

Talonbooks Awards and Prizes, Recent Highlights

2019

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

Indigenous Voices Award for Published Poetry in English: Wanda John-Kehewin, Seven Sacred Truths (Shortlisted)

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, Outsanding 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 *full-metal indigiqueer* (Finalist; author has withdrawn his book from consideration)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)

Acknowledgment of First Peoples and **Traditional Territories**

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

Talonbooks

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Talonbooks

On the cover:

Compilation of works from Laiwan's ongoing project "she who had scanned the flower of the world ..." (1987 to present), from TENDER.

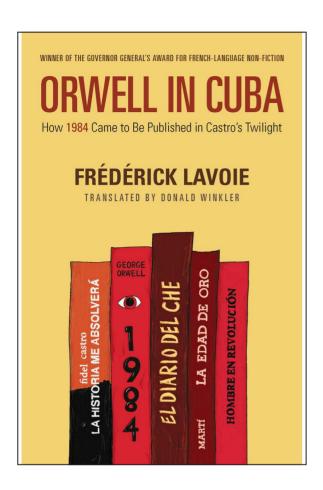


for the Arts

Canada Council Conseil des arts du Canada



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.



Born in Chicoutimi in 1983, Frédérick Lavoie is a writer and freelance journalist. He is the author of three nonfiction books, including For Want of a Fir Tree: Ukraine Undone (Linda Leith Publishing, 2018). In Orwell in Cuba: How '1984' Came to Be Published in Castro's Twilight, winner of the 2018 Governor General's Literary Award for French Non-Fiction, he continues his investigation of the many faces of humanity in troubled times.

As a journalist, Lavoie has contributed to many Canadian and European media outlets, reporting from more than thirty countries. Previously based in Moscow and Chicago, he now divides his time between Montréal and Mumbai. Lavoie is currently writing a book on Bangladesh.

Donald Winkler is a translator of fiction, non-fiction, and poetry. He is a three-time winner of the Governor General's Literary Award for French-to-English Translation, and has been a finalist on three other occasions. He lives in Montréal.

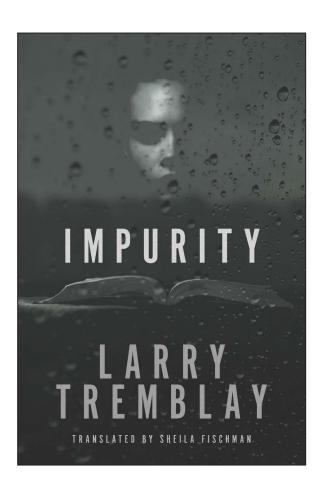
Orwell in Cuba

How 1984 Came to Be Published in Castro's Twilight

FRÉDÉRICK LAVOIE

Translated by Donald Winkler

Orwell in Cuba: How '1984' Came to Be Published in Castro's Twilight is a personal account of contemporary Cuba at a pivotal point in its history, with the Castro brothers passing power on to a new generation. We discover Cuba through the adventures, inquiries, and encounters of a Canadian journalist and writer trying to make sense of the current climate in Cuba and of how Cubans feel about the past, present, and future of their island. Orwell in Cuba is also akin to a detective story, as the author investigates how and why a state-run publishing house came to release a new translation of George Orwell's iconic anti-totalitarian novel Nineteen-Eighty-Four, formerly taboo in the country, in the year 2016. These two guests are intertwined in the book, giving the reader an unusual experience: that of following a suspenseful trail while at the same time becoming increasingly familiar with the Cuban people's relationship to the regime, and absorbing a wealth of information as to how they succeed in coping with the island's often challenging living conditions.



Larry Tremblay is a writer, director, actor, and specialist in Kathakali, an elaborate dance theatre form which he has studied on numerous trips to India. He has published twenty books as a playwright, poet, novelist, and essayist. Thanks to an uninterrupted succession of new plays (Anatomy Lesson, Ogre, The Dragonfly of Chicoutimi, Les Mains bleues, Téléroman, among others) in production during the 1990s, Tremblay's work continues to achieve international recognition. One of Québec's most versatile writers, Tremblay currently teaches acting at l'École supérieure de théâtre de l'Université du Québec à Montréal.

