# Talonbooks
# 2025
# Catalogue



## Talonbooks Awards and Prizes, Recent Highlights

### 2025

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

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

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Leanne Dunic, *Wet* (Short-listed)

### 2024

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Samantha Nock, *A Family of Dreamers* (Short-listed)

Pat Lowther Memorial Award (League of Canadian Poets Awards): Samantha Nock, *A Family of Dreamers* (Long-listed)

Indigenous History Book Prize: Lorraine Weir with Chief Roger William, *Lha yudit'ih We Always Find a Way* (Commended)

Pat Lowther Memorial Award (League of Canadian Poets Awards): Nikki Reimer, *No Town Called We* (Long-listed)

Raymond Souster Award (League of Canadian Poets Awards): Nikki Reimer, *No Town Called We* (Long-listed)

Raymond Souster Award (League of Canadian Poets Awards): Wanda John-Kehewin, *Spells, Wishes, and the Talking Dead:* ᒪᒪᖏᑦᐃᓗᐊᓗᓐ ᓱᑯᔭᒧᐊᓄ ᓂᑭᖏᑎ ᐊᑲᓂᕆᑦᑐᓐ

Fred Cogswell Award For Excellence In Poetry: andrea bennett, *the berry takes the shape of the bloom* (Runner-up)

### 2023

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Cecily Nicholson, *HARROWINGS* (Short-listed)

Fred Cogswell Award for Excellence in Poetry: Cecily Nicholson, *Harrowings* (Long-listed)

Pat Lowther Memorial Award (League of Canadian Poets Awards): Cecily Nicholson, *HARROWINGS* (Long-listed)

### 2022

Governor General's Literary Award for Drama: Daniel Arnold & Darrell Dennis & Medina Hahn, *Inheritance: a pick-the-path experience* (Finalist)

Governor General's Literary Award for Drama: Dorothy Dittrich, *The Piano Teacher: A Healing Key* (Winner)

### 2021

Roderick Haig-Brown Regional Prize (BC & Yukon Book Prizes): Dukesang Wong *The Diary of Dukesang Wong: A Voice from Gold Mountain* (Finalist)

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Junie Désil, *eat salt | gaze at the ocean*: (Finalist)

Dorothy Livesay Poetry Prize (BC & Yukon Book Prizes): Fred Wah, *Music at the Heart of Thinking: Improvisations 1–170* (Finalist)

## 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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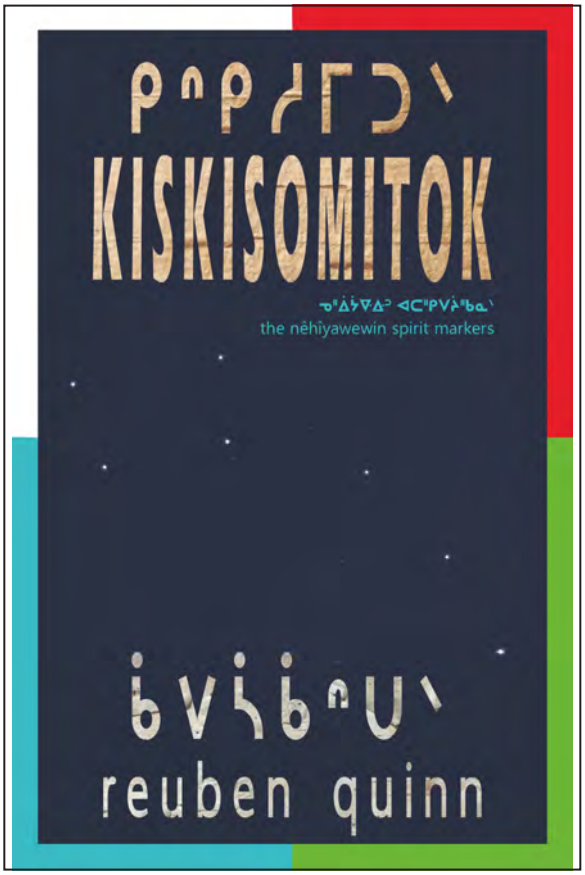
Talonbooks

On the cover: 'production' by Spencer Williams, 2022

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Great-grandson to pahpâstêw, ᑲᐯᓴᑲᙵᑌᐦ **reuben quinn** teaches ᓂᐦᐃᔨᐧᐃᐣ nêhiyawewin at University nuhelot'įne thaiyots'į nistameyimâkanak Blue Quills. He taught ᓂᐦᐃᔨᐧᐃᐣ nêhiyawewin at The Centre for Race and Culture in Edmonton for many years and at The University of Alberta. He is also a ceremony person and lodge keeper.

