RBC Bronwen Wallace Award in 2012. She is a senior editor of *Poetry Is Dead* magazine and is the artistic director of the Real Vancouver Writers' Series. She has an MFA in Creative Writing from the University of British Columbia, where she currently is an instructor in writing comedic forms. Find out more about her at dinadelbucchia.com.

ISBN 978-1-77201-225-5

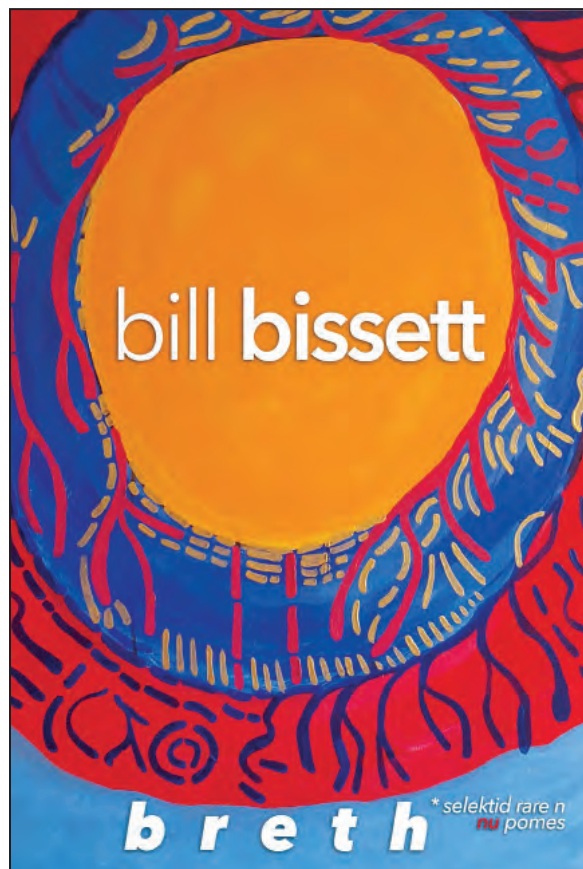
Poetry

6 × 9"; 128 pp.; Paperback

\$16.95 CAN / \$16.95 US

Now Available

Dina Del Bucchia's *Coping with Emotions and Otters* and *Rom Com* are also available from Talonbooks.



bill bissett garnered international attention in the 1960s as a pre-eminent figure of the countercultural movement in Canada and the U.K. In 1964, he founded blowpointment press, which published the works of bpNichol and Steve McCaffery, among others.

A pioneer of sound, concrete, and performance poetry – eschewing the artificial hierarchies of meaning and the privileging of things (“proper” nouns) over actions imposed on language by capital letters; the metric limitations imposed on the possibilities of expression by punctuation; and the illusion of formal transparency imposed on the written word by standard (rather than phonetic) spelling – bissett composes his poems as scripts for pure performance and has consistently worked to extend the boundaries of language and image, honing a synthesis of the two in the medium of concrete poetry.

Among bissett’s many awards are: the George Woodcock Lifetime Achievement Award (2007); BC Book Prizes’ Dorothy Livesay Prize (2003) for *peter among th towering boxes / text bites*; and BC Book Prizes’ Dorothy Livesay Prize (1993) for *inkorrekct thots*.

ISBN 978-1-77201-226-2

Poetry

5.5 × 8.5”; 544 pp.; Trade paper

\$29.95 CAN / \$29.95 US

Now Available

breth

th treez uv lunaria: selektid rare n nu pomes n drawings, 1957–2019

BILL BISSETT

breth: th treez uv lunaria presents both new and selected poems from legendary Canadian sound, visual, and performance poet bill bissett. bissett’s innovations have shaped poetry, music, painting, and publishing, and have stimulated, provoked, influenced, shocked, and delighted audiences for half a century. This new historically significant collection, bissett writes,