Born in Moose Jaw, Saskatchewan, Sheila Fischman was raised in Ontario and is a graduate of the University of Toronto. She is a founding member of the Literary Translators' Association of Canada and has also been a columnist for the Globe and Mail and Montreal Gazette, a broadcaster with CBC Radio, and literary editor of the Montreal Star. She has translated more than 125 Québec novels by prominent Québec writers. In 2000, she was invested into the Order of Canada and, in 2008, into the Ordre national du Québec, and, in 2008, she received the Canada Council for the Arts Molson Prize for her outstanding contributions to Canadian literature. Fischman currently resides in Montréal.

ISBN 978-1-77201-247-7 **Fiction** 6" × 9"; 160 pp.; Trade paper \$16.95 CAN / \$12.95 US Forthcoming April 6, 2020

Impurity

LARRY TREMBLAY

Translated by Sheila Fischman

Bestselling author Alice Livingstone is dead. She leaves her philosopher husband, Antoine, to deal with her legacy, towards which he feels increasingly estranged. Confronted with his wife's much-reported disappearance, Antoine revisits their past relationship: open and liberal on the outside, but constrained and deviant on the inside. The news of the day (the death of JFK Jr., the self-immolation of a Buddhist monk), which plays on the television running in the novel's background, gradually becomes significant in the lives of the protagonists - as revealed in Alice's mysterious, posthumous last novel, A Pure Heart. Bit by bit, as we move closer to the novel's centre, its narrators lose reliability; their discourses and pretenses become more and more confused, fragmentary, and misleading. Good intentions become corrupted and appearances prove to be deceiving. Impurity's conclusion is as gripping as it is asphyxiating.

After his masterpieces The Orange Grove and The Obese Christ, Larry Tremblay, one of Québec's most accomplished novelists and playwrights of the last two decades, offers his readers a riveting mystery, a self-reflective enigma whose decoding places on trial the literary form itself.

A playful and macabre narrative tour de force, Impurity weaves a fascinating web of interlocking narratives in an epistolary puzzle connecting forms with voices, and voices with revelations.

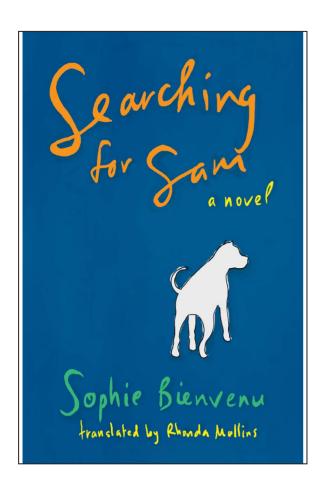
"The power of fiction at its best." —	Josée	Lapointe	, La	Ρ	resse
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—Claudia Larochelle, Le Téléjournal de Radio-Canada

"Neatly and sensibly mastered, [Impurity] explores the notion of guilt and revenge." ---Valérie Lessard, Le Droit

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

[&]quot;Impurity's story is fascinating, but it's mostly the novel's mechanics that impress us. I have rarely seen an author master a structure so well."



Sophie Bienvenu is an author and screenwriter. Her first novel, Et au pire, on se mariera, was published by La Mèche in 2011, and with France's Éditions Noir sur Blanc in 2014. It earned her the Prix des Arcades de Bologne in 2013 and the Prix du premier roman de Chambéry 2015, and she co-wrote the film adaptation by director Léa Pool in 2017. Chercher Sam, her second novel, published in 2014 by Cheval d'août, was well received by critics and readers, and was on Ici Radio-Canada's top 100 books. She likes: pit bulls, feminism, Montreal, the UFC, getting tattoos, and wearing her boyfriend's clothes. She hates pineapple but takes no issue if you like them.

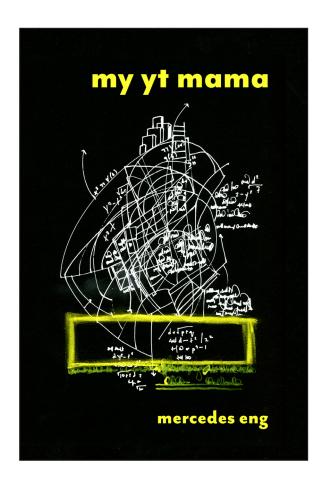
Rhonda Mullins is a translator living in Montreal. She won the 2015 Governor General's Literary Award for Translation for Jocelyne Saucier's Twenty-One Cardinals and is a fivetime finalist for the award. Her translation of Anaïs Barbeau-Lavalette's Suzanne was a 2019 finalist for CBC Canada Reads, as was her translation of Saucier's And the Birds Rained Down in 2015.