# ᑭᙵᑭᓯᒥᑐᓴᐦ kiskisomitok

ᓂᐦᐃᔨᐧ to remind each and one another

ᑲᐯᓴᑲᙵᑌᐦ REUBEN QUINN

*with editorial assistance by Christine Stewart*

In ᑭᙵᑭᓯᒥᑐᓴᐦ *kiskisomitok:* ᓂᐦᐃᔨᐧ *to remind each and one other,* nêhiyaw educator ᑲᐯᓴᑲᙵᑌᐦ reuben quinn uses the spirit marker writing system as a foundation for teaching ᓂᐦᐃᔨᐧᐃᐣ nêhiyawewin. The spirit marker writing system holds forty-four spirit markers and fourteen minor spirit markers. Some people call that system the star chart. Each spirit marker holds a law. These laws are meant to guide us in ways that support us in life. They are meant to guide us in ways of living well with the elements: fire, land, water, and air. The spirit markers remind us that these elements form the foundations of all relationships on earth.

ISBN 978-1-77201-644-4
Nonfiction
5.5" × 8.5"; 90 pp.; Trade paper
$19.95 CAN / $16.95 US
Forthcoming May 13, 2025




# Convivialities

## Dialogues on Poetics

MICHAEL NARDONE

*Convivialities* is a collection of dialogues with contemporary writers and artists conducted over great distances and extended periods of time. These conversations – with Dana Michel, Gail Scott, Joshua Clover and Jasper Bernes, Shanzhai Lyric, Divya Victor, Carlos Soto Román, Cecily Nicholson, Kevin Davies, The Culture and Technology Discussion and Working Group, Tanya Lukin Linklater, Raven Chacon, and Ryan C. Clarke – focus on poetics, both the theory of poetry (its forms, histories, and critical categories) and the theory of poiesis (i.e., making). The dialogues vary. Some are chatty, others theoretical. They model how we might talk, think, and listen together, both to one another and to the sites and greater communities where we are situated. *Convivialities* investigates how the collected writers and artists craft their works, the contexts in which they make them, the intellectual and artistic histories that inspire their own ways of working, and the cultural issues that are at the core of their practices. And, perhaps most of all, it asks how they continue to create in a world ravaged by climate crisis, economic crisis, settler colonialism, and imperialism.

**Michael Nardone** is a poet and editor based in Montréal. Never settling on a single genre, practice, or mode, his works often explore and experiment within histories of literature, techniques of embodied performance, and cultures of mediation. Nardone's recent and forthcoming works include: *Aural Poetics* (an edited work on sound and composition across the arts), *Convivialities* (a book of dialogues), *Yellow Towel: A Score* (a collaboration with Dana Michel), *Border Tuner | Sintonizador Fronterizo* (a monograph on Rafael Lozano-Hemmer, co-edited with Edgar Picazo), the Documents on Expanded Poetics book series (which he co-edits with Nathan Brown), *The Transatlantic Conversation* (a translation of Abigail Lang's monograph on contemporary French and US poetry), and *The Ritualites* (a book of poems), as well as a range of essays and editorial works concerning the literary arts and other inscriptive practices. Beginning in 2024, he is a writer-in-residence at the SETI Institute.

ISBN 978-1-77201-646-8
Nonfiction
5.5" × 8.5"; 240 pp.; Trade paper
$19.95 CAN / $16.95 US
Forthcoming April 22, 2025




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 twenty-nine plays, thirty-one novels, six collections of autobiographical stories, a collection of tales, seven screenplays, forty-six translations and adaptations of works by foreign writers, nine plays and twelve stories printed in diverse publications, an opera libretto, a song cycle, a Symphonic Christmas Tale, and two musicals. His work has won numerous awards and accolades; his plays have been published and translated into forty languages and have garnered critical acclaim in Canada, the United States, and more than fifty countries around the world.

# A Great Consolation

## Survive! Survive! & Crossing the Gulf of Misfortune

MICHEL TREMBLAY

*translated by Linda Gaboriau*

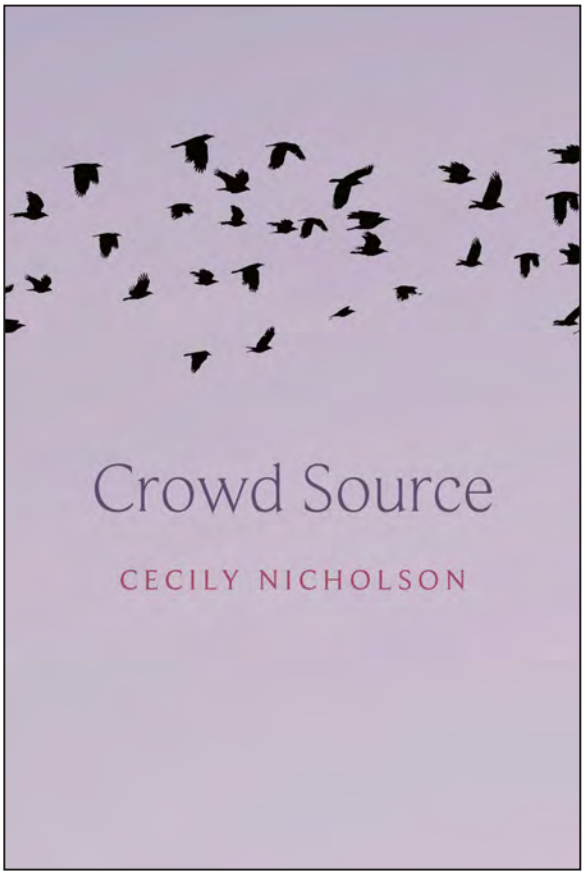
*Survive! Survive!* transports readers to September 1935, to glorious, tragic times in the colourful company of Ti-Lou and "the Duchess" Édouard, whose sparkling exchanges hide indissoluble pain; to sombre, twilight times with Victoire and Télesphore at the bottom of the ruelle des Fortifications, and between Josaphat and Laura Cadieux, his ill-fated daughter who wants at all costs to find her mother, Imelda Beausoleil. "How to survive?" they all ask, inextricably caught in life's cycle of lost illusions and forgotten dreams. Even as this chronicle of resilience dwells in the difficulties and disenchantments of ordinary life, it reveals existences that accommodate a happiness that passes – always too fast and almost too late.

