TALONBOOKS 2026 CATALOGUE



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Words That Matter

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Talonbooks Awards and Prizes, Recent Highlights

2026

Al and Eurithe Purdy Poetry Prize: bill bissett,
th book uv lost passwords 1 (Longlisted)

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Rahat Kurd,
The Book of Z (Finalist)

Gerald Lampert Memorial Award 2026 (League of Canadian Poets Awards):
Hajer Mirwali, *Revolutions* (Winner)

Indigenous Voices Award for Published Prose in English: ᑲᐯᐦᑲᑌᓵ reuben quinn,
ᑭᖾᓂᑐᒍᓵ *kiskisomitok* (Winner)

Jeanne Clarke Local History Publication Award: Lorraine Weir with Chief Roger William, *Lha yudit'ih We Always Find a Way* (Winner)

LAMBDA Literary Award for LGBTQ+ Drama: Sarah Waisvisz,
Heartlines: A Love Story (Finalist)

Pat Lowther Memorial Award (League of Canadian Poets Awards): Cecily Nicholson, *Crowd Source* (Longlisted)

Pat Lowther Memorial Award (League of Canadian Poets Awards): Joséphine Bacon, translated by Jessica Moore, *Uiesh / Somewhere* (Shortlisted)

Pat Lowther Memorial Award (League of Canadian Poets Awards): Rahat Kurd,
The Book of Z (Longlisted)

Raymond Souster Award (League of Canadian Poets Awards): Cecily Nicholson,
Crowd Source (Shortlisted)

Trillium Book Award for Poetry: Hajer Mirwali, *Revolutions* (Winner)

Wilfrid Eggleston Award for Nonfiction (Alberta Literary Award): ᑲᐯᐦᑲᑌᓵ reuben quinn, ᑭᖾᓂᑐᒍᓵ *kiskisomitok* (Winner)

2025

Bernard Heidsieck Centre Pompidou International Literature Prize Annual Category: Oana Avasilichioaei (Winner)

Canada-Japan Literary Award: Art Miki,
Gaman – Perseverance: Japanese Canadians' Journey to Justice (Winner)

City of Vancouver Book Award: Mercedes Eng, *cop city swagger* (Finalist)

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Leanne Dunic,
wet (Winner)

Governor General's Literary Award for Translation: Jessica Moore,
Uiesh / Somewhere by Joséphine Bacon (Winner)

Jeanne Clarke Publication Award: Lorraine Weir with Chief Roger William,
Lha yudit'ih We Always Find a Way (Shortlisted)

Lieutenant Governor's Award for Literary Excellence (BC & Yukon Book Prizes):
Fred Wah (Winner)

Acknowledgment of First Peoples and Traditional Territories

Talonbooks gratefully acknowledges the traditional, ancestral, and unceded Territories of the Coast Salish Peoples, including those of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), Stó:lō, and səlilwətaɬ (Tsleil-Waututh) Nations, on whose traditional, ancestral, and unceded territories we are privileged to live, work, read, and write.

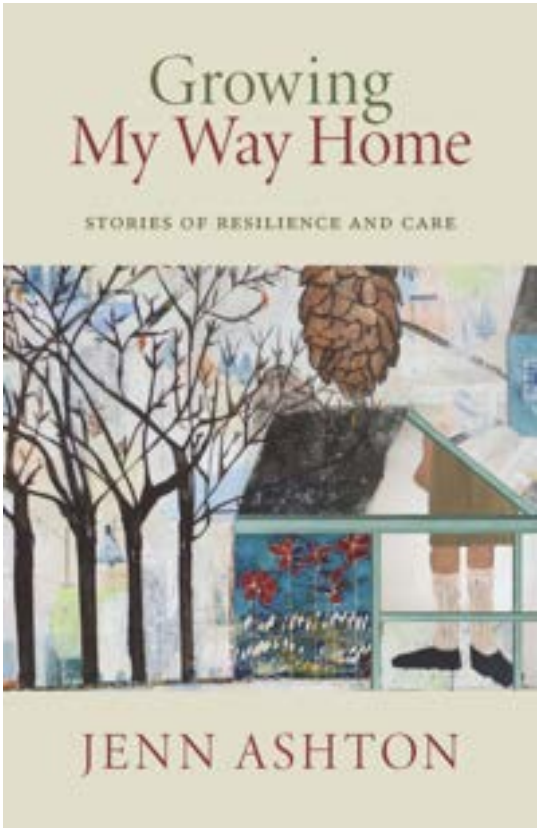
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Growing My Way Home

Stories of Resilience and Care

Jenn Ashton

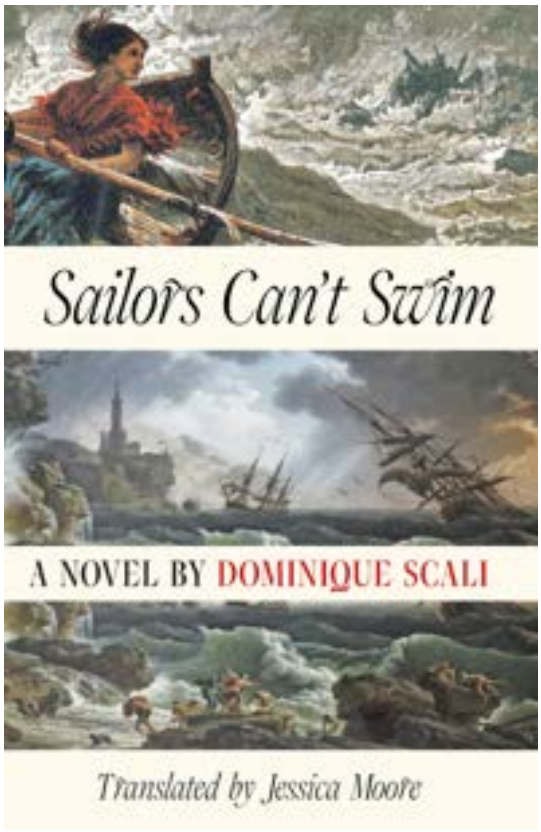
Sad, shocking, and truthful, *Growing My Way Home* chronicles one woman's struggle through events all too common among a people who have been separated from their culture and their language. From abuse to early involvement in the criminal justice system, from her experiences as a thirteen-year-old drug dealer, a fifteen-year-old parent, and finally an award-winning writer, artist, and filmmaker, Jenn Ashton has survived it all. A work of autofiction based on her teenage journals and fifty years of lived experience, *Growing My Way Home* documents a long journey to acceptance and understanding.