Searching for Sam

SOPHIE BIENVENU

Translated by Rhonda Mullins

Mathieu lives in the street by choice, eschewing drugs, cigarettes, and alcohol. His main companion is his pitbull Sam, who he says has helped keep him alive. When Sam disappears, Mathieu's frantic search to find her brings him into confrontation with the secrets of his own past and the pain and grief that drove him onto the street. The novel is a monologue from Mathieu's point of view, a sort of confessional. In flashbacks to his past, we discover the tragedies of his life and the people he has lost. In this book about survivors, Bienvenu takes a tender look at the underside of our cities, and the people who get left behind.



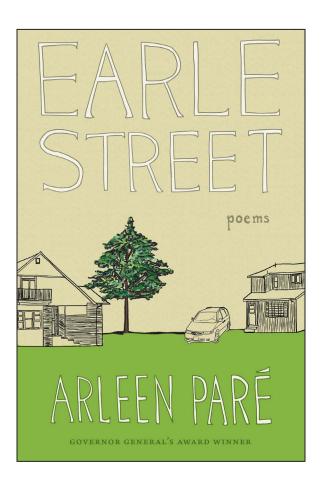
Mercedes Eng is a Prairie-born mixee of Chinese and settler descent, teaching and writing in classrooms and in community. She lives in Vancouver on the unceded territories of the xwməθkwəýəm (Musqueam), Skwxwú7mesh (Squamish), and səlilwəta? (Tsleil-Waututh) Peoples. Eng's praxis constellates experiential knowledge, community organizing, informal study, and a hybrid poetics that deploys multiple forms/ideas of language from theory to memoir to historical and government documents to photography and visual art. Author of Mercenary English (CUE Books 2013; Mercenary Press 2016; Talonbooks 2018), a long poem about violence and resistance in the Downtown Eastside neighbourhood of Vancouver, and Prison Industrial Complex Explodes (Talonbooks 2017), winner of the Dorothy Livesay Poetry Prize, her writing has appeared in Jacket 2, The Downtown East, The Volcano, on the sides of the Burrard and Granville Bridges as contributions to public art projects, and in the collectively produced chapbooks, r/ally (No One Is Illegal), and Surveillance and M'aidez (Press Release). She is at work on a women's prison reader and a detective novel set in her grandfather's Chinatown supper club, circa 1948.

my yt mama

MERCEDES ENG

In the follow-up to her BC Book Prize-winning book of poetry, *Prison Industrial Complex Explodes*, Mercedes Eng continues her poetic investigation of racism and colonialism in Canada, weaponizing the language of the nation-state against itself in the service of social justice. *my yt mama* is a collection of poems that considers historic and contemporary colonial violence in the Canadian prairies, a settler geography and state of mind that irrevocably shaped Eng's understanding of race as person of colour born and raised in Treaty 7 Territory in Medicine Hat, Alberta.

These poems document an education in white supremacist ideology that began in infancy and occurred everywhere: at home where the author lived with her white mother, 1261 kilometres away from her Chinese migrant father's family; in public institutions such as the school, the library, and the museum that erase Indigenous peoples' histories while producing the myth of the "vanishing Indians;" and in the media and entertainment in which white supremacist beauty standards are constructed and reinforced. Keenly attuned to the language of those in power, Eng exposes the violence of the English language in the colonial project, taking on the words of Canadian politician F. W. Gershaw's history of the city of Medicine Hat as occasioned by Canada's Centennial, to derail the superficially neutral language of yt history that mythologizes nation and city while simultaneously deriding Indigenous ways of being (ontology) and ways of knowing (epistemology) as "legends" or "myths." Like the author herself, my yt mama is hybrid: part memoir, part history, part discourse analysis, part love letter to her mother.