The series closes with *Crossing the Gulf of Misfortune*, whose action unfolds in August 1941, when the families of Nana and Gabriel unhappily cram together in a new apartment. Nana, inconsolable after the loss of her two eldest children to tuberculosis, is forced to live with Victoire and Édouard, as well as with Albertine, her husband Paul, and their children, Thérèse and baby Marcel. Outside this unbearably crowded household, war rages and rationing deprives everyone of basic necessities.

These characters don't know what readers of Tremblay do: that in a year, in May 1942, Nana – the Fat Woman Next Door – seven months pregnant, will open the fabulous Chronicles of the Plateau-Mont-Royal ...

ISBN 978-1-77201-506-5
Fiction
5.5" × 8.5"; 192 pp.; Trade paper
$19.95 CAN / $16.95 US
Forthcoming May 12, 2025

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




# Crowd Source

CECILY NICHOLSON

*Crowd Source* parallels the daily migration of the crows who, aside from fledgling season, fly across metro Vancouver every day at dawn and dusk. This durational study echoes their flight, occasionally touching down to reflect on human-crow interactions. Attentive to the great intelligence and perspectives of corvid and non-human communications, the poems in *Crowd Source* engage historical and strategic examples of how these songbirds gather and disperse. Continuing Nicholson's engagement with the contemporary climate crisis, social movements, and Black diasporic relations, this is a text for all concerned about practising ecological futurities befitting corvid sensibilities, caw.

**Cecily Nicholson** is the author of five books, including *From the Poplars*, recipient of the Dorothy Livesay Poetry Prize, and *Wayside Sang*, winner of the Governor General's Literary Award for poetry. Her collaborative practice spans municipal, artist-run centres, and community-based arts organizing, education, and advocacy. She is an assistant professor at the School of Creative Writing at the University of British Columbia and the 2024/2025 Holloway Lecturer in Poetry and Poetics at the University of California, Berkeley.

ISBN 978-1-77201-658-1
Poetry
6″ × 9″; 112 pp.; Trade paper
$19.95 CAN / $19.95 US
Forthcoming April 1, 2025

Visit talonbooks.com for a complete listing of Cecily Nicholson's available books.



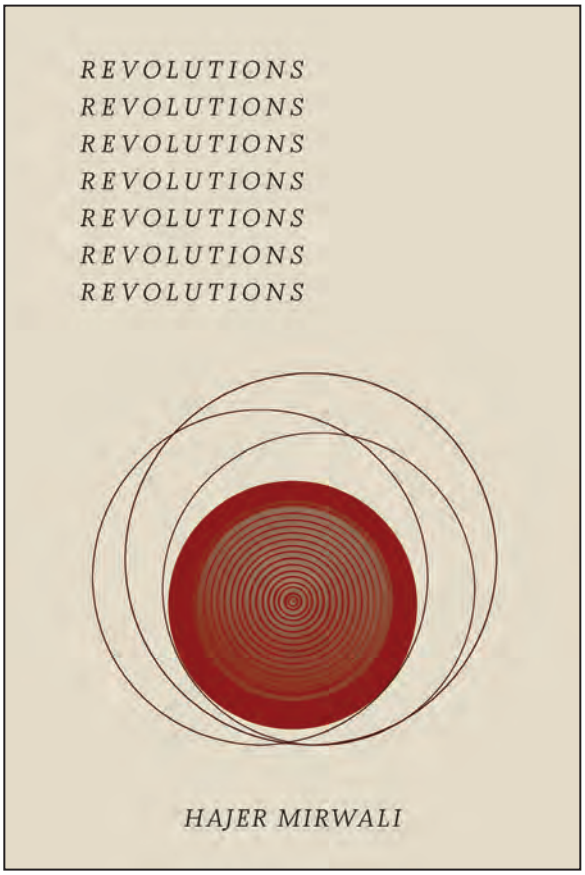

# Future Works

JEFF DERKSEN

*Future Works* grapples with time, asking how to fully live with the present while also being attentive to possible futures and to the lost temporalities buried within the now. It was written haltingly over a decade shaped and troubled by climate change and environmental collapse, the global rise of populist fascism, an invigorated politics of bodily control (biopolitics), mass forced displacement of people, increasing disparities in wealth and resources, and a general understanding that daily life is getting meaner, unsustainably expensive, and generally shitty. Yet underneath this manure, very strong buds have tried to push through – mutual care, deeper social justice, an ethos of living more and working less, environmental action, and more ethical ways of being. This book is about trying to live through the last ugly decade. It's an angry-funny book about cities and trees, about human and more-than-human labour, about decolonizing temporalities, and about futurity.

