

Talonbooks Awards and Prizes, Recent Highlights

2020

The BC and Yukon Book Prizes' Bill Duthie Booksellers' Choice Award:
Bill Richardson, *I Saw Three Ships* (Short-listed)

The Stephen Leacock Memorial Medal for Humour: Drew Hayden Taylor,
Cottagers and Indians (Long-listed)

The Stephen Leacock Memorial Medal for Humour: Bill Richardson, *I Saw Three Ships* (Long-listed)

2019

Latner Writers' Trust Poetry Prize: Stephen Collis (Winner)

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

Governor General's Literary Award for Drama: Tetsuro Shigematsu, *1 Hour Photo* (Finalist)

Governor General's Literary Award for Drama: Kevin Loring, *Thanks for Giving* (Finalist)

Governor General's Literary Award for Translation: Pablo Strauss, *Synapses* (Finalist)

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

2018

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

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

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

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

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* (Finalist)

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

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Talonbooks

On the cover:

Laiwan

"she who had scanned the flower of the world (SB 381B)," 2017



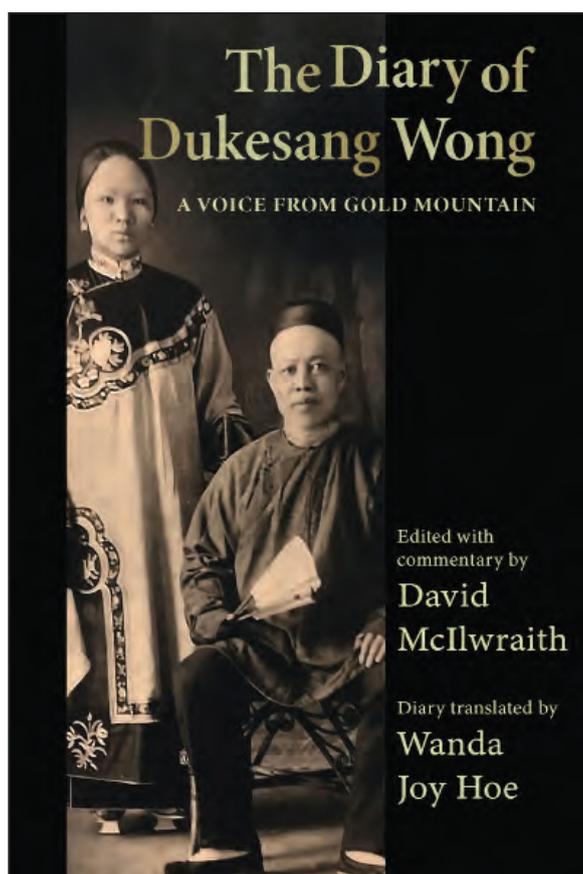
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The Diary of Dukesang Wong

A Voice from Gold Mountain

DUKESANG WONG

Translated by Wanda Joy Hoe

Edited with commentary by David McIlwraith

Here is the only known first-person account from a Chinese worker on the famously treacherous parts of transcontinental railways that spanned the North American continent in the nineteenth century. The story of those Chinese workers has been told before, but never in a voice from among their number, never in a voice that lived through the experience. Here is that missing voice, a voice that changes our understanding of the history it tells and that so many believed was lost forever. Dukesang Wong's written account of life working on the Canadian Pacific Railway, a Gold Mountain life, tells of the punishing work, the comradery, the sickness and starvation, the encounters with Indigenous Peoples, and the dark and shameful history of racism and exploitation that prevailed up and down the North American continent. *The Diary of Dukesang Wong* includes all the selected entries translated in the mid-1960s by his granddaughter, Wanda Joy Hoe, for an undergraduate sociology paper. Background history and explanations for the diary's unexplained references are provided by David McIlwraith, the book's editor, who also considers why the diarist's voice and other Chinese voices have been silenced for so long.

Born in China in 1846, **Dukesang Wong** saw his magistrate father poisoned, and his family honour destroyed, in 1867, the year his diary begins. He travelled to North America in 1880, after several years of trying to scrape together a living in war-torn China, landing in Portland before making his way north to work in British Columbia on the construction of the Canadian Pacific Railway. He eventually settled in what is now known as New Westminster, working as a tailor, and was able to bring his bride to Canada from China. Together they had eight children. Dukesang Wong died in 1931.

David McIlwraith has been a writer, teacher, actor, and director. During a career in theatre, film, and television, he wrote and directed award-nominated documentaries and television programs, and he has taught at the University of Toronto and the University of Alberta. He lives in Hamilton, Ontario, with his wife and daughter.

Wanda Joy Hoe translated selections from the diary of her grandfather, Dukesang Wong, for an undergraduate sociology course at Simon Fraser University in the mid-1960s. She lives in Ottawa.

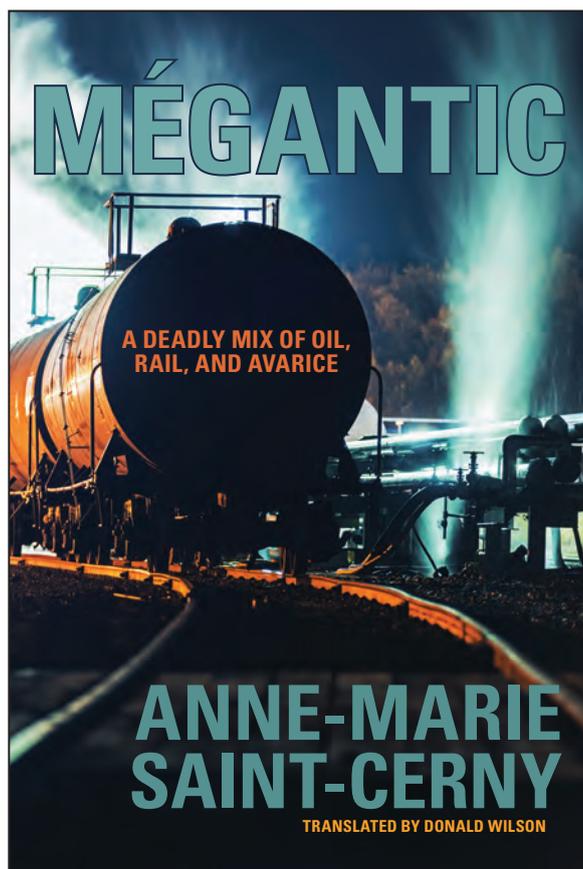
ISBN 978-1-77201-258-3

Non-fiction

5.5 × 8.5"; 112 pp.; Trade paper

\$18.95 CAN / \$16.95 US

Forthcoming August 13, 2020



Anne-Marie Saint-Cerny is a Canadian writer and political activist from Quebec. She is most noted for her 2018 book *Mégantic: Une tragédie annoncée*, an examination of the Lac-Mégantic rail disaster of 2013, which was a shortlisted finalist for the Governor General's Award for French-language non-fiction at the 2018 Governor General's Awards. She previously published the *Zan* series of children's books, as well as the novel *La jouissance du loup à l'instant de mordre*. She was a Green Party of Canada candidate in Hochelaga in the 2015 federal election.