Arleen Paré's first book, *Paper Trail*, was nominated for the Dorothy Livesay BC Book Award for Poetry and won the City of Victoria Butler Book Prize in 2008. *Leaving Now*, a mixed-genre novel released in 2012, was highlighted on All Lit Up. *Lake of Two Mountains*, her third book, won the 2014 Governor General's Award for Poetry, was nominated for the Butler Book Prize, and won the CBC Bookie Award. Paré's poetry collection, *He Leaves His Face in the Funeral Car*, was a 2015 Victoria Butler Book Prize finalist. *The Girls with Stone Faces*, her fifth book, won the American Golden Crown Award for Poetry in 2018. She lives in Victoria, B.C. with her partner.

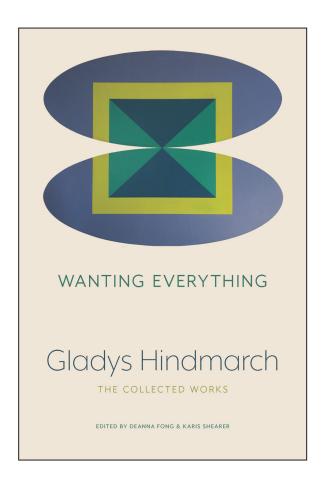
Earle Street

ARLEEN PARÉ

all of us citizens old young mad we are all passing through what passes through us we have wings we have leashes delusions grey tails also black Kevlar beaks antlers pink shoes we wear backpacks weave webs swim sewers we listen for wind listen for sirens at three in the morning fix cars eyes plant calla lilies crocus bulbs in the fall race across shingles eat tulips sit on porches and wave

A lyrical collection focusing on a specific street and on a particular tree growing there, *Earle Street*, by Governor General's Literary Award winner Arleen Paré, takes the concept of street and urban living, the houses on the street, the neighbours, the boulevard trees and wildlife, and the street's history as a poetic focal point. The book is divided into four sections, each of which differently considers the poet's home street – as a river, as an arboretum, as a window, and finally as a whole world – resulting in an extended meditation on place, community, and lesbian domesticity that is at once poetic and philosophical. "Start from the inside," Paré writes, "as though organic, as though building from inside a seed." Here is the macrocosm reflected, examined, and refracted through the microcosm of a single, quiet neighbourhood street.

Forthcoming April 15, 2020



Gladys Hindmarch was a central figure in the Vancouver literary scene in the 1960s. Her writing has appeared in numerous anthologies, journals, and little magazines dedicated to innovative prose, Canadian literature, and women's writing. Hindmarch taught English at Capilano College from 1974 to 2002.

Karis Shearer is an assistant professor in critical studies at UBC's Okanagan campus. Her research focuses on literary audio, the literary event, the digital archive, Canadian cultural production, and women's labour within poetry communities. She has published on a range of cultural production, including Sina Queyras's feminist blog Lemonhound, George Bowering's little magazine Imago, and Michael Ondaatje's The Long Poem Anthology. At UBC Okanagan, she directs the Humanities Data Lab and the Poetry Okanagan Sound Archive (POSA) project.

Wanting Everything

The Collected Works

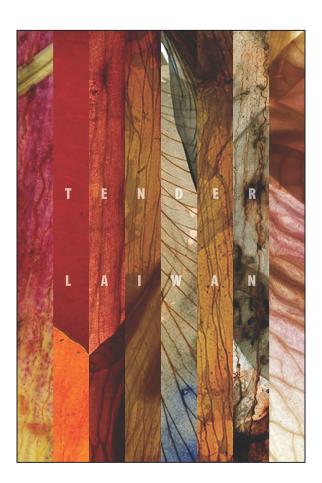
GLADYS HINDHMARCH

Edited by Deanna Fong and Karis Shearer

Wanting Everything presents the collected works of Vancouver writer Gladys Hindmarch. In addition to reproducing newly revised editions of her book-length works (The Peter Stories, A Birth Account, and The Watery Part of the World), the volume collects unpublished works of prose as well as correspondence, criticism, oral history interviews, and occasional writing. Spanning over five decades, this diverse work challenges the conception of what constitutes a prolific literary career, extending the notion of writerly activity to include work that is social, collaborative, and dialogic. Hindmarch has made significant contributions to innovative feminist writing, covering topics such as the embodied experience of pregnancy and birth, working-class women's labour, and the intimacies of domesticity, all while sustaining an engagement with local places and social economies.