**Jeff Derksen** is a poet, critic, and professor who lives in Vancouver and Vienna. His poetry books include *The Vestiges*, *Transnational Muscle Cars*, and *Down Time* (Winner of the Dorothy Livesay Poetry Prize). His critical books include *After Euphoria*, *Annihilated Time: Poetry and Other Politics*, and the folio *How High is the City, How Deep is Our Love*. He works on artistic research projects with the collective Urban Subjects: their books include *The Militant Image Reader*, *Momentarily: Learning from Mega Events*, and *Autogestion: Henri Lefebvre in New Belgrade*. As curators, they brought The Vienna Model: Housing for the 21st Century to the Museum of Vancouver and curated the exhibition *If Time Is Still Alive at Camera Austria*. He was a founding member of both the Kootenay School of Writing and Artspeak Gallery. Derksen works at Simon Fraser University and is a Fulbright Fellow and former research fellow at the Centre for Place, Culture, and Politics at The Graduate Center, CUNY.

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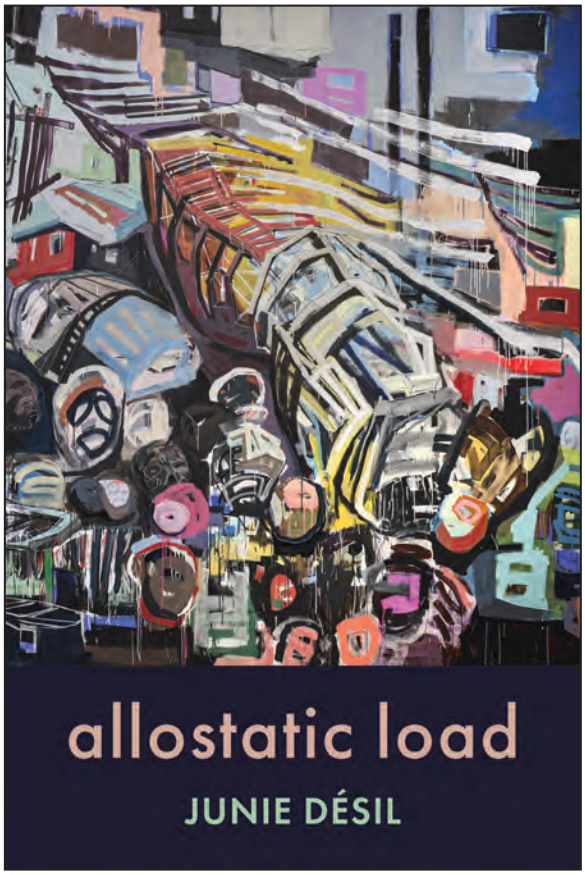

# Revolutions

HAJER MIRWALI

*Revolutions* sifts through the grains of Muslim daughterhood to reveal two metaphorical circles inextricably overlapping: shame and pleasure. In an extended conversation with Mona Hatoum's artwork + *and* –, *Revolutions* asks how young Arab women – who live in homes and communities where actions are surveilled and categorized as 3aib or not 3aib, shameful or acceptable – make and unmake their identities. Working between a Palestinian and Iraqi poetics drawing from artists like Mahmoud Darwish and Naseer Shamma and a feminist Canadian poetics inspired by Erín Moure, M. NourbeSe Philip, and Nicole Brossard, *Revolutions* spirals and collapses as we turn and re-turn around its circles.

**Hajer Mirwali** is a Palestinian and Iraqi writer living in Toronto. She has an MFA in Creative Writing from the University of Guelph. Her work has been published in *The Ex-Puritan*, *Brick Magazine*, *Room Magazine*, and *Joyland*.

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Poetry
5.5" × 8.5"; 96 pp.; Trade paper
$18.95 CAN / $18.95 US
Forthcoming March 18, 2025




# allostatic load

JUNIE DÉSIL

*allostatic load* navigates the racialized interplay of chronic wear and tear during tumultuous years marked by global racial tensions, an ongoing pandemic, the commodification of care, and the burden of systemic injustice. Moving between diaristic intimacy and the remove of news reportage, Désil's second poetry collection invites readers to hold the vulnerability and resilience required to navigate deep healing in a world that does not wish you well, in a world that is inflamed and consequently inflames us, in a world where true restoration and health must co-occur with the planet and with each other.