"Powerful." —Candace Fertile, *The British Columbia Review*

Jenn Ashton is an award-winning Sḵwx̱wú7mesh author, visual artist, filmmaker, and historian. Her book of short stories, *People Like Frank and Other Stories from the Edge of Normal* (Tidewater Press 2020), was a finalist for the Indigenous Voices Award, and her personal essay "Qualifying Hymns" was a finalist for the 2024 National Magazine Awards. She is an authenticity reader for several top publishing houses. www.jenniferashton.ca

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Sailors Can't Swim

Dominique Scali, translated by Jessica Moore

On the island of Ys, somewhere in the middle of the Atlantic, safety lies behind the city's high walls – where citizens live in opulent security while the shore-dwellers below rebuild their ruined homes after each great tide.

Danaé Poussin is an orphan – and a swimmer, a gift both rare and suspect on Ys. She was born to the sea but yearns for a life within the walls. Flowing between shore, city, and open sea, she navigates the rocky possibilities for women – from salter to thief to aristocrat to sailor's wife – learning to steer through the sexist and classist indignities of the calm before revolution.

Sailors Can't Swim is a squall of a novel: part bildungsroman, part maritime fairy tale, part history of an alternate eighteenth century. It reflects our own era, laying bare the meanness of meritocracy and arbitrariness of citizenship in a world where every possession, or privilege, belonged to someone else first.

Dominique Scali is a novelist and journalist from Montréal. *Sailors Can't Swim* is her second novel. A huge success on both sides of the Atlantic, it has been awarded the Prix des libraires du Québec, the Prix Jacques-Brossard de la science-fiction et du fantastique, and the French Prix Imaginales.

978-1-77201-701-4
416 pages
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In Search of New Babylon
W. Donald Wilson et al.
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Verbal Violence

Danielle LaFrance

Verbal Violence unravels, dissects, and shreds the language of the professional managerial class. Critically straining the email thread, the Freedom of Information Request, and the white paper through an aesthetics of anger that appropriates their last gasps at relevancy, LaFrance registers the absurdities of a purposeless people "just doing their job." Hacking up neoliberal doublespeak, ideological reproduction, and progressive-except-Palestine rhetoric, *Verbal Violence* spits it out time and time again, scheduling a meeting to verbalize the what and the who liberal democratic institutions systematically shut down. *Verbal Violence* confronts capitalism's managerial style guide for saying nothing at all with the fiery and empathetic conscience of the managed, their cri de cœur cracking the straight-faced bureaucracy of our most banal communications.

Danielle LaFrance is a poet and information malprofessional. Their commitments revolve around questions of liberation, resistance, and pleasure. LaFrance is the author of *species branding* (Capilano University Editions, 2010), *Friendly + Fire* (Talonbooks, 2016), *JUST LIKE I LIKE IT* (Talonbooks, 2019), and *#postdildo* (Talonbooks, 2022); chapbooks include *Tentacle Rasa* (Asterion Books, 2021) and *pink slip* (Standard Ink & Copy, 2013). Their poetry and critical work have appeared in magazines and journals, both online and in print. LaFrance also co-created the reading and journal series About a Bicycle and currently collaborates on the ad infinitum intertextual sound project Yes, Sydo. They reside on still occupied and still unceded xʷməθkʷəy̓əm, Sḵwx̱wú7mesh, and səlilwətaɬ Lands.

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136 pages
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#postdildo
Danielle LaFrance
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JUST LIKE I LIKE IT
Danielle LaFrance
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SUBTEXT

Nicole Raziya Fong

SUBTEXT refracts the language of identity formation. It collages the echoes of diasporic and colonial histories through poetry, drama, autobiography, and archival uncovering. Divided into four parts, *SUBTEXT* peers into the imperceptible psychic strata created by intergenerational trauma, confronting the challenge of finding one's place in a sensorium of concealed realities and obscured memories. Dwelling in the bubbling froth of dreamwork, these poems take a multifaceted approach to questions of diaspora and selfhood, incorporating visual and textual elements that dialogue with one another and ask readers to negotiate the unsteady shoals of identity and history.

Nicole Raziya Fong (they/them) is the author of *Я* (forthcoming, Hiding Press), *ORACULE* (2021, Talonbooks), *PERFACT* (2019, Talonbooks), and other works. Their work seeks to delimit and reconstruct immaterial ampoules of psychic experience, coaxing the incorporeal into inhabiting a more muscular physique. Writing appears in literary journals including *The Capilano Review*, *carte blanche*, *Social Text*, and *The Volta*. Their work has been translated, featured on the CBC, and long-listed for the Pat Lowther Memorial Award. They live in Tiohtià:ke/Mooniyang/Montréal, Québec, Canada.

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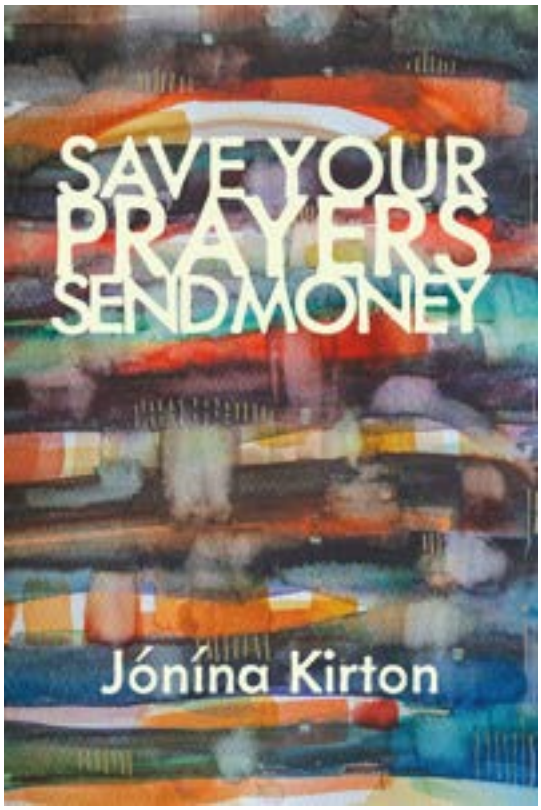


ORACULE
Nicole Raziya Fong
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PERFACT
Nicole Raziya Fong
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Save Your Prayers – Send Money

Jónína Kirton

Save Your Prayers – Send Money boldly takes on the wellness industry. Kirton delves into disability politics through the lived experience of a seventy-year-old Métis woman and recovering New Ager. A hybrid collection that moves fluidly between prose and poetry, *Save Your Prayers – Send Money* weaves intergenerational trauma and its impact on health through the daily realities of chronic pain and illness. These poems explore where healing might lie and how a peace might be found whether we heal or not. The weft supporting them all is the importance of belonging, of blood memory and cellular memory reaching back to our earliest Ancestors.