Hindmarch's work embodies the notion of proprioception that was so central to the poetics of the TISH group and other experimental writing in the West Coast tradition. However, in Hindmarch, "sensibility within the organism" is revisited as a feminist stance that connects the experience of the body - moving through space, breathing, labouring, connecting with others - with a keen observational reading of situations, the self, and others. Wanting Everything recognizes Hindmarch's significant contribution to Canada's literary and cultural fields, making her work accessible to new readers and literary scholars, and framing it within the history of avant-garde writing, feminist production, and labour issues. Edited by Karis Shearer and Deanna Fong, this remarkable volume concludes with a brand-new, in-depth interview with the author.

Wanting Everything continues Talonbooks' affordable and carefully curated Selected Writing series.



LAIWAN is an interdisciplinary artist, writer, and educator with a wide-ranging practice based in poetics and philosophy. Born in Zimbabwe of Toisanese-Chinese parents, her family immigrated to Canada in 1977 to leave the war in Rhodesia. She attended the Emily Carr College of Art and Design (1983) and has an MFA from the SFU School for Contemporary Arts (1999). Recipient of numerous awards, including recent Canada Council and BC Arts Council awards, along with the 2008 Vancouver Queer Media Artist Award, Laiwan has served on numerous arts juries, exhibits regularly, curates projects in Canada, the U.S., and Zimbabwe, is published in anthologies and journals, and is a cultural activist. She is currently working on site-specific public art commissions, including "Maple Tree Spiral: The Pedagogy of a Tree in the City" at Artspeak Gallery.

Laiwan was Chair of the grunt gallery BoD (2010–2014) and she teaches in the MFA in Interdisciplinary Arts Program at Goddard College. She founded the OR Gallery (1983) and is based on the unceded Territories of the xwmə@kwəýəm (Musqueam), Skwxwú7mesh (Squamish), and səlilwəta?4 (Tsleil-Waututh) Peoples.

ISBN 978-177201-232-351-4 Poetry 6"× 9"; 160 pp.; Trade paper \$18.95 CAN / \$18.95 US Forthcoming April 15, 2020

TENDER

LAIWAN

Within the contours of *TENDER* lie field notes from a life lived across multiple affinities, kinships, and desires. Equally visual and textual, *TENDER* is a beautifully complex collection spanning thirty years of curious inquiry into our shared human–animal condition. Laiwan traverses diverse terrains – the body, land, language – which are rooted in her courageous and uncompromising history of activism and in experiences of building community across and beyond difference. *TENDER* offers a radical and decolonizing cleansing of all that oppresses and alienates.

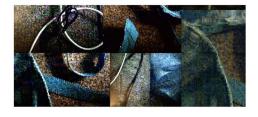
The words and images in this collection reveal the heroic struggles of gendered, raced, and sexual differences from a place of incredible tenderness and vulnerability. Laiwan's words imprint in us the need to breathe our animal skins back to life after the scarring of fearful states of abandonment and betrayal. Read as a retrospective and as a continued call for a passionate caring for one another, *TENDER* offers us freedom in the face of limitation: a working at setting free. Each section of the book captures a moment in time and feeling. Ghostly images are choreographed to leave us alerted to longing and hope, absence and presence. It is as if the entire collection were a garden at different stages of growth, with the inevitable decay and renewal that each season brings. Haunting, political, and defiantly sexy, Laiwan's voice is a guiding force.



charger



MARGARET CHRISTAKOS

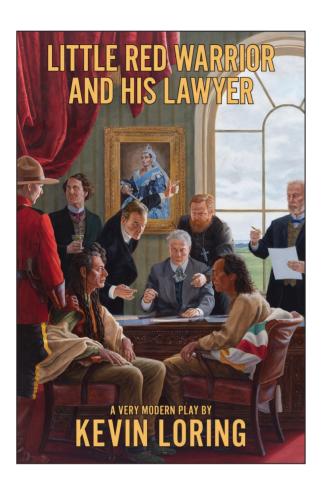


Margaret Christakos has published nine collections of acclaimed poetry and one novel. Her work has won the ReLit Award for Poetry and the Bliss Carman Award, and has been nominated for the Ontario Trillium Book Award and twice for the Pat Lowther Memorial Award. Her recent publications include Multitudes (Coach House, 2013) and an inter-genre memoir, Her Paraphernalia: On Motherlines, Sex/Blood/Loss & Selfies (Book*hug, 2016). In 2017, Wilfrid Laurier University Press published her selected works.