**Junie Désil**, born to Haitian immigrant parents in Montréal and raised in Winnipeg, has devoted over two decades to empowering communities made marginalized. With a background in supporting women in Vancouver's Downtown Eastside, Junie's work spans human resources, leadership, and community engagement.

An accomplished poet, her debut collection, *eat salt | gaze at the ocean* (2020), was a finalist for the Dorothy Livesay Poetry Prize and explores themes of Black sovereignty and the Haitian diaspora. Currently residing on the Traditional Territories of the Homalco, Tla'amin, and Klahoose, Junie is the Manager of Diversity, Equity, Inclusion, and Reconciliation at Vancity.

Junie's second poetry collection, *allostatic load*, delves into personal and collective experiences of stress, coping mechanisms, and the journey towards healing. She mentors emerging writers at Simon Fraser University's The Writer's Studio. Beyond her professional life, Junie enjoys writing, coaching, consulting, and raising goats.

ISBN 978-1-77201-606-2
Poetry
5.5" × 8.5"; 96 pp.; Trade paper
$18.95 CAN / $18.95 US
Forthcoming April 15, 2025

Junie Désil's *eat salt | gaze at the ocean* is also available from Talonbooks.




# Uiesh / Somewhere

JOSÉPHINE BACON

*translated by Jessica Moore*

**Winner of the Prix des libraires, the Indigenous Voices award, the Prix littéraire des enseignant.e.s de Français, and the Coup de Cœur Renaud-Bray, and a finalist for the Prix Alain-Grandbois**

Dual-language edition

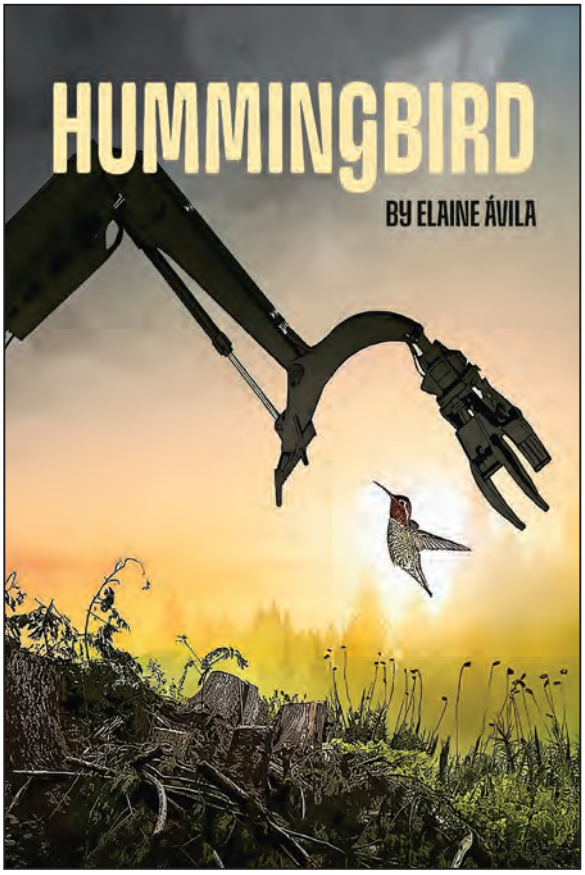
The poems in *Uiesh / Somewhere* are rooted in Innu Elder Joséphine Bacon's experiences of moving between the nomadic ways of her Ancestors in the northern wilderness of Nitassinan and the clamour of the city. Wherever she is, Bacon is attentive to the smallest details of her environment, from the moon and the stars, the Northern Lights, and the falling snow, to the sirens of fire engines and the noise of a busy bar night. From her quiet centre, she listens to the voices of the Old Ones, whose stories are alive within her, and reflects on the beauty and the pain of her long life.

**Joséphine Bacon** is an Innu poet born in 1947 in Passamit, Nitassinan / Québec, and now living in Montréal. An icon of Québec literature, she writes in Innu-aimun and French, and has been invited to read her poems in many countries. She has also worked as a translator, community researcher, documentary filmmaker, curator, and songwriter.

She spent her early years on the land with her family, living a nomadic life and hearing the stories passed down from her Ancestors. At the age of four, she entered residential school in Mani-Utenam (Maliotenam), where she remained until she was nineteen. She later moved to Montréal and became a translator and transcriber for anthropologists interviewing Innu Elders and knowledge keepers in Labrador and Québec.

Her poetry has won many awards, including the Indigenous Voices Award, the international Ostana Prize (for writers whose mother tongue is a language of limited diffusion), and the Prix des libraires du Québec, and has been shortlisted for the Governor General's Literary Award for Poetry and the Grand Prix du livre de Montréal. She received an honorary doctorate from Université Laval in 2016 and has been inducted into the Ordre de Montréal and the Ordre des arts et des lettres du Québec.