"What emerges over the course of this collection, animated by the question of what healing might look like in relation to chronic conditions, is a web of ancestral and community belonging."—melanie brannagan frederiksen, *The Winnipeg Free Press*

Jónína Kirton, an Icelandic and Red River Métis poet, was born in Portage la Prairie, Manitoba, Treaty 1, the Traditional Lands of the Anishinaabe, Cree, Oji-Cree, Dakota, and Dene peoples and the homeland of the Métis. One of the co-founders of Indigenous Brilliance, she currently lives in New Westminster BC, the stolen land of the Hul'qumi'num speaking peoples. Jónína graduated from the SFU Writer's Studio in 2007 and since that time has published three books with Talonbooks. She was sixty-one when she received the 2016 Vancouver's Mayor's Arts Award for an Emerging Artist in the Literary Arts category. Her second collection of poetry, *An Honest Woman*, was a finalist in the 2018 Dorothy Livesay Poetry Prize.

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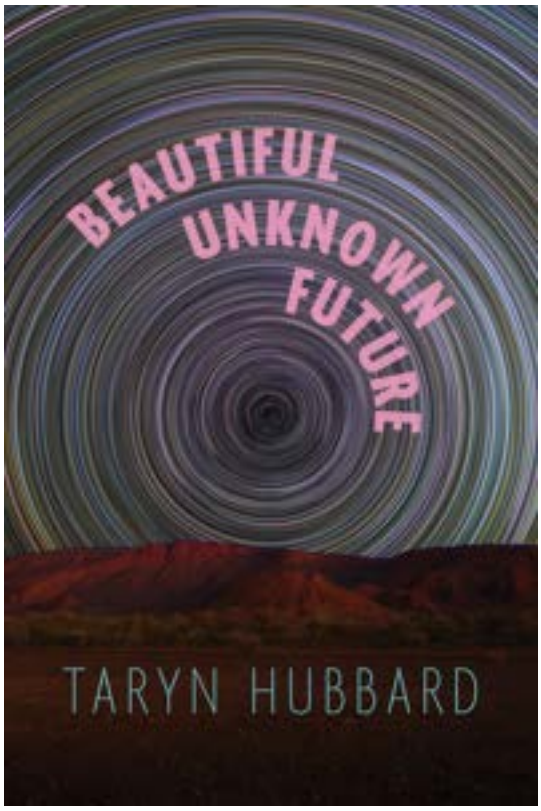


page as bone – ink as blood
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An Honest Woman
Jónína Kirton
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Beautiful Unknown Future

Taryn Hubbard

Haunted by the looming shadows of our compounding crises, *Beautiful Unknown Future* reflects with candour and wit on the precarity we share with the nonhuman world. Written while Hubbard's children were young, these poems hold space for messy feelings about motherhood and care, the climate crisis, family ghosts, and office dynamics. Refusing false optimism, *Beautiful Unknown Future* layers the chaos of domestic life with the detachment of the corporate environment to examine the joys and complexities of these competing spaces, looking critically to a future centred around tenderness, resilience, and love.

Taryn Hubbard is the author of *Desire Path* (Talonbooks, 2020) and *The Very Good Best Friend* (Now or Never Publishing, 2025). She lives in Chilliwack, British Columbia, with her family.
Find out more at tarynhubbard.com.

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Poetry
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$19.95 USD



Desire Path
Taryn Hubbard
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$16.95 / C$16.95

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sometimes, forest

Elee Kraljii Gardiner

sometimes, forest alternatively rails at and desires a fluid beloved, sometimes forest, sometimes lover, friend, mother, or an absence the speaker yearns for in herself. But the coastal temperate rainforest continues foresting, existing independently of the speaker's wants or needs, a place of both refuge and harm. Returning daily to the same woods, the speaker notices minute seasonal changes and considers her own internal changes too.

Meanwhile, fires, heat domes, and landslides mirror hormonal heat and biological surges. Considering how networks of lateral support mitigate and challenge hierarchical, individualistic structures, *sometimes, forest* develops a theory of hylofeminism that attends to a deep, communal connection with nature as a relational way of being with the self and the more-than-human world.

"The poems of *sometimes, forest* have such a wonderful thick and rich quality, a mélange of sound and bounce and visual play, offering a layered density of language as thick and teeming with life as any forest floor."—rob mclennan

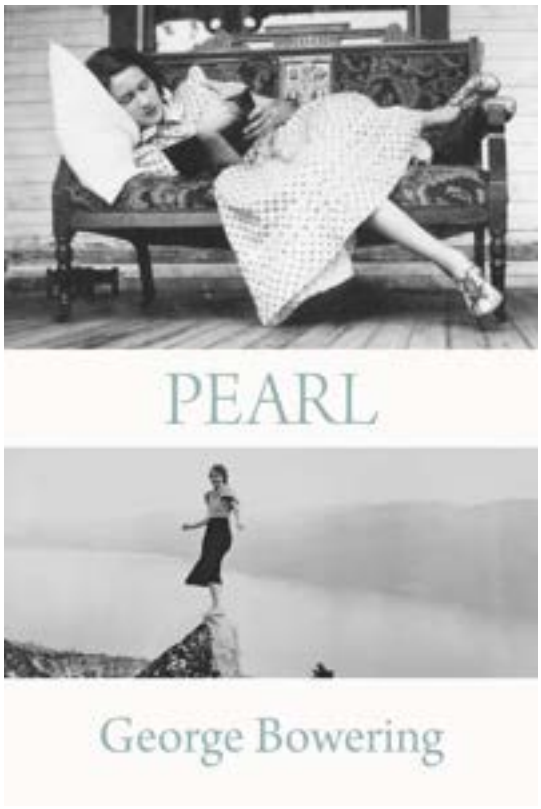
"Extraordinary … a lush, layered, textured invitation into an interconnected web of beings centred on, but not exclusive to, the forest … a kind of magic."
—melanie brannagan frederiksen, *The Winnipeg Free Press*

Elee Kraljii Gardiner is the author of two poetry books, *Trauma Head* (Anvil Press, 2018) and *serpentine loop* (Anvil Press, 2016). She is editor of the anthologies *Against Death: 35 Essays on Living* (Anvil Press, 2019) and *V6A: Writing from Vancouver's Downtown Eastside* (Arsenal Pulp Press, 2012) and nine anthologies from Thursdays Writing Collective, a program she founded with Downtown Eastside writers. She is also author of the chapbooks *Trauma Head: the medical file* (Otter Press, 2017) and *Residence* (Otter Press, 2023).

Originally from Boston, Elee lives in Vancouver, where she directs Vancouver Manuscript Intensive, a program pairing authors with mentors. She serves as the seventh Poet Laureate of Vancouver until the conclusion of 2028 and is focusing on sound-related projects.