Mégantic

A Deadly Mix of Oil, Rail, and Avarice

ANNE-MARIE SAINT-CERNY

Translated by Donald Wilson

Soon to be adapted for television

*Winner of the 2018 Prix Pierre-Vadeboncoeur
Finalist for the 2019 Prix des libraires*

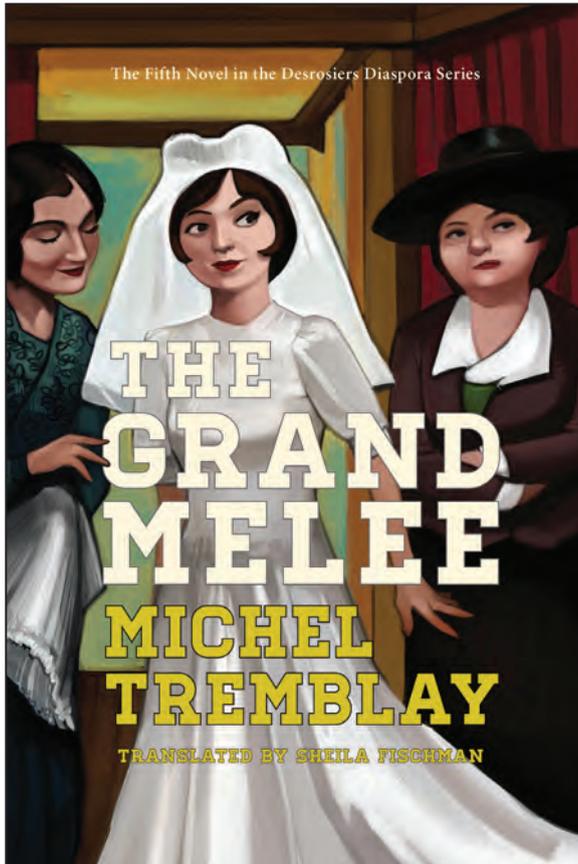
Lac-Mégantic, Québec, Canada – July 6, 2013. On a hot summer night, a driverless, out-of-control train descends the slope that leads to the scenic town below and explodes, pulverizing the downtown area and killing forty-seven unsuspecting victims. The devastation, which leaves the people of Lac-Mégantic dazed and in mourning, is quickly the object of a tortuous cover-up. Who are the tragedy's real culprits?

In this fascinating piece of investigative journalism, which unfolds like a thriller, Saint-Cerny reveals the inner workings of the 2013 Lac-Mégantic rail disaster. She uncovers how the disaster, far from being just an "error of a faulty system," was caused by powerful people and institutions distant from the town itself.

The tragedy of Lac-Mégantic began far before the train's brakes failed; it was conceived in the offices of Wall Street hedge funders, of Dakota black-gold cowboy magnates, of oil conglomerates, of a political class entirely devoted to the interests of the rail industry. And when it struck, it hit a population which, while still in shock, found itself at the mercy of local predators.

The fruit of five years of work and interviews with nearly a hundred people, including victims and their relatives, *Mégantic: A Tragedy in Waiting*, tells the story of the disaster in three acts – before, during, and after – in an investigation whose ultimate goal is to prevent the preventable.

ISBN 978-1-77201-259-0
Non-fiction
6 × 9"; 288 pp.; Trade paper
\$24.95 CAN / \$19.95 US
Forthcoming July 23, 2020



Born in a working-class family in Québec, novelist and playwright **Michel Tremblay** was raised in Montreal's Plateau neighbourhood. A seven-time recipient of grants from the Canada Council for the Arts, during his career Tremblay has received more than seventy-five prizes, citations, and honours, including nine Chalmers Awards and five Prix du grand public, presented during Montreal's annual book fair, Salon du livre. Tremblay has also received six honorary doctorates. The French Government, in 1984, honoured Tremblay's complete body of work when it made him Chevalier de l'ordre des arts et des lettres de France; thereafter, in 1991, he was raised to Officer of the Order. In 2008, he was created Chevalier de la légion d'honneur de France. Tremblay was appointed, in 1991, Chevalier de l'ordre national du Québec and was promoted to Grand Officier in 2015. In 1999, he received the Governor General's Performing Arts Award. In 2011, he was honoured with the Révolution tranquille medal, given by the Ministry of Culture of Québec, awarded to artists, creators, and artisans who began their careers between 1960 and 1970 and who still have an influence in their field of practice. In total, Tremblay has written twenty-seven plays and twenty-seven novels.

ISBN 978-1-77201-261-3

Fiction

5.5 × 8.5"; 208 pp.; Trade paper

\$16.95 CAN / \$14.95 US

Forthcoming December 8, 2020

The Grand Melee

MICHEL TREMBLAY

Translated by Sheila Fischman

The fifth novel in the Desrosiers Diaspora series from Québécois national treasure Michel Tremblay, winner of the Governor General's Award, the Chalmers Award, the Molson Prize, and the Prix France-Québec

It's May 1922, and preparations are in full swing for a "grand melee" – the marriage of Nana and Gabriel, which will take place the following month. There's just one problem: Nana's wedding dress has yet to be bought. The mercurial Maria, torn between her desire to measure up as a mother and the inescapable constraints of her poverty, wonders how to pay for the wedding. And she's not the only one battling demons – the thought of the upcoming reunion unsettles every member of the large and dispersed Desrosiers family. While the wedding invitations announce a celebration, they also stir up old memories, past desires, and big regrets.

The Grand Melee extends Michel Tremblay's beloved familial and historical saga, and bridges the Desrosiers Diaspora series and the now-classic Chronicles of the Plateau Mont-Royal.

"Michel Tremblay is here refining a family mythology and geography of great complexity, where female figures are central."

—Chantal Guy, *La Presse*

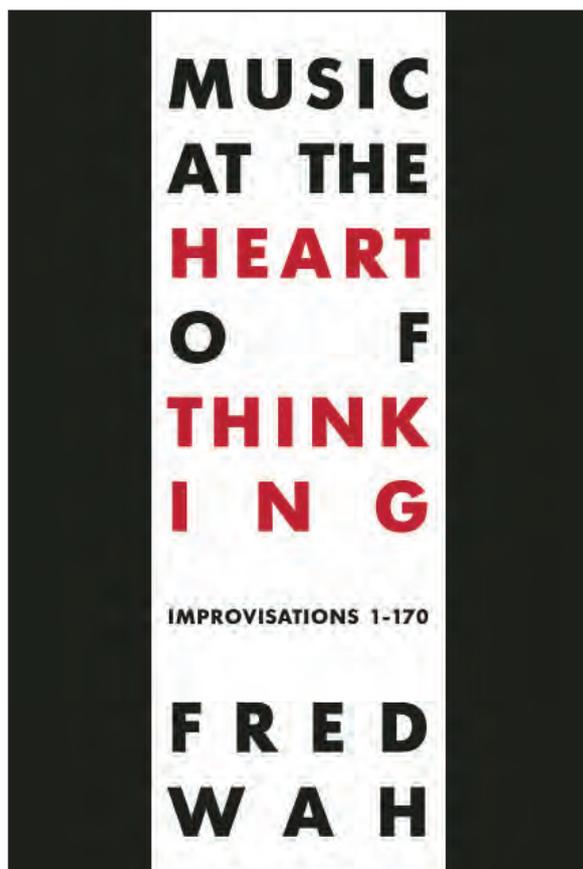
"*The Grand Melee* [is] breathtaking. Grand. Magistral."

—Danielle Laurin, *Le Devoir*

"One of the most poignant novel cycles in contemporary Québec literature, shedding new light on a gallery of characters increasingly inseparable from our collective imagination."

—Voir.ca

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



Music at the Heart of Thinking

FRED WAH

The music of thinking. The thinking of music. *Music at the Heart of Thinking* is a lifelong poem project that responds to readings in contemporary writing, art, and ideas from the past forty years. The text works through language as the true practice of thought, and improvisation as the tool that listens to thinking and notates it. From jazz, it takes the unpredictable ad lib driving itself from itself. From a drunken Shaolin monk, the poem as imbalanced tai chi. From Keats's negative capability, the half-closed eye, the estrangement of language. Continuing the work of two now-out-of-print publications, *Music at the Heart of Thinking* (1987) and *Alley, Alley Home Free* (1990), this expanded and ongoing *Music at the Heart of Thinking* relocates critical language and thinking to the poetic bavardage at the heart of such endeavours. Within this poetry of estrangement lie possible coherences for some sense of writing as a notation for thinking as feeling.

Fred Wah studied music and English literature at the University of British Columbia in the early 1960s, where he was one of the founding editors of the poetry newsletter *TISH*.

He has published books of poetry, fiction, and criticism. His book of prose poems, *Waiting For Saskatchewan*, received the Governor General's Award in 1986, and *So Far* was awarded the Stephanson Award for Poetry in 1992. *Diamond Grill*, a biofiction about hybridity and growing up in a small-town Chinese Canadian cafe was published in 1996 and won the Howard O'Hagan Award for Short Fiction. *Faking It: Poetics and Hybridity* was awarded the Gabrielle Roy Prize for Writing on Canadian literature in 2000, and *is a door* won the Dorothy Livesay Poetry Prize in 2009.