Charger

MARGARET CHRISTAKOS

A moving new collection from award-winning poet, novelist, critic, and creative-writing instructor Margaret Christakos, Charger considers the plugged-in self fuelled by the technologies that deliver us to each other. A deeply humane poetic cycle in twelve sections, Charger grapples with the complicated currents that course between private and social, between mortal and virtual, and between estrangement and belonging to the natural world amid our fallacies of unlimited sustainability. With notes of memory and mourning for those we love and lose, this poetry contemplates how we resuscitate each other amid the speeding electronic webscapes now so common to our social conduct.



Kevin Loring is a member of the Nlaka' pamux First Nation in Lytton, B.C. As an actor he has performed in numerous plays across Canada, including Marie Clements's Burning Vision and Copper Thunderbird, and in the National Art Centre's fortieth anniversary production of George Ryga's The Ecstasy of Rita Joe. He also starred in the 2007 feature film Pathfinder, and co-produced and co-hosted the documentary Canyon War: The Untold Story about the 1858 Fraser Canyon War. He is currently the artistic director for Indigenous Theatre at the National Arts Centre in Ottawa.

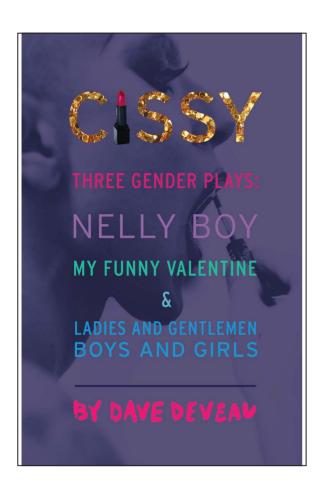
Loring was the recipient of the 2005 City of Vancouver Mayor's Arts Award for Emerging Theatre Artist, 2006 Artist in Residence at The Playhouse Theatre Company, and Playwright in Residence at the National Arts Centre, Ottawa, in 2010. His first play, Where the Blood Mixes, won the Jessie Richardson Award for Outstanding Original Script, the Sydney J. Risk Prize for Outstanding Original Script by an Emerging Playwright, and the 2009 Governor General's Literary Award for Drama.

Little Red Warrior and His Lawyer

A Satirical Land Claim Fable

KEVIN LORING

Little Red Warrior is the last remaining member of the Little Red Warrior First Nation. One day, he discovers a development company has begun construction on his ancestral lands. In a fit of rage, Little Red attacks one of the engineers and is arrested for assault and trespassing on his own lands. In jail he meets his court-appointed lawyer, Larry, who agrees to help Little Red get his lands back. Larry convinces his wife, Desdemona, to allow Little Red to move into their basement while they sort out Red's case. Desdemona and Red strike up an uneasy relationship. When Red notices that one of Desdemona's eyes is slightly lazy, she becomes increasingly neurotic, convinced that Little Red is up to something. Despite herself Desdemona, who is not accustomed to being thrown off her game, is increasingly drawn to Red's apparently hypnotic Indigenous charisma. As sparks begin to fly between them, Larry prepares to fight for Little Red's Land Rights. An unexpected intervention by a greater power occurs in the court case, and nothing will ever be the same.



Dave Deveau is an award-winning writer and performer from Vancouver, B.C. Dave grew up as a film and television actor before crossing over to writing in his teens. He went on to study theatre and playwriting at York University (BFA) and had his first professional play produced while still an undergrad. He subsequently received an MFA in playwriting from UBC. He is the Playwright in Residence for Zee Zee Theatre. Deveau is one of the Associates at Playwrights Theatre Centre; where he is developing a number of projects including new commissions for Zee Zee Theatre.

Deveau's first feature-length screenplay, *Us in Nine Months*, based on his play *Tiny Replicas*, won the Harold Greenberg Award at the Canadian Film Festival in 2015 and starts shooting in 2020. Dave was included in Xtra's Top 30 under 30 and OUTtv's Queers of the Year and was the 2014 recipient of the Pride Legacy Award for Art. He is currently working on new commissions for Green Thumb Theatre, Roseneath Theatre, and The Belfry. In total, his plays to date have been nominated for twenty Jessie Richardson Awards.

See davedeveau.com.