shows sew manee threds thru poetree n language btween n thru lyrik
sound song vizual narrativ non narrativ his her storikal naytur humour
sexual romantik politikul metaphysikal spiritual fuseyun th pickshur
image in th lettr th shape uv th lettr in th drawing line orchestrating th
needs 4 caring n heering n being with each othr all th drama uv all uv
us lerning why n how creating thru art n th bizness uv life a much mor
free n equitabul societee b r e t h contains manee storeez uv being ther
n getting ther n uv th love uv art n each othr th sharing times n th losses
in our journeez 2 b helping each othr n th planet erth nobody owns n
thru art manee ways uv lifting ourselvs with kleen watr erth fire n air n
love ths b r e t h is abt thees adventurs uv sharing physical being n love
spiritual n touching th manee ways art poetree can take us byond th
gift n prison uv self in2 th manee worlds in n uv ths beautiful galaxee n
ourselvs uttring th sounds in th images n lettrs n lettrs 2 manee passing
comets n ourselvs spin th reel dreem xchanging love 4 love our manee
selvs on fire our gifts 2 each othr n ourselvs that evreewun has enuff ths
time uv th sun n th lite in th dark touch th sun in time with joy n sorrow
lerning n unlerning language n poetree can show we join with ourselvs
n each other.

breth is an intensely visual piece, including more than a hundred concrete poems, illustrations, and artworks, many of them appearing in print for the first time. The anthology also includes an insightful foreword by British poet, editor, and teacher Tim Atkins, and is completed with a detailed “archives” section and an index of titles.

Visit talonbooks.com for a complete listing of bill bissett’s available books.



Nicole Raziya Fong is a writer living in Montréal. Her work seeks to delimit and reconstruct immaterial ampoules of psychic experience, coaxing the incorporeal into inhabiting a more muscular physique. Her chapbook, *Fargone* (2014), was published as part of the *Poetry will be made by all!* project. Past work has appeared in publications including *Cordite*, *Poetry Is Dead*, and *The Volta*. *PEЯFACT* is her first book.

PEЯFACT

NICOLE RAZIYA FONG

PEЯFACT is a poetic series in three parts, beginning with an interrogation into the structure of experience, language, and identity. The title poem, “PEЯFACT,” is an approach to materiality and consciousness in which each are made to intersect, partaking in a coded interchange. Here, the author aims to upturn language and cause it to interrogate the conditions of its organizing structure. This interchange precedes the dramatic stage play, “物の哀れ” (“mono no aware,” an untranslatable Japanese term which might be expressed as an empathy or awareness of things, an innate receptivity of materiality or its experiencing of intensities which are always obscured or altered by other forces); a *dark night of the soul* whose dramatic interchange leads a feminine “I” inwards and back again, countering the coherence of singular identity with the threat of sublimation. This mystical junction makes way for “MINE,” a lineated poem presenting a disassociated clarity marked by absence – survival’s persistent interlude.

There are several shifts occurring within the book – a formal shift apparent in the oscillation between confessional modes of writing and a more abstract approach; a perceptual shift in the interaction or juxtaposition between the reoccurring “I” and undefined speakers or events; and the continual affective shifting apparent throughout the book, intended to make physical the changes occurring within a mutable psychic landscape.

Nicole Raziya Fong writes: “Antonin Artaud’s Theater of Cruelty, the writings of Saint John of the Cross, Simone Weil, and Edmond Jabès, as well as the illustrations of Hildegard of Bingen had significant impact on my thinking during the writing of “物の哀れ.” In terms of poetic texts, the work of Gertrude Stein is a precedent for the title poem; George Oppen and the early aesthetics of Joseph Ceravolo were significant influences of mine.”