Wah was appointed to the Order of Canada in 2012. He served as Canada's Parliamentary Poet Laureate from 2011 to 2013.

Two recent poetry books involving collaborative projects are *Sentenced to Light* (2008) and, with Rita Wong, *beholden: a poem as long as the river* (2018), both published by Talonbooks. He lives in Vancouver and on Kootenay Lake.

*Once thinking as feeling thought
then becomes simple and above
crows fly in no pattern
wounding the fibres through fir and spruce, already
system takes over voice
today was beautiful, clear, crisp, the trees
expect nothing if not imprint or pre-print of
time so surrounds all the birds' caw's last name
swoops through the air with feather,
snow to not know "the silent life"
soft earth, guttural
what I mean is the quick body
as it comes to the throat like that*

ISBN 978-1-77201-262-0

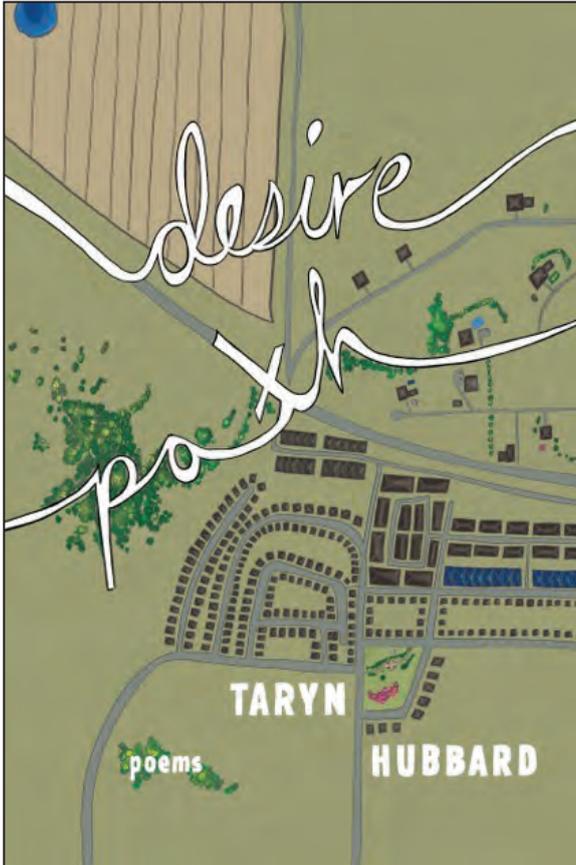
Poetry

5.5 × 8.5"; 272 pp.; Trade paper

\$24.95 CAN / \$24.95 US

Forthcoming September 1, 2020

Visit talonbooks.com for a complete listing of Fred Wah's available books.



Taryn Hubbard's poetry, fiction, reviews, and interviews have been included in journals such as *Canadian Literature / Littérature canadienne*, *Room*, *The Capilano Review*, *Canadian Woman Studies*, *CV2*, and *filling Station*. She holds a B.A. in English and Communications from Simon Fraser University and a certificate in journalism from Langara College. She lives in B.C.'s Fraser Valley with her husband, Aaron, and daughter, Esther. *Desire Path* is her first book.

Desire Path

TARYN HUBBARD

Cement stairs left
over. Four thick slabs

moss-slick welcome
unwelcome visitors to lot.

A home removed. Remainder
gypsum board chunk, heavy

rain plunged T-shirts. Do
you remember this house?

Phantom shingles. My boot
stuck in mud. Mostly

puddle and cigarette butts.
Hookups left open. That

("Moon Schedule")

frustrating glassless house flew
orange tarp sails before demo. This

spot where I'd walk up
to your room. Tonight's super

moon smooths what
foundation's left

to sidewalk's cut edge
this property's all dug

up, rimmed with stomped
Lucky Lager, surrendered

deposit.

A debut poetry collection that grows from the impulse to explore home in the suburbs – in the intersections, overlaps, and gaps between urban and rural. These are walking poems and driving poems. In growing suburbs across the country, there is a push to urbanize, to rethink this sprawling space; urban renewal is foreshadowed all over contemporary suburbs, where vacant single-family lots herald anticipation of redevelopment into something more, something better, something healthier. But before that happens, what do we make of the space as it sits, just as it is? What monuments anchor the suburb now? These poems call on superblocks, gas stations, fast food joints, flickering flat screen TVs, six-lane highways, and wildfire smoke to guide the experience of moving through the complicated markers from childhood to motherhood.

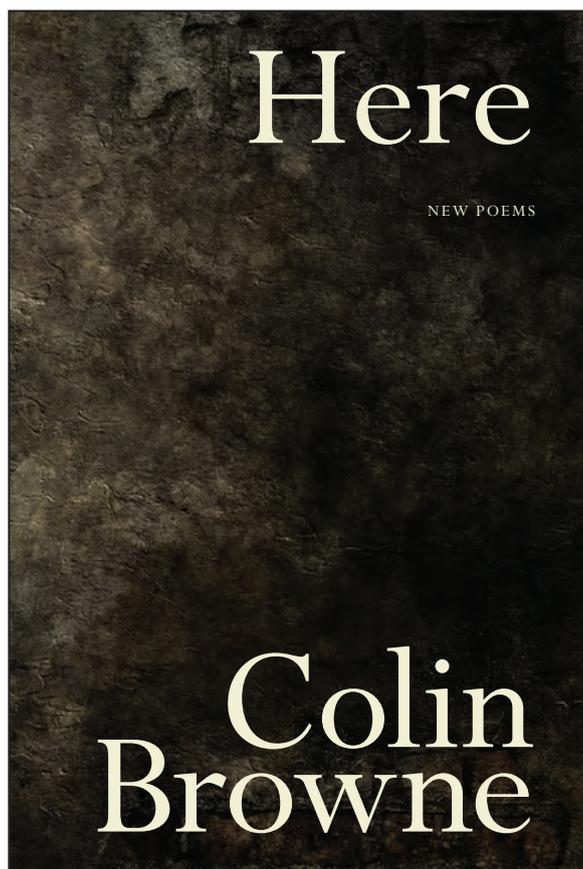
ISBN 978-1-77201-263-7

Poetry

5.5 × 8.5"; 96 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming September 8, 2020



Colin Browne has published five volumes of poetry. His most recent publications are *Entering Time: The Fungus Man Platters of Charles Edenshaw* (Talonbooks, 2016) and *The Hatch: Poems and Conversations* (Talonbooks, 2015). His books have been nominated for a Governor General's Award and the Dorothy Livesay Award / B.C. Poetry Prize. He is a celebrated filmmaker; his experimental documentary *White Lake* was nominated for a Genie Award for Best Feature Documentary. His recent exhibition at the Vancouver Art Gallery, *I Had an Interesting French Artist to See Me This Summer: Emily Carr and Wolfgang Paalen in British Columbia* (2016), explored the brief encounter between these two Modernist artists in Victoria, B.C., in August 1939, and presented the first extensive exhibition of Paalen's work in Canada. His collaboration with composer Alfredo Santa Ana, *Music for a Night in May*, was presented at the Vancouver East Cultural Centre in May 2018. He is currently working on new curatorial projects and preparing a collection of essays for publication. Until recently, he taught in the School for the Contemporary Arts at Simon Fraser University in Vancouver, where he is Professor Emeritus.