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Poetry
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Pearl

George Bowering

The making of a poem is like the making of a pearl – you take something gritty and create a jewel. George Bowering's final book of poetry, *Pearl*, follows this impulse, sprawling in search of the next glimmering insight, tugging at different threads with a multifarious large-heartedness. *Pearl* centres around a promise Bowering made to himself that one day he would write a poem about his mother, Pearl Bowering – a hillbilly, athlete, and champion bridge player. This promised poem anchors a book about the grit of life and what poetry can make from it. Touching, ribald, and cheeky, *Pearl* reflects on a life well-lived and well-written.

"Bowering gets ... close to the bone on his life's work through poetry."
—rob mclennan

George Bowering, Canada's first Parliamentary Poet Laureate, is a major Canadian literary figure and one of the country's most prolific authors, having written more than one hundred books, including works of poetry, fiction, autobiography, biography, and youth fiction. A founder of the influential poetry journal *TISH*, Bowering went on to become a distinguished novelist, poet, editor, professor, and historian and a tireless supporter of fellow writers. He has twice won the Governor General's Literary Award, and has been shortlisted for the Griffin Poetry Prize, the BC Book Prize, the Stephen Leacock Medal for Humour, and the British Columbia National Award for Canadian Non-Fiction. Bowering is an Officer of the Order of Canada, and has also been awarded the Order of British Columbia and the British Columbia Lieutenant Governor's Award for Literary Excellence.

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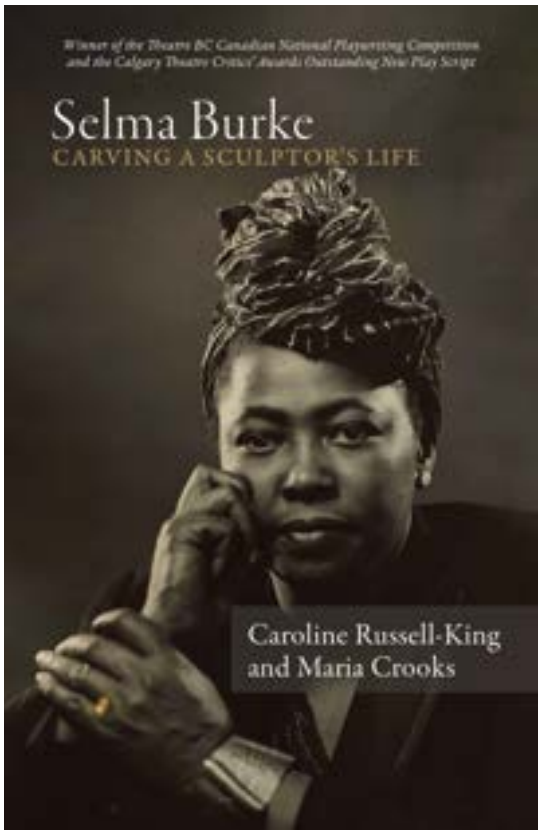


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My Darling Nellie Grey
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Selma Burke

Carving a Sculptor's Life

Caroline Russell-King, Maria Crooks

Winner of the Theatre BC Canadian Playwriting Competition, two Betty Mitchell Awards, and two Calgary Theatre Critics' Awards

Selma Burke: Carving a Sculptor's Life is a flight of fancy based on the incredible life of Dr. Selma Hortense Burke, who lived from 1900 to 1995, approximately 49,932,000 minutes. Here, imagined, are ninety of them, in a play that asks, "Who gets to make art, and who gets to destroy it?"

African American sculptor Selma Burke chronicled many of the extraordinary and devastating events of the past century in her outstanding work: lynchings, the Harlem Renaissance, the Holocaust, the assassination of Martin Luther King. Understanding that it is always easier to rip things down than build them up, Burke persisted in artmaking in the face of a society that didn't always recognize her talents, a husband who demolished her work, and a government who stole it.

Cast of 1 Black woman, 1 white woman, 1 Black man, and 1 white man

Caroline Russell-King has worked in theatre for over forty years. An award-winning playwright, with thirty-three plays to her credit, she currently represents Western Canada as ambassador for the Dramatist Guild of America. She is also a professional dramaturg and the CEO and founder of *Dramaturgy on Demand*. As a critic she reviews sixty to seventy plays a year. Caroline is currently working on a thriller and her first opera.
www.carolinerussellking.com

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Drama
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Fire Never Dies

The Tina Modotti Project

Carmen Aguirre

What is the purpose of art in the face of fascism? Can art serve the poor? And what is the personal cost of militancy?

In *Fire Never Dies: The Tina Modotti Project*, bestselling author and Electric Company Core Artist Carmen Aguirre explores the intersection of art and revolution through the life of Italian photographer and activist Tina Modotti.

Modotti's story begins in 1920s Mexico City, where her art flourished and she encountered other icons of the day, including Frida Kahlo and Diego Rivera. However, after seven years she abandoned photography to join the antifascist cause, ultimately running the Red Aid Hospital during the Spanish Civil War. Through a dynamic blend of styles and theatrical forms, the play mirrors Modotti's struggle to reconcile passion, creativity, and political conviction as it unfolds across twenty episodes, all recalled in Modotti's final moments during a fatal heart attack in a taxi at age forty-five.

Cast of 7 diverse actors

"Engrossing ... it lets us in on the making and remaking of a revolutionary spirit." —Angie Rico, *Stir*

"Colourful, handsome and sweepingly epic." —Jo Ledingham

"*Fire Never Dies* seamlessly blends different genres." —Elena Massing, *CBC News*

Carmen Aguirre is an award-winning theatre artist and author who has written and co-written over twenty-five plays, including the #1 national bestseller *Something Fierce: Memoirs of a Revolutionary Daughter* (winner of CBC Canada Reads 2012), and its bestselling sequel, *Mexican Hooker #1 and My Other Roles Since the Revolution*.