ISBN 9978-1-77201-227-9

Poetry

5.5 × 8.5”; 112 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Now Available



Carmen Aguirre has written and co-written twenty-five plays, including *Blue Box*, *The Trigger*, and *Chile Con Carne*. She is currently touring her latest one-woman show, *Broken Tailbone*, and is writing three new plays. Her second memoir, *Mexican Hooker #1 and My Other Roles Since the Revolution*, was published in 2016 to outstanding reviews, was shortlisted for the Hubert Evans Non-Fiction Prize, is a *Globe and Mail* bestseller, and a National Post and CBC Best Book of 2016. Her first book, the critically acclaimed *Something Fierce: Memoirs of a Revolutionary Daughter*, won CBC Canada Reads 2012. Aguirre is the recipient of the Hispanic Business Alliance's 2014 Ten Most Influential Hispanics in Canada Award, Latinlouver's 2014 Most Inspirational Latin Award, the 2014 Betty Mitchell Outstanding Actor Award for her work in Alberta Theatre Projects' *The Motherfucker with the Hat*, the 2012 Langara College Outstanding Alumna Award, the 2011 Union of B.C. Performers' Lorena Gale Woman of Distinction Award, and the 2002 New Play Centre Award for Best New Play, for *The Refugee Hotel*. Aguirre has over eighty film, TV, and stage acting credits. She is a graduate of Studio 58.

ISBN 978-1-77201-228-6

Drama

5.5 x 8.5"; 224 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Now Available

Chile Con Carne and Other Early Works

Three Plays: *In a Land Called I Don't Remember*, *Chile Con Carne*, and *¿QUE PASA with LA RAZA, eh?*

CARMEN AGUIRRE

Here are three memorable early plays from influential Canadian Latina playwright Carmen Aguirre. The works, *In a Land Called I Don't Remember*, *Chile Con Carne*, and *¿QUE PASA with LA RAZA, eh?*, deal with the experience of exile – the hardships, the heartache, and the horror – as well as reveal the fresh perspective refugees bring to North American society. Written in the 1990s, all three pieces explore the far-reaching effects of the violence and terror the regime of now-ousted dictator Augusto Pinochet, still in power during the plays' composition, inflicted on the Chilean population, both at home and abroad – effects explored in many of Aguirre's award-winning later plays. The plays' explorations of refuge and recovery are as pertinent now as they were when they were first written.

Praise for *Chile Con Carne*

"What makes this play so engaging is the rich characterization of Manuelita, whose naive voice reveals a number of complex issues, slowly and with nuance: the historical plight of Chilean refugees in the mid-1970s, the struggles of race and culture for first-generation Canadian children, immigrant poverty amongst the white middle class, and environmentalism in B.C. forests."

—Canadian Literature

Visit talonbooks.com for a complete listing of Carmen Aguirre's available books.



Sean Harris Oliver is a Canadian playwright, director, performer, and filmmaker. His work has appeared throughout Canada and the U.S. in a variety of arts festivals, public readings, and theatre productions. Since 2010 Oliver has written, performed, and directed plays with Hardline Productions, a Vancouver-based theatre production company that he co-founded with Raes Calvert and Genevieve Fleming. Sean's other plays include: *Eight Seconds*, *Bright Blue Future*, *The Fighting Season*, and *The Soldier's Wife*. He is a graduate of Queen's University and Studio 58.

Raes Calvert is a Métis theatre artist from Vancouver. Raes is proud of his Indigenous heritage, which originates in the Nootka Sound region of Vancouver Island. He has performed nationally and internationally with a number of Canadian theatre companies and is a three-time nominee and one-time recipient of a Jessie Richardson Theatre Award. Last year Calvert received a REVEAL Indigenous Arts Award from the Hnatyshyn Foundation. Raes has written or co-written: *Cativo*, *Coercion*, *Our Neighbourhood*, and a solo show, *The World in HDHD*.

Redpatch

SEAN HARRIS OLIVER & RAES CALVERT

Redpatch is the story of a Métis soldier fighting for Canada on the Western Front of Europe during World War I. Vancouver 1914: a young Indigenous man named Jonathon Woodrow, desperate to prove himself as a warrior, enlists to fight in the Canadian army. Relying on his experience in hunting and wilderness survival, Private Woodrow quickly becomes one of the most feared trench raiders in the 1st Canadian Division. But as the war stretches on, with no end to the fighting in sight, Woodrow begins to realize that he will never go home again.