ISBN 978-1-77201-264-4
Poetry
5.5 × 8.5"; 192 pp.; Trade paper
\$19.95 CAN / \$19.95 US
Forthcoming September 1, 2020

Here

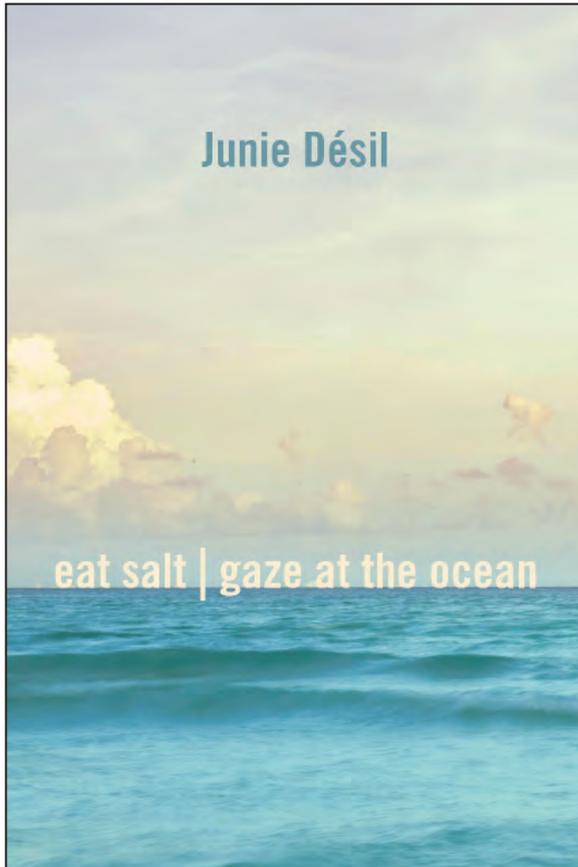
COLIN BROWNE

With *Here*, award-winning poet Colin Browne offers a book of luminous encounters, contradictions, collisions, and meditations on art, nature, justice, historical memory, and territorial occupation. Browne's texts mine the harrowing destinies and densities of *place* – in this case, of the North American Northwest Coast. The work's seven movements are tuned to the autobiographical, alert to rhythm and improvisation, and immersed in an ambience of memory and tenderness.

Here is a book for the ear, its compositional model borrowed from jazz improvisation; by locating a rhythm or a melodic line, and opening the field to associations, visions, rhymes, chance, interruption, and grace, the texts summon and assemble themselves. "Art does not render the visible, but renders visible," said Paul Klee. Why are we aching so? Where are the words and melodies that will heal us?

Here is also a book of voices, infused with the eros of intertextuality: Apollinaire, whose spirit presides over these pages, along with Antonin Artaud, André Breton, Robert Burton, Louis Clexlixqen, Henry Edenshaw, Frantz Fanon, Sa7plek (Chief Joe Capilano), Gwendolyn MacEwen, Charles Olson, Pablo Picasso, Dorothy Jean Ray, Raymond Roussel, Gertrude Stein, Henry David Thoreau, and Walt Whitman. Included are Browne's translations of early modernist poems by Apollinaire and Cendrars citing Vancouver, which in the early decades of the twentieth century captured the imagination of Parisian artists and poets.

Visit talonbooks.com for a complete listing of Colin Browne's available books.



eat salt | gaze at the ocean

JUNIE DÉSIL

Rationalize	trace the origins here	collective trauma scattered
no real home does it	(as in) what matter	it's happened
zombies	reimagined response enslavement	
		etched in bones

Junie Désil is a Haitian Canadian poet. Born of immigrant parents on the Traditional Territories of the Kanien'kehá:ka in the island known as Tiohtià:ke (Montréal), raised in Treaty 1 Territory (Winnipeg). Junie has performed at various literary events and festivals. Her work has appeared in Room Magazine, PRISM International, The Capilano Review, and CV2. A recovering academic, a UBC alumnus, and most recently a participant to Simon Fraser University's Writer's Studio, Junie currently works in Vancouver's Downtown Eastside, on the xʷməθkʷəy̓əm, Skwxwú7mesh, and səllwətaʔ (unceded and Ancestral Musqueam, Squamish, and Tsleil-Waututh Territories) and lives on Qayqayt Territory (New Westminster), juggling writing and life.

eat salt | gaze at the ocean explores the themes of Black sovereignty, Haitian sovereignty, and Black lives, using the Haitian (original) zombie as a metaphor for the condition and treatment of Black bodies. Interspersed with information about zombies, Haiti, and policies is the author's personal narrative of growing up Black and Haitian of immigrant parents on stolen land.

eat salt | gaze at the ocean is divided into two sections: the first half, modestly titled "origins/beginnings/of sorts," focuses on zombies, while the second, left untitled, focuses on the ocean and the violent crossings experienced by enslaved people.

The expression that lends its words and rhythm to the book's title refers to the reputed "cure" for reversing the process of zombification. Désil's aesthetics uses a variety of documents – fictions, newspaper articles, dictionaries – to tease out, exploit, and dismantle the semantics of the zombie.

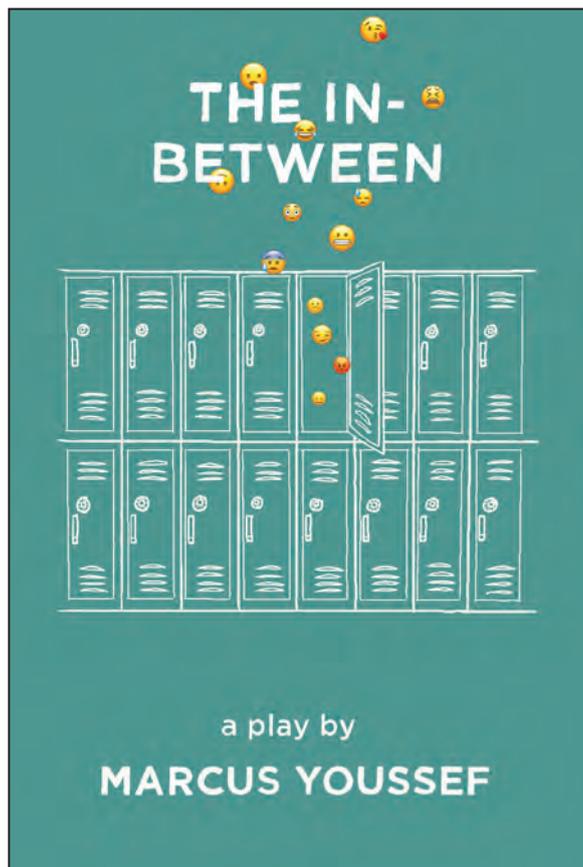
ISBN 978-1-77201-265-1

Poetry

5.5 × 8.5"; 96 pp.; Trade paper

\$17.95 CAN / \$17.95 US

Forthcoming September 1, 2020



The In-Between

MARCUS YOUSSEF

Adopted as a baby by white parents who found her in an orphanage in Vietnam, Lily has always considered herself Canadian. When Karim – a guy she’s liked for a long time – finally starts to show interest in her, Lily’s best friend Brit starts to hang out with some grade-twelves with radical opinions about immigrants. After a conflict between Brit and Karim breaks out when other students share racist, anti-immigrant memes, a misunderstanding leads to a lockdown in the school. Lily finds herself right in the middle, forced to make hard choices about who she really is, and which friend she’s going to believe. Set in a school facing the real-life challenges of immigration, income inequality, and fears of violence in our schools, *The In-Between* is a realistic, relatable exploration of the complex social circumstances students must navigate in contemporary schools. Like Youssef’s international hit *Jabber*, seen by tens of thousands of young people across North America and Europe, *The In-Between* brings humour, sensitivity, and a deftly authentic ear to the adult-sized questions young people confront as they enter their later teens.

Marcus Youssef is one of Canada’s best-known contemporary playwrights. His plays have been produced in dozens of theatres in fifteen countries across North America, Europe, and Asia, from Seattle to New York to Reykjavik, London, Hong Kong, and Berlin. He is the recipient of Canada’s largest cultural prize, the Siminovitch Prize for Theatre, as well as many other awards. Youssef has also written for half a dozen shows on CBC Radio and Television and for a wide variety of Canadian print and web-based publications. He is the artistic director of Vancouver’s Newworld Theatre, co-founder of the East Vancouver-based, artist-run production studio PL1422, an editorial advisor to *Canadian Theatre Review*, and a consulting advisor for the National Arts Centre English Theatre. He teaches regularly at the National Theatre School of Canada, Studio 58 (Langara College), and the University of British Columbia. See: marcousyoussef.com / newworldtheatre.com / [@marcusyoussef](https://twitter.com/marcusyoussef).