Cissy

Three Gender Plays: Nelly Boy, My Funny Valentine, and Ladies and Gentlemen, Boys and Girls

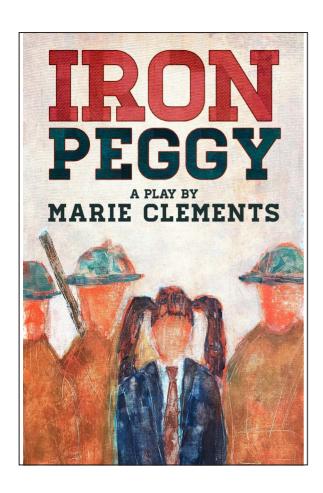
DAVE DEVEAU

Cissy is a collection of three plays on gender and young LGBTQ+ folk by the acclaimed playwright Dave Deveau. In Nelly Boy, an unknown man sits in a nondescript room trying to discover how Nelly came to be running naked along the side of a six-lane highway. Following Nelly's epic journey through suburbia, we discover the inner workings of a brilliant teenage mind trying to grapple with the greater picture. Caught in the middle of opposing gender ideals, Nelly is forced to confront hatred and their own perceptions of the world in order to survive.

My Funny Valentine examines the 2008 murder of fourteen-yearold Lawrence Laetitia King, who asked Brandon McInerney to be his valentine. The next day, during first period, McInerney took out a gun and shot King twice in the head. On February 13, King was declared brain-dead but was left on life support so organs could be removed for donation. King passed away on Valentine's Day, 2008. My Funny Valentine enters the minds of people on the fringes of a murder that will forever affect them. It tackles the fracturing of opinion within a community in the face of a horrendous act and invites the audience to search for its own humanity amid the confusing and chaotic implications of King's death.

Ladies and Gentlemen, Boys and Girls is the story of nine-year-old Fiona, who comes out as a boy and wants to be called Fin. Fin has always had this feeling – knowing something is different, but not knowing what it is or how to say it. As Fin cuts his hair short and changes his name, his family works to understand and adjust to Fin's gender identity. Dad is accepting of the change right away, but Mom doesn't quite get it at first. We see Fin's family struggle with this change and through the course of the play begin to accept and embrace Fin for who he is.

Three powerful, intensely relevant plays by "one of Vancouver's finest playwrights and one of our country's finest gay writers" (Mark Robins, Vancouver Presents).



Marie Clements is an award-winning Métis performer, playwright, and director whose work has been presented on stages across Canada, the United States, and Europe. She is the founder of Urban Ink Productions, a Vancouver-based Indigenous production company that creates, develops and produces Indigenous and multicultural works of theatre, dance, music, film, and video. Clements was invited to the prestigious Festival TransAmériques in 2001 for *Urban Tattoo* and in 2002 for *Burning Vision*. In 2002, she worked in the writing department of the television series *Da Vinci's Inquest*. A fellowship award from the BC Film Commission enabled her to develop the film adaptation of her stage play *The Unnatural and Accidental Women*. She is also a regular contributor to CBC Radio.

Clements writes, or perhaps more accurately, composes, with an urbane, incisive, and sophisticated intellect; her refined artistry is deeply rooted in the particulars of her place, time, and history. The world premiere of *Copper Thunderbird* was the first time Canada's National Arts Centre produced the work of an Indigenous playwright on its main stage.

Iron Peggy

MARIE CLEMENTS

Peg is struggling for survival at her boarding school. Three über-cool "it" girls take aim at Peg and make her life utterly miserable. When her beloved grandmother dies, she just wants to disappear. Then an unexpected gift arrives; inside it, Peg finds three cast-iron Canadian soldiers. In despair, she throws them against the floor. How can they help her? But miraculously, the toys come to life as Indigenous snipers from World War I, just in time to wage an epic battle against the "it" girls. A powerful play that will appeal to audiences both young and old, *Iron Peggy* uses a creative blend of voices and scenerios to tell this moving story. *Iron Peggy* is an excellent introduction to WWI history and a touching testimony that not only celebrates the Indigenous participation in the war effort but also a young girl's personal victory.

Iron Peggy, by award-winning, international Métis performer and playwright Marie Clements, was commissioned by the Vancouver International Children's Festival and premiered at Vancouver's Waterfront Theatre in 2019. (Adapted from Vancouver International Children's Festival online presentation.)

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CANADIAN FREIGHT

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