Carmen is a Core Artist at Electric Company Theatre, a co-founding member of the Canadian Latinx Theatre Artist Coalition (CALTAC), and has over eighty film, TV, and stage acting credits, including her award-winning lead role in the Canadian premiere of Stephen Adley Guirgis's *The Motherfucker with the Hat*, and her Leo-nominated lead performance in the independent feature film *Bella Ciao!* She is a graduate of Studio 58.
carmenaguirre.ca

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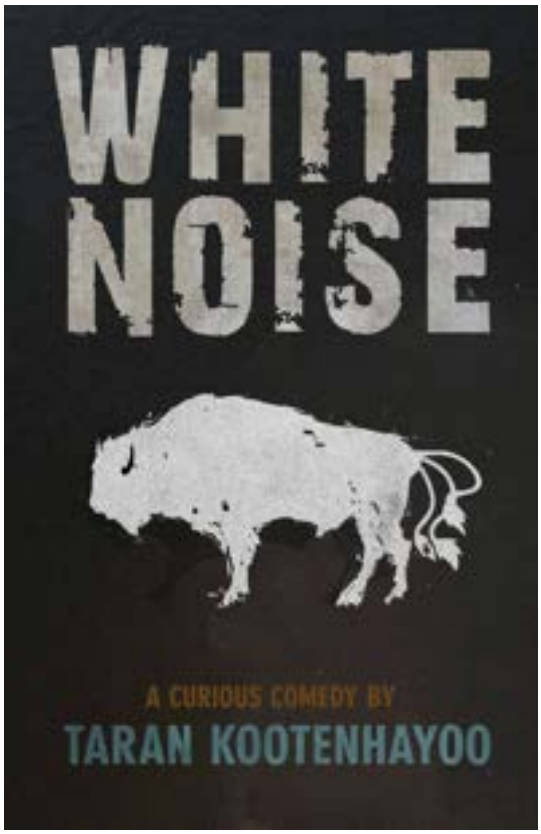


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The Refugee Hotel
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White Noise

Taran Kootenhayoo

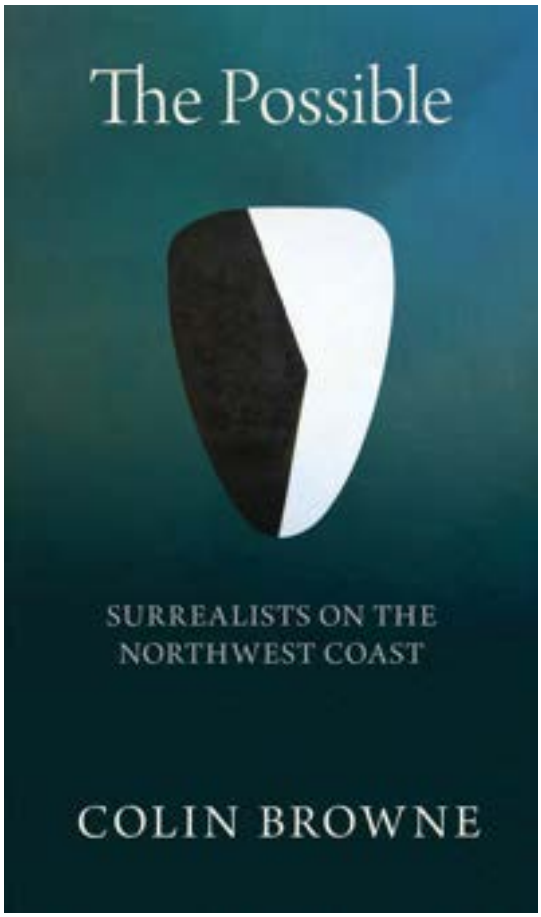
Two neighbouring families, one Indigenous and one white, dine together during Truth and Reconciliation Week. As cultural misunderstanding, colonial violence, and racism both covert and overt surface, *White Noise* asks, “How do we deal with internalized racism? Do we keep pushing it away … or do we make a change?” Taran Kootenhayoo’s answer is both emotionally intense and outrageously hilarious, a blistering comedic exploration of what it means to live in so-called Canada.

Cast of 1 Indigenous woman, 2 white women, 2 Indigenous men, and 1 white man

The late Taran “Standing Sunrise” Kootenhayoo was proud to be Denesųłiné and Stoney Nakota. Born in Cold Lake, Alberta, and a member of the Alexis Nakota Sioux Nation, Taran was like water flowing between many different mediums and disciplines. Most importantly, he was a storyteller; he was also an activist standing up for Indigenous Rights, an actor, a writer, a skateboarder, a dancer, a filmmaker, and a director. Taran was a transformer, cool in whatever he was involved in. He could steal the show, but he was always generous in his offerings as a person and a performer. He made things better.

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Drama
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The Possible

Surrealists on the Northwest Coast

Colin Browne

In May of 1939, thirty-three-year-old surrealist artist Wolfgang Paalen and his wife, the poet and artist Alice Rahon, left Paris en route to Mexico City where they'd been invited to visit Frida Kahlo and Diego Rivera. First, however, they crossed Canada by rail to Prince Rupert and travelled the length of the Pacific Northwest Coast from Dzánti K'ihéeni (Juneau), Alaska, to Vancouver Island and Vancouver. A few months earlier, in Paris, Paalen had witnessed the raising of a totem pole purchased by his friend, surrealist artist Kurt Seligmann, in Hagwilget the summer before. Like Seligmann and other surrealist colleagues, Paalen had developed a passion for the powerful works of art created by Northwest Coast artists. He felt drawn to visit the communities that had created these sophisticated artforms that, in his estimation, were the equal to any that had ever existed. He shared with his colleagues the surrealist obsession for collecting and devoted himself on the journey to seeking out and acquiring ceremonial belongings to return home with.

The belongings Paalen acquired in Alaska and British Columbia became, during the 1940s, one of the most admired private collections in North America. Many of these objects are now in major museums. His resonant works brought together his gifts as an artist, his theoretical engagement with science, and his belief that contemporary art, drawing on what had been lost, could contribute to transforming the world for the better. *The Possible: Surrealists on the Northwest Coast* is the first full account of the journey by Paalen, Rahon, and their companion Eva Sulzer down the Northwest Coast. Weaving together travelogue, biography, Northwest Coast cultures, art histories, anthropology, quantum science, and an account of museum collecting during the nineteenth and twentieth centuries, it opens with the raising in 1939 of K'ëgit, the pole from Hagwilget in Paris and covers the years from the early 1930s to Paalen's death in 1959. Based on journals, interviews, and Paalen's own writing, the book offers an intriguing view of this coast on the eve of the Second World War.

Colin Browne's most recent book of poetry, *Here*, was published by Talonbooks in September 2020. His extended essay, *Entering Time: The Fungus Man Platters of Charles Edenshaw* (Talonbooks, 2016), is a poetic exploration of three argillite platters made by Haida artist Da.a xiigang (Charles Edenshaw) between 1885 and 1895. He was the guest curator in 2016 for the Vancouver Art Gallery exhibition I Had an Interesting French Artist to See Me This Summer: Emily Carr and Wolfgang Paalen in British Columbia, a show that featured the largest number of Paalen's paintings ever exhibited in Canada. He has recently written catalogue essays for exhibitions in New York and Vienna that reflect on the history and legacy of the Surrealist engagement with the ceremonial and monumental arts of the Northwest Coast.