ISBN 978-1-77201-240-8

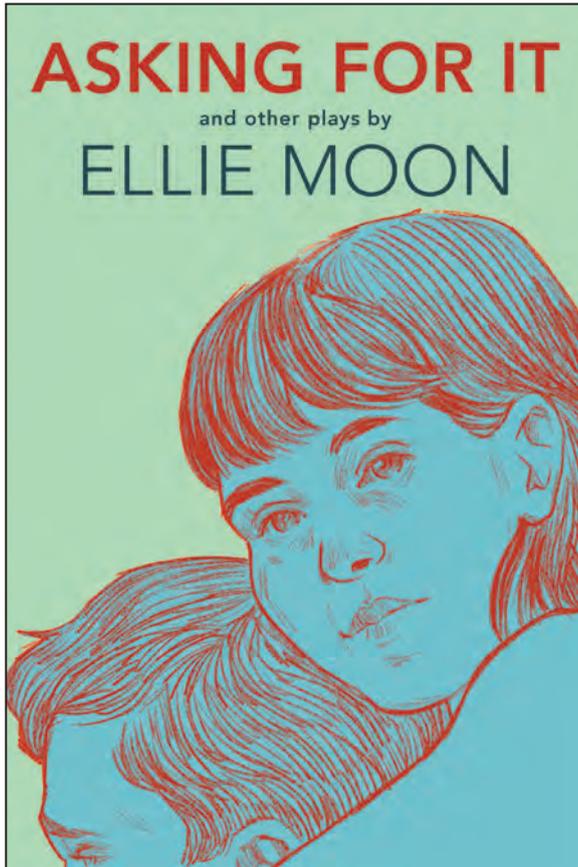
Drama

5.5 × 8.5"; 112 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming December 1, 2020

Visit talonbooks.com for a complete listing of Marcus Youssef’s available books.



Ellie Moon is a Dora-nominated actor and a playwright. She has appeared in stage productions across Canada and in the UK. Her playwrighting debut, *Asking For It*, premiered as both Crow's and Nightwood Theatre's 2017–2018 season opener. Ellie's second play, *What I Call Her*, premiered at Crow's Theatre the following year. *This Was the World*, her third play, will premiere at Tarragon Theatre in their 2019–2020 season. Ellie is also a screenwriter and TV writer. Her feature film, *Adult Adoption*, is currently in post-production. Ellie founded the charitable Toronto-based Secret Shakespeare Series, which has raised thousands of dollars for Canadian charities including Street Haven Women's Shelter, the Jon Kaplan Legacy Fund, Leap Manifesto, and Roots of Empathy.

Asking for It and Other Plays

Asking for It, What I Call Her, and This Was the World

ELLIE MOON

Three plays from rising Canadian theatre star Ellie Moon. *Asking For It* looks at gender roles and sexual consent in the wake of the Ghomeshi scandal, and considers the various ways in which sexual consent is understood personally, culturally, and legally. In this documentary play, Moon speaks with people of all ages and backgrounds about their assumptions and experiences around consent to sexual relations, and with legal experts about the current state of sexual assault law in Canada. *What I Call Her* is a play about gaps in how people perceive and understand the world they live in, female generational rage, and the loneliness of holding on to one's own truth. Finally, *This Was the World* examines conflicts between old power and new ideas, academia and decolonization, language and authority, when a sixty-something white professor of Constitutional Law and Indigenous Rights seeks to draw a student into his conflict with the dean's office.

ISBN 978-1-77201-266-8

Drama

5.5 × 8.5"; 224 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Forthcoming Septemebr 24, 2020



Described by *The Georgia Straight* "one of the city's best artists," **Tetsuro Shigematsu** tells stories across an array of media. He is an author, playwright, actor, scholar, broadcaster, and filmmaker. A former writer for CBC Television's *This Hour Has 22 Minutes*, in 2004 he became the first person-of-colour to host a daily national radio program in Canada when he took over *The Roundup* on CBC Radio. His most recent theatre work, *1 Hour Photo*, garnered five Jessie nominations, winning for Significant Artistic Achievement, and was recently named as a finalist for the 2019 Governor General's Award for Drama. He completed his PhD studies as a Vanier Scholar. His thesis play, *Empire of the Son*, has played in 18 cities to over 20,000 people, and was described by Colin Thomas as "one of the best shows ever to come out of Vancouver. Ever." He recently signed a book deal with Penguin Random House to write a memoir. Support his work at patreon.com/tetsuro.

ISBN 978-1-77201-269-9
Drama
5.5 × 8.5"; 108 pp.; Trade paper
\$16.95 CAN / \$16.95 US
Forthcoming September 15, 2020

Kuroko

TETSURO SHIGEMATSU

A father who feels his family is better off without him, a daughter who retreats completely into the virtual world, a family torn apart by the past with little hope for a future. But each discovers the desire to save each other, and perhaps themselves.

From the acclaimed Canadian playwright, comedian, and radio broadcaster Tetsuro Shigematsu, author of the award-winning plays *Empire of the Son* and *1 Hour Photo*, comes a powerful display of theatrical and literary emotion: *Kuroko*.

Maya is a hikikomori (引きこもり), an extreme recluse who hasn't left her bedroom in five years, spending all her time in virtual reality. So her father hires an actor to befriend her online and entice her back into the real world. How? By visiting the scariest place on earth: Aokigahara, the "Suicide Forest."

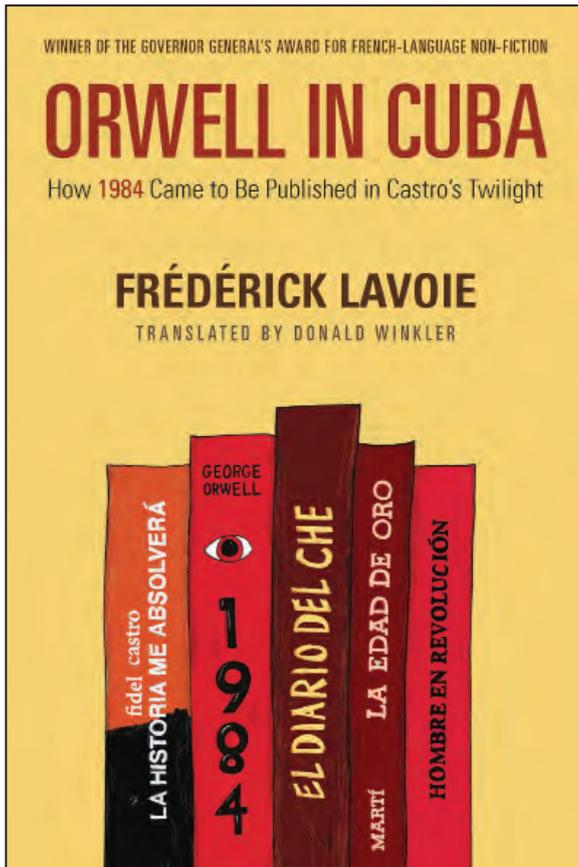
When we lose what gives our lives purpose, when the distance between us and those closest to us seems impossible to bridge, where do we turn? Can virtual worlds offer real solutions? Is an honourable death better than a meaningless life? *Kuroko* is a story about family members who are worlds apart, separated by pain, from past and present, alone in the real and virtual worlds, each unsure of the way back home. It is a story about finding something real in the places we least expect it, of building bridges where connection seems impossible, and saving others as a way of saving ourselves.

Like good speculative fiction that is ostensibly about the future, but in fact addresses the present, *Kuroko* may be set in Japan, but also offers an incisive examination of contemporary Western culture.

"Tetsuro Shigematsu is one of Vancouver's best artists, and his new play might be his most ambitious yet."

—Andrea Warner, *Georgia Straight*

Tetsuro Shigematsu's *Empire of the Son* and *1 Hour Photo* are also available from Talonbooks.



Orwell in Cuba

How *1984* Came to Be Published in Castro's Twilight

FRÉDÉRIC LAVOIE

Translated by Donald Winkler

Winner of the 2018 Governor General's Award for French Non-Fiction

Orwell in Cuba chronicles journalist Frédéric Lavoie's attempts to unravel the motives behind the mysterious appearance of a new translation of George Orwell's *1984*, formerly taboo in Cuba, just ahead of the country's twenty-fifth International Book Fair. Lavoie works to make sense of how Cubans feel about the past, present, and future of their island – and how the political regime is adapting, or not, to life in the twenty-first century. His intertwined quests give readers the unique experience of following a suspenseful trail while at the same time becoming increasingly familiar with Cubans' relationship to the regime and their strategies for coping with the island's often challenging living conditions.