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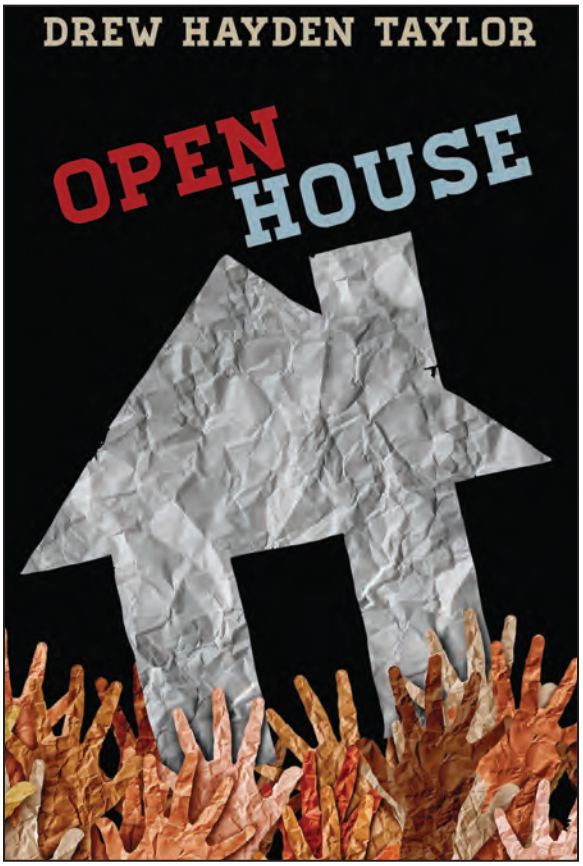

# Hummingbird

ELAINE ÁVILA

When forced to choose a topic for a mandatory high school project, Alex sarcastically says "hummingbirds" because one is hovering outside the window. Alex has no idea that this offhand choice will lead them to uncover hidden family histories in a mysterious journal from the 1860s, find an essential role in a community nest-finding network, open up to a vibrant ecosystem, and learn how a hummingbird disrupted a major pipeline project.

**Elaine Ávila**'s plays are produced in Central America, Europe, the US, Canada, and Australia. She is co-founder of the International Climate Change Theatre Action, involving 50 playwrights and 45,000 audience members worldwide. Some of her Best New Play Awards include: *Jane Austen, Action Figure* (Festival de los Cocos, Panamá City), *Lieutenant Nun* (Victoria Critics Circle), and *Café a Brasileira* (Disquiet International Literary Program in Lisbon). Elaine has taught in universities from Portugal to Tasmania, China to Panamá. She has served as the playwright in residence at Pomona College in Los Angeles, Quest University Canada, and Western Washington University; as the Endowed Chair and Head of the MFA Program in Dramatic Writing at the University of New Mexico; and founder of the LEAP Playwriting Program at the Arts Club Theater in Vancouver. The 2019 Fulbright Scholar to the University of the Azores, Elaine lives in New Westminster with her musician-teacher husband and her artist-activist son.

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Drama
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Forthcoming April 29, 2025




# Open House

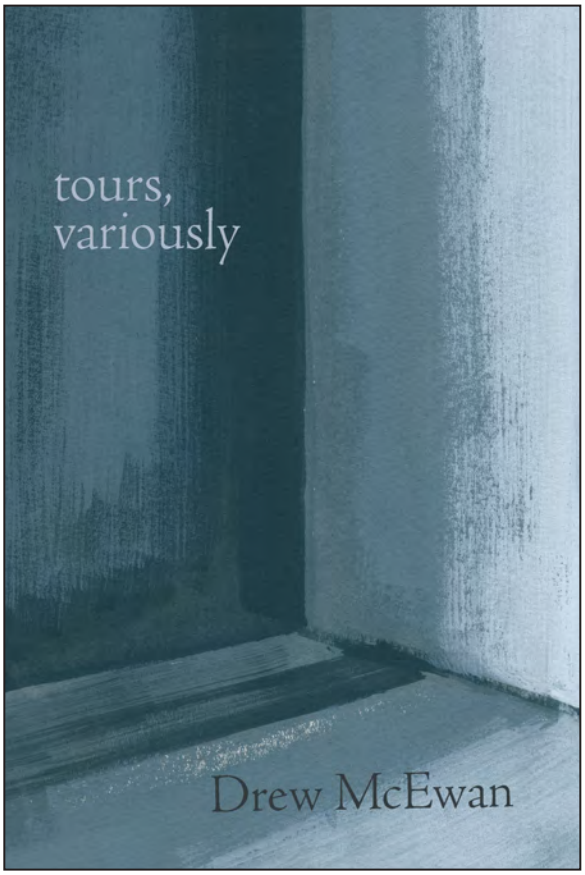
DREW HAYDEN TAYLOR

Hoping to snag their perfect home in a red-hot housing market, an African Canadian man, a Chinese Canadian man, and a Jewish/Indigenous lesbian couple show up to an open house run by a white settler real estate agent. Each potential buyer feels most deserving of the prize. When a police incident outside traps them together in the house, debate erupts over which of their cultures has faced the most discrimination and exclusion. Passions run high and opinions clash. With wry humour, *Open House* deftly navigates current conversations about oppression, colonization, and middle-class aspirations.