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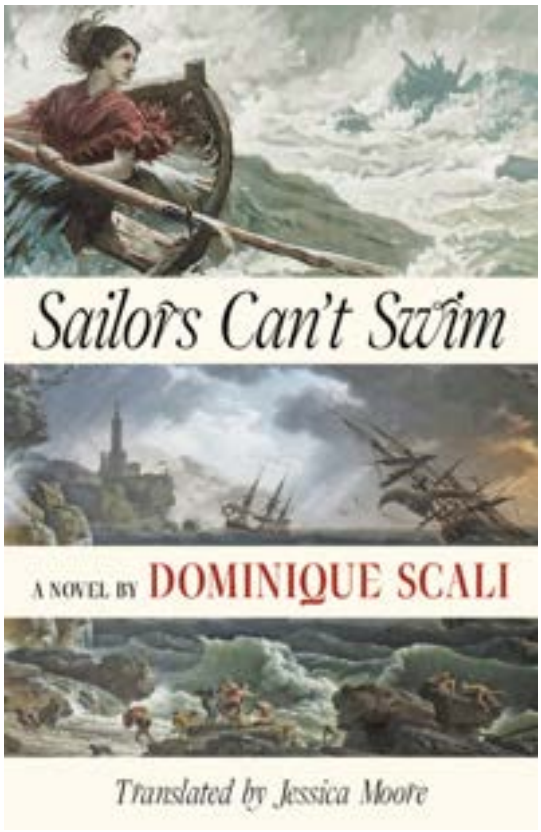


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Sailors Can't Swim

Dominique Scali, translated by Jessica Moore

On the island of Ys, somewhere in the middle of the Atlantic, safety lies behind the city's high walls – where citizens live in opulent security while the shore-dwellers below rebuild their ruined homes after each great tide.

Danaé Poussin is an orphan – and a swimmer, a gift both rare and suspect on Ys. She was born to the sea but yearns for a life within the walls. Flowing between shore, city, and open sea, she navigates the rocky possibilities for women – from salter to thief to aristocrat to sailor's wife – learning to steer through the sexist and classist indignities of the calm before revolution.

Sailors Can't Swim is a squall of a novel: part bildungsroman, part maritime fairy tale, part history of an alternate eighteenth century. It reflects our own era, laying bare the meanness of meritocracy and arbitrariness of citizenship in a world where every possession, or privilege, belonged to someone else first.

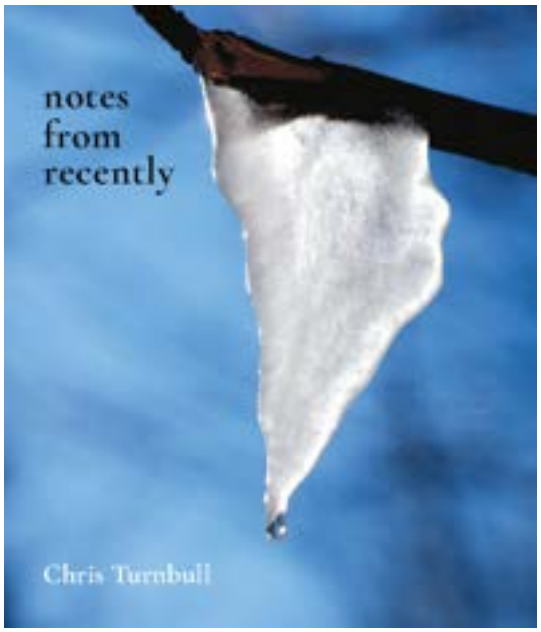
Dominique Scali is a novelist and journalist from Montréal. *Sailors Can't Swim* is her second novel. A huge success on both sides of the Atlantic, it has been awarded the Prix des libraires du Québec, the Prix Jacques-Brossard de la science-fiction et du fantastique, and the French Prix Imaginales.

978-1-77201-701-4
416 pages
Tue, 01 Sep 2026
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notes from recently

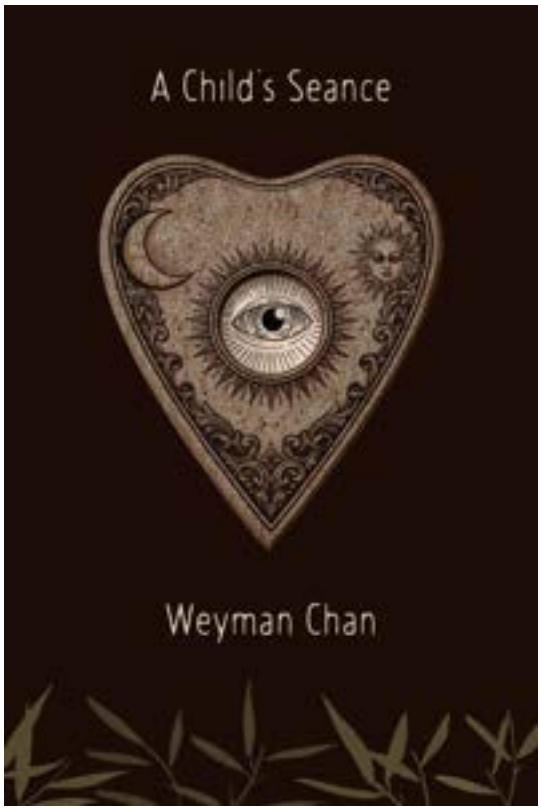
Chris Turnbull

***notes from recently* considers ecological relationships amid ways of noticing loss and change.** Turnbull walks us through various habitats – forests, wetlands, agricultural fields, meadows, streets – in gorgeous, arresting poems that highlight forms of perception and awareness while acknowledging processes of enfolding, endurance, and long time. In *notes from recently* "we" are indeterminate, challenged to comprehend what we accompany and disrupt while measuring complicity and grief alongside interconnected histories of regeneration and extinction. How do we take meticulous note of the present?

Chris Turnbull is the author of *cipher* (Beautiful Outlaw Press), *[untitled]* in *own* (CUE Books), and *Continua* (Chaudiere Books/Invisible Press). Additional writing, collaborations, and installations are in print, online, and within landscapes. She curates a footpress, rout/e, whereby poetry can be found on trails (www.etuor.wordpress.com). She lives near Ottawa, within the unceded, unsurrendered territory of the Algonquin Anishinaabeg.

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A Child's Seance

Weyman Chan

***A Child's Seance* begins with a Ouija board game played by a brother and sister as they attempt to make contact with their dead mother.** Out of their shared grief explodes a big bang of questions about the universe's smeared complexity.

Weyman Chan's far-reaching poetry offers a surreal, astral travelogue that bears the ghost brush of classical Chinese portraiture. Its figures pose against a lived prairie landscape that steels resilience against loss, mental struggles, sexual misfires, and threats of alien abduction. Working across the intimate, the historical, and the cosmic, *A Child's Seance* validates the human experiment and its chaos, asking what the poem and its syntactical paintbrush can catch of our fleeting, all-too-brief lives. It insists that the worlds we intersect, however messy or unreachable, are still all one.