Born in Chicoutimi in 1983, **Frédéric 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.

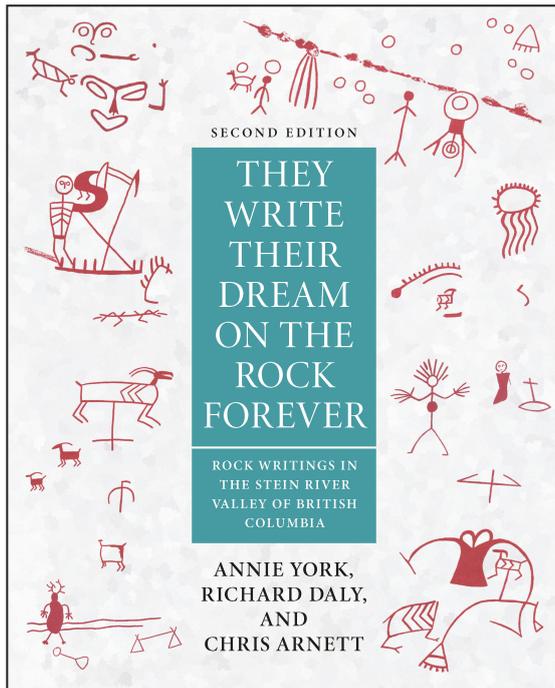
ISBN 978-177201-245-3

Non-fiction

5.5 × 8.5"; 304 pp.; Trade paper

\$24.95 CAN / \$19.95 US

Now Available



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.

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.

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

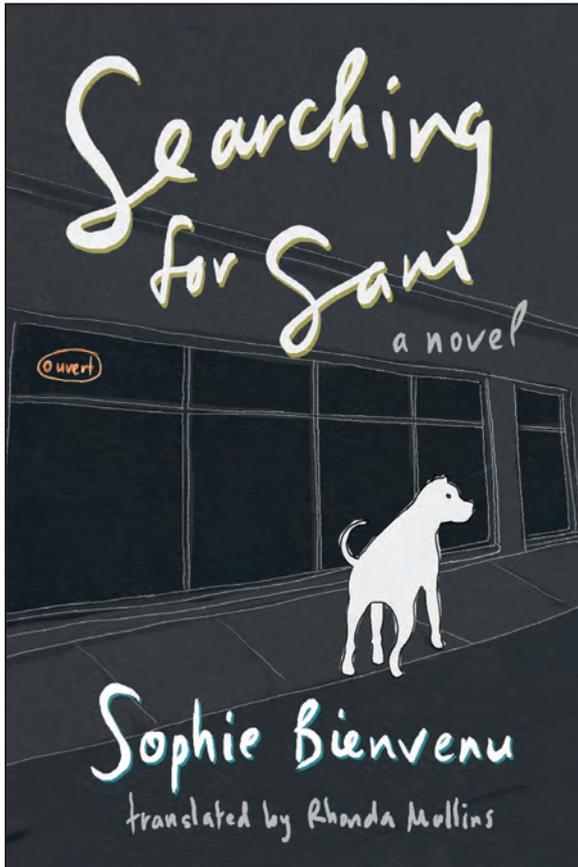
ISBN 978-1-77201-220-0

Non-fiction

8 × 10"; 200 pp.; Trade paper; Colour photos

\$29.95 CAN / \$29.95 US

Forthcoming August 21, 2020



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.

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: pitbulls, feminism, Montreal, the UFC, getting tattoos, and wearing her boyfriend's clothes. She hates pineapple but takes no issue if you like them.

ISBN 978-1-77201-246-0

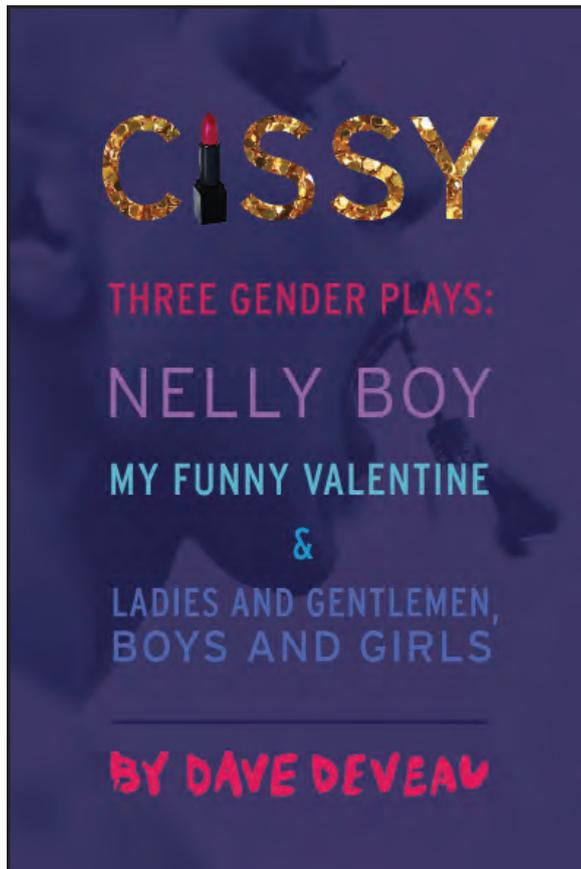
Fiction

5.5 × 8.5"; 144 pp.; Trade paper

\$16.95 CAN / \$12.95 US

Forthcoming May 28, 2020

Sophie Bienvenu's *Around Her* is also available from Talonbooks.



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.

ISBN 978-1-77201-252-1

Drama

5.5 x 8.5"; 176 pp.; Trade paper

\$19.95 CAN / \$19.95 US

Now Available

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-year-old 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 Fin, who has just come out as a trans boy. Fin has always had this feeling – knowing something is different, but not knowing what it is or how to say it. As he 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).



Un/inhabited

Second Edition

JORDAN ABEL

Contributions by Kathleen Ritter and Tracy Stefanucci

Award-winning Nisga'a poet Jordan Abel's second collection of poetry, *Un/inhabited*, maps the terrain of the public domain to create a layered investigation of the interconnections between language and land.

Abel constructed the book's source text by compiling in their entirety ninety-one western novels found on the website Project Gutenberg, an online archive of works whose copyright has expired. Using his word processor's Ctrl-F function, he searched the compilation for words that relate to the political and social aspects of land, territory, and ownership. Each search query represents a study in context (How was this word deployed? What surrounded it? What is left over once that word is removed?) accumulating toward a representation of the public domain as a discoverable and inhabitable body of land.

This is the second edition of Jordan Abel's groundbreaking work, *Un/inhabited*. This updated edition has been revised to follow contemporary stylistic guidelines for Indigenous orthography and usage; it also includes a beautiful new cover featuring the work of Alanna Irene Edwards, an artist, curator, and writer of Mi'gmaq and settler descent, as well as updated concrete poems, and essays by Project Space founder Tracy Stefanucci and independent curator Kathleen Ritter – the first pieces of scholarship on Abel's work.

"...the way in which he hypnotizes his audience is always astounding."
– Navneet Nagra, *sadmag*

Winner of the 2017 Canadian Griffin Poetry Prize for *Injun*

Winner 2014 Dorothy Livesay Poetry Prize (B.C. Book Prizes) for *The Place of Scraps*

Jordan Abel's *Injun* and *The Place of Scraps* are also available from Talonbooks.

Jordan Abel is a Nisga'a writer currently completing his PhD at Simon Fraser University, where his studies focus on digital humanities and indigenous poetics. Abel's conceptual writing engages with the representation of indigenous peoples in anthropology and popular culture.

His chapbooks have been published by JackPine Press and Above/Ground Press, and his work has appeared in numerous magazines and journals across Canada, including *Prairie Fire*, the *Capilano Review*, *dANDelion*, *ARC Poetry*, *Descant*, *Broken Pencil*, *filling Station*, *Grain*, *OCW Magazine*, *Canadian Literature*, *CV2*, and *Canadian Literature*. He is an editor for *Poetry Is Dead* magazine and former editor for *PRISM International* and *Geist*. Abel's first book, *The Place of Scraps* (Talonbooks), was a finalist for the Gerald Lampert Memorial Award and the winner of the Dorothy Livesay Poetry Prize. *Un/inhabited*, Abel's second book, was co-published by Project Space Press and Talonbooks in 2015.