Ojibway writer **Drew Hayden Taylor** is from the Curve Lake Reserve in Ontario. Hailed by the *Montreal Gazette* as one of Canada's leading Native dramatists, he writes for the screen as well as the stage and contributes regularly to North American Native periodicals and national newspapers. His plays have garnered many prestigious awards, and his beguiling and perceptive storytelling style has enthralled audiences in Canada, the United States and Germany. His 1998 play *Only Drunks and Children Tell the Truth* has been anthologized in *Seventh Generation: An Anthology of Native American Plays*, published by the Theatre Communications Group. Although based in Toronto, Taylor has travelled extensively throughout North America, honouring requests to read from his work and to attend arts festivals, workshops and productions of his plays. He was also invited to Robert Redford's Sundance Institute in California, where he taught a series of seminars on the depiction of Native characters in fiction, drama and film. One of his most established bodies of work includes what he calls the Blues Quartet, an ongoing, outrageous and often farcical examination of Native and non-Native stereotypes.

ISBN 978-1-77201-656-7
Drama
5.5" × 8.5"; 160 pp.; Trade paper
$18.95 CAN / $18.95 US
Forthcoming Feb 28, 2025

Visit talonbooks.com for a complete listing of Drew Hayden Taylor's available books.




# tours, variously

DREW McEWAN

A poem as a guided tour. A tour of a series of empty rooms. *tours, variously* asks how words form spaces of shifting relation. In a central guiding poem enriched by numerous detours exploring side passages and related themes, *tours, variously* forms a network of transformational encounters. Together they guide the reader through an interrogation of the ways we tour the spaces of language, always as guests.

**Drew McEwan** is the author of the poetry collections *Repeater* and *If Pressed*. She also works as a researcher with a focus on mad, disability, queer, and trans rhetoric. She lives in Toronto.

ISBN 978-1-77201-687-1
Poetry
6″ × 9″; 112 pp.; Trade paper
$19.95 CAN / $19.95 US
Forthcoming September 15, 2025




# The Book of Z

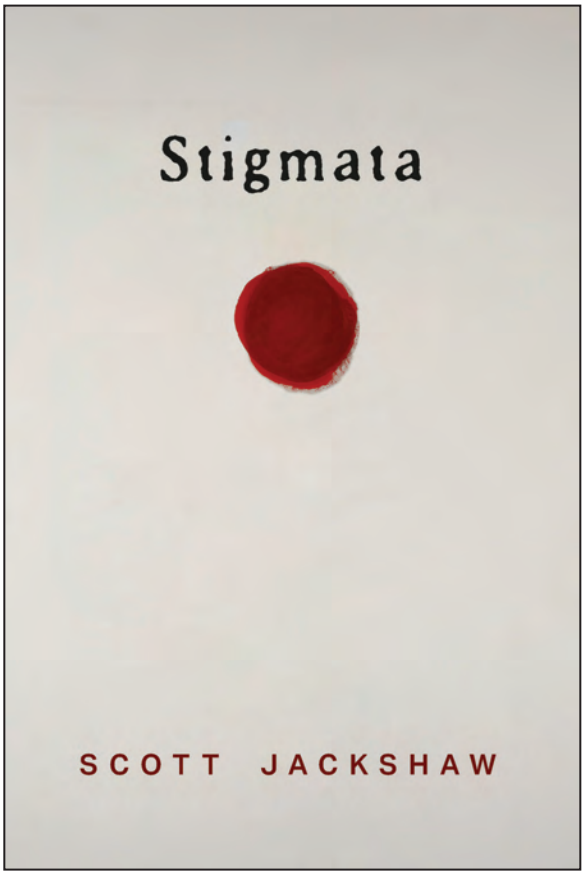
RAHAT KURD

In *The Book of Z*, Rahat Kurd turns to classical Persian and Urdu poets whose work responds passionately to mystical possibilities – above all, longing for divine union – found within scriptural language. Zulaykha, the mytho-poetic figure known as "the wife of the Aziz" in the Qur'an or "the wife of Potiphar" in the Bible, was championed by early Sufi poets, most likely those writing in Persian, who felt moved to give her a name. For a thousand years, Zulaykha has been as much celebrated as a lover in Muslim folk tradition and Persian and Mughal miniature painting, as the wife of Potiphar was cast as temptress in misogynistic cautionary tales and canonical Western art. Kurd writes in the vividly imagined voice of a Zulaykha who considers her Abrahamic lineage from its estranged and fragmented reality, asking what consolation human desire and divine longing might offer our shared present tense.