A 2017 finalist for the Playwright Guild of Canada's prestigious Carol Bolt Award for Playwrights, *Redpatch* focuses on how First Nations soldiers and communities contributed to Canada's involvement in the First World War.

Redpatch is completed by a stunning eight-page graphic novel in full colour, with text by Sean Harris Oliver and illustrations by Christian Ryan. A powerful visual accompaniment to the play.

"Wholly immersive and brilliantly inventive theatre ... unlike anything we've ever seen before."
—Georgia Straight

"*Redpatch* is a tale both universal and personal ... [It] offers a much-needed look at race in our history ... Beautifully affecting."
—Vancouver Presents

ISBN 978-1-77201-229-3

Drama

5.5 × 8.5"; 176 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Now Available



Cottagers and Indians

DREW HAYDEN TAYLOR

With humour and poignancy, *Cottagers and Indians* explores the politics and issues surrounding a real-life event still occurring in the Kawartha Lakes region of Central Ontario. An Indigenous man, Arthur Copper, has taken it upon himself to repopulate the nearby lakes with wild rice, known amongst the Anishnawbe as "manoomin," much to the disapproval of the local non-Indigenous cottagers, Maureen Poole in particular. She feels the plant interferes with boating, fishing, swimming, and is generally an eyesore that brings down the property values of her cottage and those of her neighbours. Drew Hayden Taylor's most recent play (his thirty-second) is a powerful dramatization of contemporary confrontations taking place between environmentalism and consumerism, Indigenous and non-Indigenous sensibilities.

"An important play about an issue which affects us all."

—Ontario Arts Review

Ojibway writer **Drew Hayden Taylor**, hailed by the *Montreal Gazette* as one of Canada's leading Indigenous dramatists, writes for the screen as well as the stage and contributes regularly to North American Indigenous periodicals and national newspapers. His plays have garnered many prestigious awards, and his beguiling and perceptive storytelling style has enthralled audiences in Canada, the United States, and Germany. Although based in Toronto, Taylor has travelled extensively throughout North America, honouring requests to read from his work and to attend arts festivals, workshops, and productions of his plays. One of his most established bodies of work includes the Blues Quartet, an ongoing, outrageous, and often farcical examination of Indigenous and non-Indigenous stereotypes.

Among Taylor's many awards are: a Canada Council's Victor Martyn Lynch-Staunton Award for Theatre (2009); the James Buller Aboriginal Theatre Award for Playwright of the Year for *Only Drunks and Children Tell the Truth* (1997); and the Dora Mavor Moore Award for Outstanding New Play, Small Theatre Division, for *Only Drunks and Children Tell the Truth* (1996).

ISBN 978-1-77201-230-9

Drama

5.5 × 8.5"; 96 pp.; Trade paper

\$16.95 CAN / \$16.95 US

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Colleen Wagner was born in Alberta, Canada, and studied at the Ontario College of Art and Design and at the University of Toronto. Her first play, *Sand*, was on the final shortlist for Best International Play at the Royal Exchange Theatre in Manchester, U.K., in 1989. She won the 1996 Governor General's Literary Award for Drama for *The Monument*, which continues to be produced internationally and is translated into half a dozen languages. She teaches at York University and divides her time between Toronto and a farm in New Brunswick.

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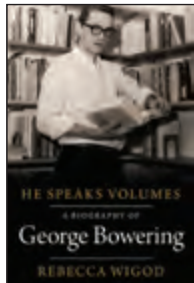
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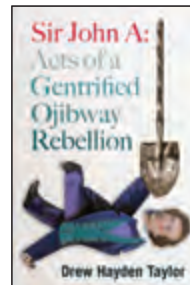
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