Abel was named one of 12 Young Writers to Watch by CBC Books (July 2015).

He lives in Vancouver, British Columbia.

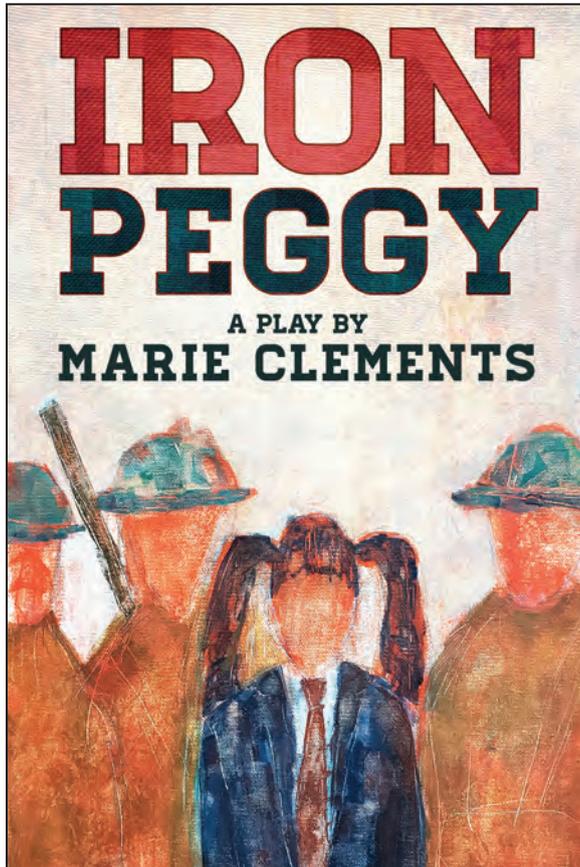
ISBN 978-1-77201-268-2

Poetry

5.5 × 8.5"; 240 pp.; Trade paper

\$24.95 CAN / \$24.95 US

Now Available



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.)

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.

ISBN 978-177201-253-8

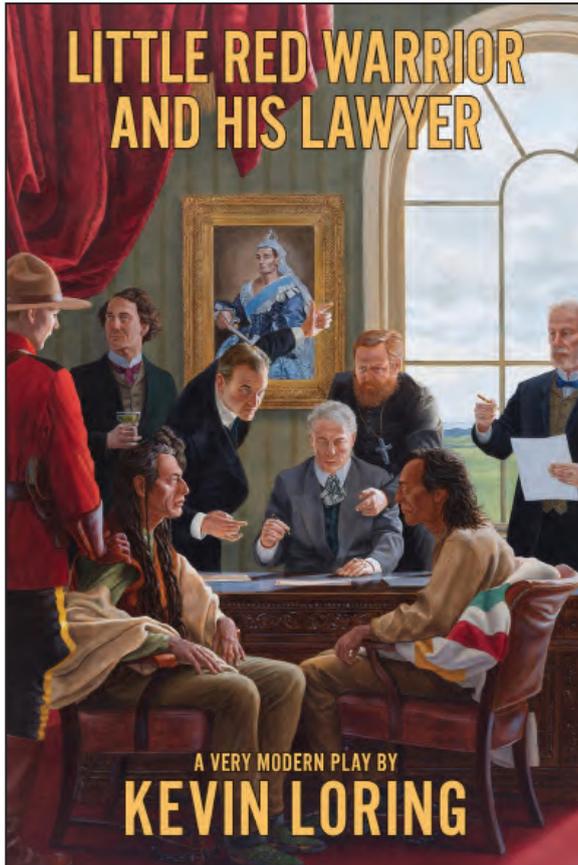
Drama

5.5 x 8.5”; 96 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming June 25, 2020

Visit talonbooks.com for a complete listing of Marie Clements' available books.



Little Red Warrior and His Lawyer

A Satirical Land Claim Fable

KEVIN LORING

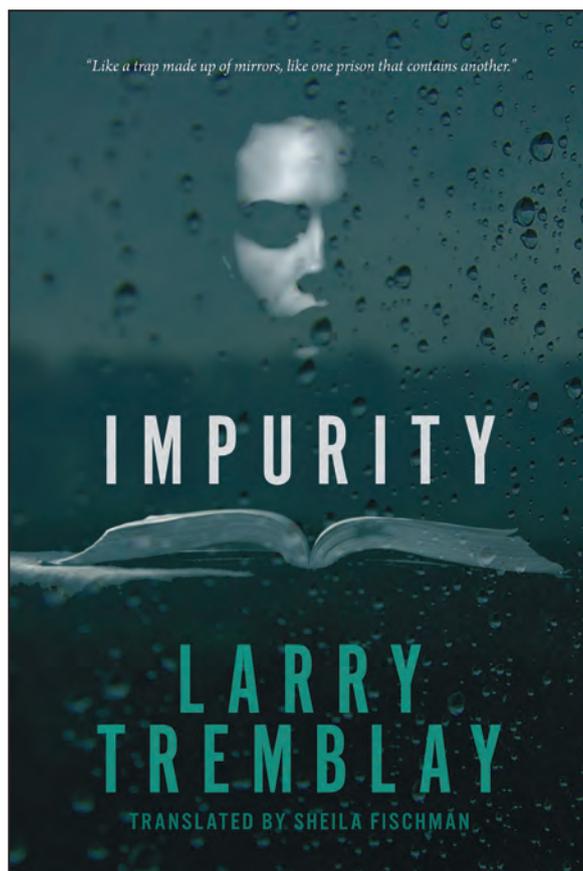
Little Red Warrior is the last remaining member of the Little Red Warrior First Nation. One day, he discovers a development company has begun construction on his ancestral lands. In a fit of rage, Little Red attacks one of the engineers and is arrested for assault and trespassing on his own lands. In 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.

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.

ISBN 978-177201-254-5
Drama
5.5 x 8.5"; 96 pp.; Trade paper
\$16.95 CAN / \$16.95 US
Postponed Spring 2021

Kevin Loring's *Thanks for Giving* and *Where the Blood Mixes* are also available from Talonbooks.



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" x 9"; 160 pp.; Trade paper

\$19.95 CAN / \$16.95 US

Now Available

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 Presse*

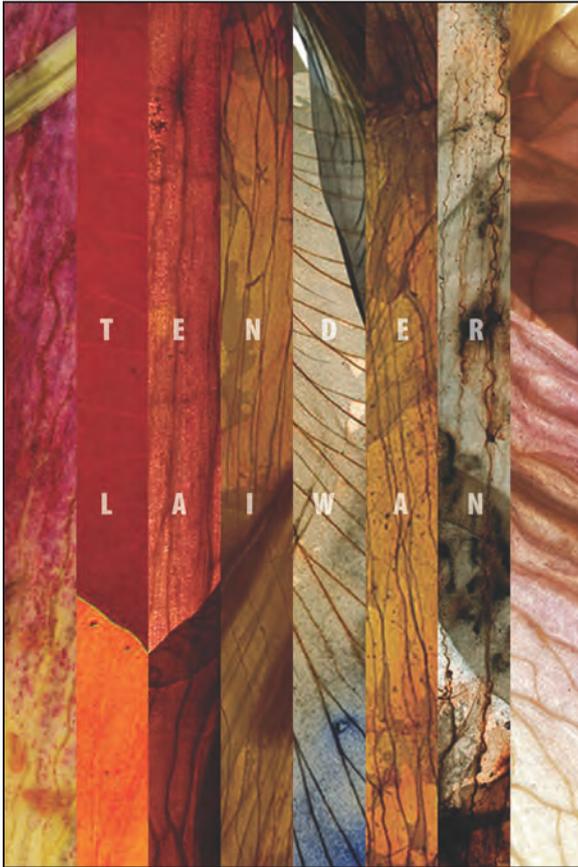
"*Impurity's* story is fascinating, but it's mostly the novel's mechanics that impress us. I have rarely seen an author master a structure so well."