Recipient of the 2021 Writer's Trust Latner-Griffin Poetry Prize, **Weyman Chan** lives and works in Mohkinstsis (Calgary) on Treaty 7 Territory. His second book, *Noise From the Laundry*, was a finalist for the 2008 Governor General's Literary Award for Poetry. Chan is a member of the *filling Station* magazine poetry collective. He is also working on a book of hybrid poetic fiction, *Chronicle of a Sleep Tower*. Weyman Chan's notable past works include *Human Tissue: a primer for Not Knowing* (Talonbooks, 2016), which traces the making of monsters – real and metaphysical – when faced with unreliable creation narratives; and *Witness Back at Me: mismothering and transmigration* (Talonbooks, 2022), an intersectional biography of the author's spiritual partnership with the late poet Sharron Proulx-Turner.

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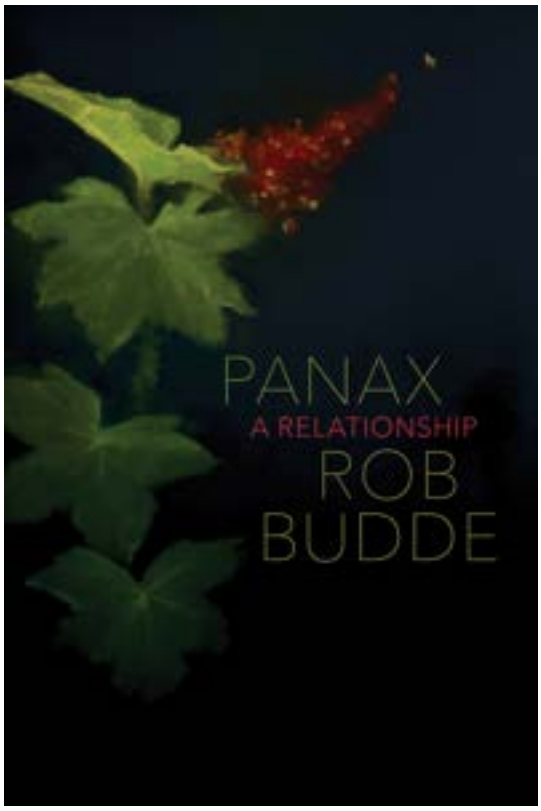


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Weyman Chan
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Panax

A Relationship

Rob Budde

A cross-genre engagement with the northern and coastal BC plant known in English as Devil's Club, *Panax* traces Rob Budde's developing relationship to the being Hoolhghulh. Blending ecocriticism, animal studies, and decolonial and countercolonial thought, the poems in *Panax* map a remarkable poetic and autoethnographic journey.

Includes an introduction by the author.

Rob Budde teaches creative writing at the University of Northern British Columbia in Prince George. He has published eight books (poetry, novels, interviews, and short fiction), and his work has appeared in numerous literary magazines. His most recent books are *declining america* (Book*hug, 2009) and *Dreamland Theatre* (Caitlin Press, 2014), which was shortlisted for the BC and Yukon Book Prize's Dorothy Livesay Poetry Prize. He co-edited a selection of Ken Belford's poetry in *The Answer to Everything* (Caitlin Press, 2021) and is part of an editorial collective assembling a book of essays on the teaching of creative writing, *Creation Story*.

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Grace of Centuries

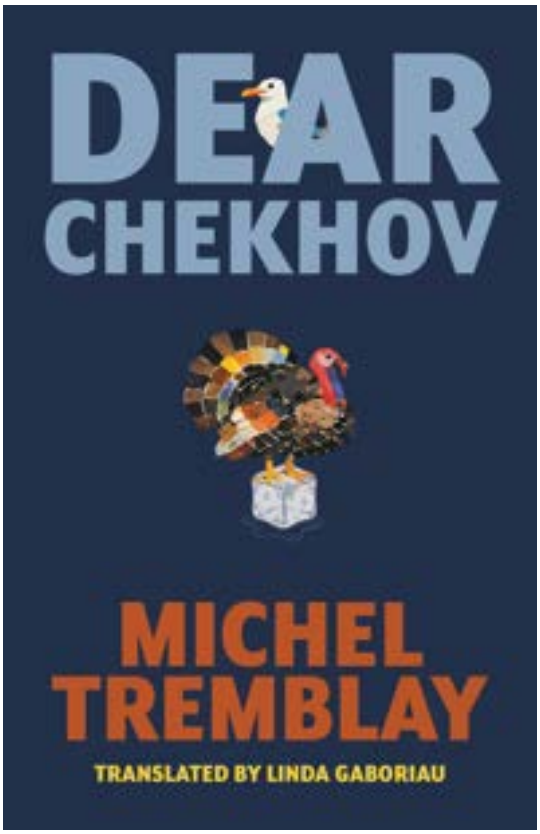
Hope Anderson

Written over a span of twenty years, *Grace of Centuries* is an act of redress. Beginning with the African presence in the Bible and travelling through inheritances both collective and personal, Hope Anderson celebrates Black voices across centuries and continents, ranging from Bilali Muhammad, Queen Nzinga, and the Chevalier de Saint-Georges to Gannibal, John Ware, and Phyllis Wheatley – to name just a few. In so doing, he intervenes in a legacy that for so long did not offer welcome or embrace to so many, assuming his own place alongside such Canadian poetic icons as Daphne Marlatt, Fred Wah, and Anderson's friend, the late, great bpNichol, to whom this book pays tribute. In poems of complex clarity, *Grace of Centuries* demonstrates the value of a language that speaks to all.

Hope Anderson was born in Kingston, Jamaica. He moved to Canada in 1966 and attended Dawson College, where he was instrumental in establishing a student-led department of Black Literature and the Institute of Research in Black Experience. He was active in the Vancouver poetry scene in the 1970s. Between 1989 and 2010 Hope was Director of Auxiliary Services at Florida Memorial University. There he founded and co-edited the *Florida Memorial Academic Review*. He now lives in Victoria, BC, on Lək̓ʷəŋən (Songhees and Xʷsepsəm/Esquimalt) and W̱SÁNEĆ Territory.

978-1-77201-725-0
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Dear Chekhov

Michel Tremblay
Translated by Linda Gaboriau

A table set outside in beautiful fall weather. A turkey roasting in the oven. Everything seems set for a festive family dinner – except that the playwright wants to rewrite his play.