—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.



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.

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 xʷməθkʷəy̓əm (Musqueam), ṣkwxwú7mesh (Squamish), and səliłwətaʔt (Tsleil-Waututh) Peoples.

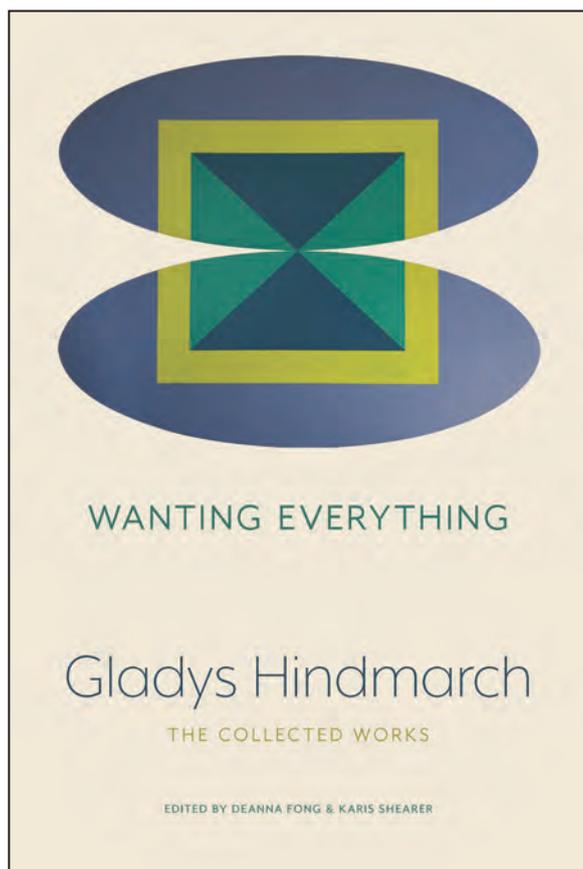
ISBN 978-177201-251-4

Poetry

6" x 9"; 144 pp.; Trade paper

\$18.95 CAN / \$18.95 US

Now Available



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. At UBC Okanagan, she directs the Humanities Data Lab and the Poetry Okanagan Sound Archive (POSA) project.

Deanna Fong is a Postdoctoral Fellow in English and History at Concordia University in Montréal, Canada, where her research focuses on the intersections of auditory media, ethics, and listening. She is a member of the federally funded SpokenWeb team, who have developed a web-based archive of digitized sound recordings for literary study.

Wanting Everything

The Collected Works

GLADYS HINDMARCH

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.

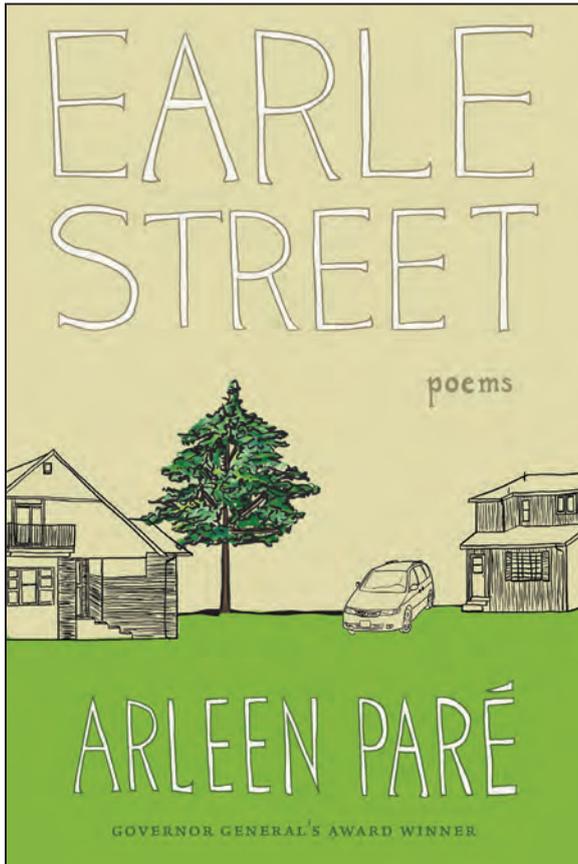
ISBN 978-1-77201-248-4

Fiction

6" x 9"; 496 pp.; Trade paper

\$29.95 CAN / \$29.95 US

Now Available



Earle Street

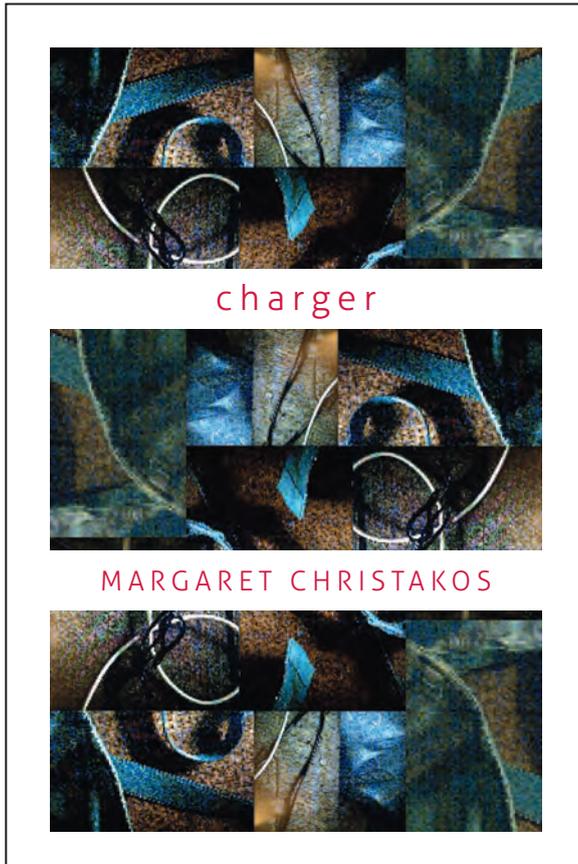
ARLEEN PARÉ

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 focussing 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.

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.

ISBN 978-1-77201-250-7
 Poetry
 6" x 9"; 96 pp.; Trade paper
 \$16.95 CAN / \$16.95 US
 Now Available



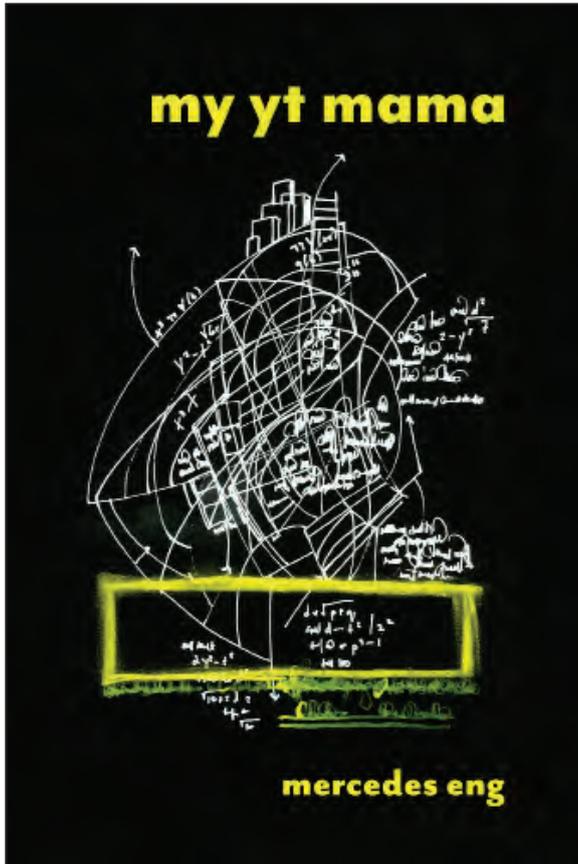
Charger

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.

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.

ISBN 978-1-77201-249-1
Poetry
6" x 9"; 208 pp.; Trade paper
\$19.95 CAN / \$19.95 US
Now Available



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.

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 xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliilwətaʔ (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, *rally* (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.

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