In *Dear Chekhov*, renowned playwright Michel Tremblay (re)examines an old unfinished script, a tribute to the legendary author of *The Cherry Orchard* and *The Seagull*. Will the play stand up in performance? The question obsesses the narrator, Tremblay's alter ego Jean-Marc. And then there is Benoît, the author-brother, who settles his accounts with a detestable young critic, the current flame of their sister. This Great Actress has given her career a boost by working with a trendy millennial director, trashing Chekhov – and their mother's memory in the process. *Dear Chekhov* presents Michel Tremblay in total control of his art, holding a mirror up to the theatre in an irresistible "Chekhovian reflection of what we are."

Cast of 3 women and 5 men

A major figure in Québec literature, **Michel Tremblay** has built an impressive body of work as a playwright, novelist, translator, and screenwriter. To date Tremblay's complete works include thirty plays, thirty-one novels, eight collections of autobiographical stories, a collection of tales, seven screenplays, forty-seven trans¬lations and adaptations of works by foreign writers, ten plays and fifteen stories printed in diverse publications, an opera libretto, a song cycle, a Symphonic Christmas Tale, and two musicals. His plays have been published and translated into forty-three languages and have garnered critical acclaim in Canada, the United States, and more than fifty countries around the world.

978-1-77201-634-5
96 pages
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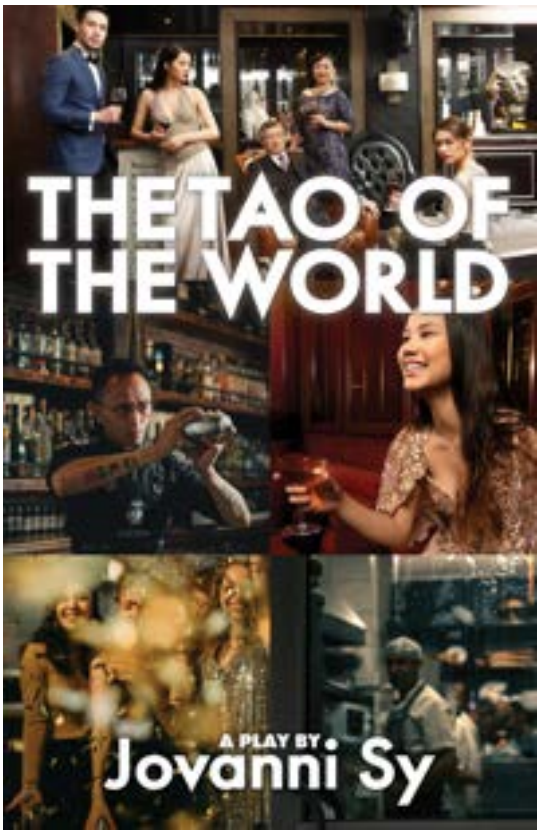


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Tao of the World

Jovanni Sy

After isolating during a global pandemic, Singapore's wealthy elite make up for lost time, bedding other people's partners and swindling one another out of dynastic fortunes. Edward wants to marry Millicent but needs Arabella's help to convince Lady Helena to approve of the marriage. But Arabella is in love with Edward and needs her best friend Devan's help to sabotage the engagement. And Lady Helena hates Edward, attempting instead to make a match between Millicent and closeted cousin William (who is in love with Devan). Behind all this romantic cloak and dagger is another struggle over inheritance and financial power. And behind that, a whole structure of unseen labour that makes all the scheming possible.

Inspired by William Congreve's *The Way of the World* and Kevin Kwan's *Crazy Rich Asians*, *The Tao of the World* is a Restoration comedy for modern times, a hilarious, bawdy romp that asks what it means for things to return to normal.

Minimum of 10 actors with doubling

Jovanni Sy is a playwright, director, actor, and educator based in Montréal. For over thirty years, he has worked at leading theatre companies across Canada, the US, and overseas. His most recent theatre credits include co-writing (with Leanna Brodie) and directing the critically acclaimed play *Salesman in China* at the Stratford Festival and playing the role of Mr. Miyagi in the pre-Broadway tryout of *The Karate Kid, the Musical*.
Jovanni's plays have received a Quebec Writers' Federation Award (*Salesman in China*), a Jessie Richardson Award (*Nine Dragons*), and two Tom Hendry Awards – the PGC Drama Award (*Kowloon Bay*) and the PGC Comedy Award (*The Tao of the World*).
Jovanni has taught at the National Theatre School of Canada, the University of Calgary, and the University of Alberta.

978-1-77201-727-4
144 pages
Tue, 15 Sep 2026
8.5 × 5.5 × 0.625 in
Drama
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$19.95 CAD
$19.95 USD



Nine Dragons
Jovanni Sy
978-1-77201-204-0
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A Taste of Empire
Jovanni Sy
978-1-77201-160-9
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Space Girl

A Cosmic Comedy

Frances Koncan

As the first person born on the moon, Lyra lives a charmed life as a beloved social media influencer until her twenty-first birthday when two disasters strike: the birth of a rival "baby influencer" and the discovery of an enormous asteroid that threatens to destroy Earth (and all of her social media followers). Forced to flee the moon during a meteor shower, Lyra unexpectedly finds herself on Earth, a strange new world where she must decide what matters more: her personal dreams of social media fame or the safety of humanity as a whole. *Space Girl* explores colonialism, digital culture, and the ways we wield power in every space we enter – whether that's cyberspace, outer space, or any of the fragile spaces we call home.

Cast of 2 women and 1 man

Frances Koncan is an Anishinaabe/Slovenian playwright from Couchiching First Nation. She is a graduate of the University of Manitoba and the City University of New York Brooklyn College. Originally from Winnipeg, Manitoba, they currently reside in Vancouver, British Columbia, where she is an assistant professor at the University of British Columbia.

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On Thin Ice

Drew Hayden Taylor

In the thriller *On Thin Ice*, an Indigenous couple makes their way to an isolated cottage after their car falls through an ice road on a cold winter evening.

Suffering from hypothermia, they are saved by the arrival of the non-Indigenous cottage owners, one of whom is a nurse. Once the injured couple are resuscitated, the cottage owners discover that the "accident" was not necessarily accidental, and the histories and alternative agendas at play converge in a shocking and brutal ending.

Cast of 1 Indigenous woman, 1 Indigenous man, 1 settler woman, and 1 settler man

Drew Hayden Taylor is an award-winning playwright, novelist, journalist, and filmmaker. Born, raised, and living on the Curve Lake First Nation in Ontario, he has done everything from performing stand-up comedy at the Kennedy Center in Washington, DC, to serving as artistic director of Canada's premiere Indigenous theatre company, Native Earth Performing Arts. He is the proud recipient of three honorary doctorates and the author of numerous plays and novels.

978-1-77201-719-9
128 pages
Tue, 18 Aug 2026
8.25 × 5.8125 × 0.25 in
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