**Rahat Kurd**, a writer and editor based in Vancouver, BC, draws on multilingual poetics and is especially interested in the ghazal tradition in Urdu and Persian literature. *Cosmophilia*, her first poetry collection, was published in 2015 by Talonbooks, who in 2021 published *The City That Is Leaving Forever: Kashmiri Letters*, a hybrid correspondence/poetry exchange between Vancouver and Kashmir with poet Sumayya Syed. Kurd's most recent essay, "Elegiac Moods: Letters to Agha Shahid Ali," was published in *River in an Ocean: Essays on Translation* (trace press).

ISBN 978-1-77201-689-5
Poetry
6" × 9"; 128 pp.; Trade paper
$19.95 CAN / $19.95 US
Forthcoming September 18, 2025

Rahat Kurd's *The City That Is Leaving Forever* and *Cosmophilia* are also available from Talonbooks.




# Stigmata

SCOTT JACKSHAW

*Stigmata* is about bodies caught in the crosscurrents of sexual deviancy and religion. Its poems are ruinous encounters between traumatic and historical memory; they transfigure the cult of the wound into a mystic frenzy of sex, grief, and noise. *Stigmata* draws inspiration from a broad archive of texts and practices: apophatic theology, body horror, gardening, queer theory, classic films, poststructuralism, and bad sex. Together its poems form a counterhistory of the wound, an experiment in fractured memoir and misplaced anatomy that weaponizes the confessional mode, wrenching it from self-narration to approach a violence that breaks language and bodies apart. Taking a cue from New Narrative writing, *Stigmata* fuses the "high" to the "low" – the "sacred" of theory and theology to the "profane" of leaking and lust. The result is a treacherous adventure, helped along by a bitter sense of humour, to the limits of faith and body.

**Scott Jackshaw** is a poet, scholar, and editor from Edmonton, Alberta. Their poetry and prose have appeared in journals including *The Capilano Review*, *CV2*, and *Jacket2*. They currently study as a doctoral candidate in English at Brown University.

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Forthcoming September 1, 2025




# th book uv lost passwords 1

BILL BISSETT

a novel uv pomes threding thru each othr th main charaktrs langwage n all uv us hedding off in all direksyuns ths book asks is langwage lost wev had creativ langwage
almost 7 thousand yeers we still dont undr stand each othr veree well dew we want 2 thru th mysteree loves n rapturs speek

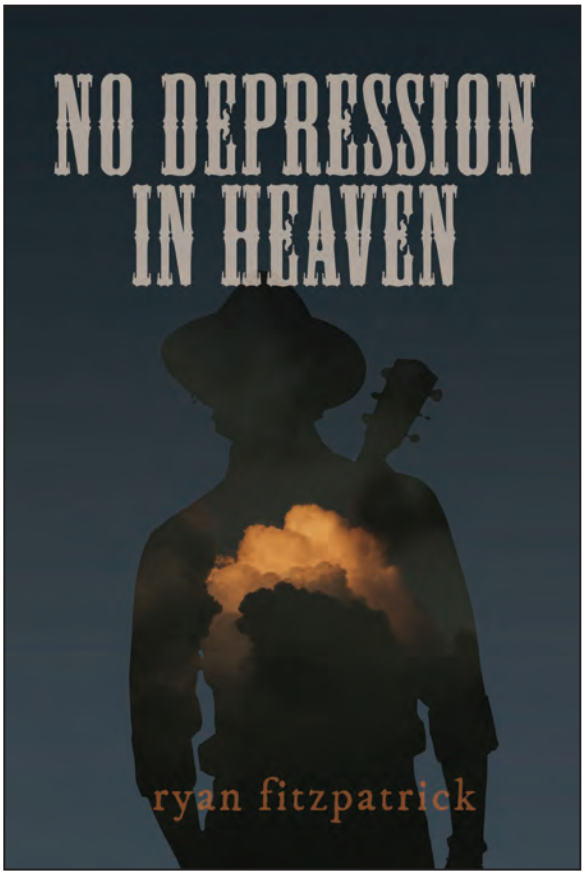
**bill bissett** garnered international attention in the 1960s as a pre-eminent figure of the counter-culture movement in Canada and the U.K. In 1964, he founded blewointment press, which published the works of bpNichol and Steve McCaffery, among others.

bissett's charged readings, which never fail to amaze his audiences, incorporate sound poetry, chanting and singing, the verve of which is only matched by his prolific writing career – over seventy books of bissett's poetry have been published.

Among bissett's many awards are: The George Woodcock Lifetime Achievement Award (2007); BC Book Prizes Dorothy Livesay Prize (2003) *peter among th towring boxes / text bites*; BC Book Prizes Dorothy Livesay Prize (1993) *inkorrect thots*.

ISBN 978-1-77201-693-2
Poetry
6″ × 9″; 90 pp.; Trade paper
$19.95 CAN / $19.95 US
Forthcoming October 1, 2025

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




# No Depression in Heaven

RYAN FITZPATRICK

*No Depression in Heaven* asks how we respond to bad times. Written during country music's most recent ascent in popularity, this poetry "LP" consists of ten "tracks" that each take up a rhythm, only to bend it out of shape.

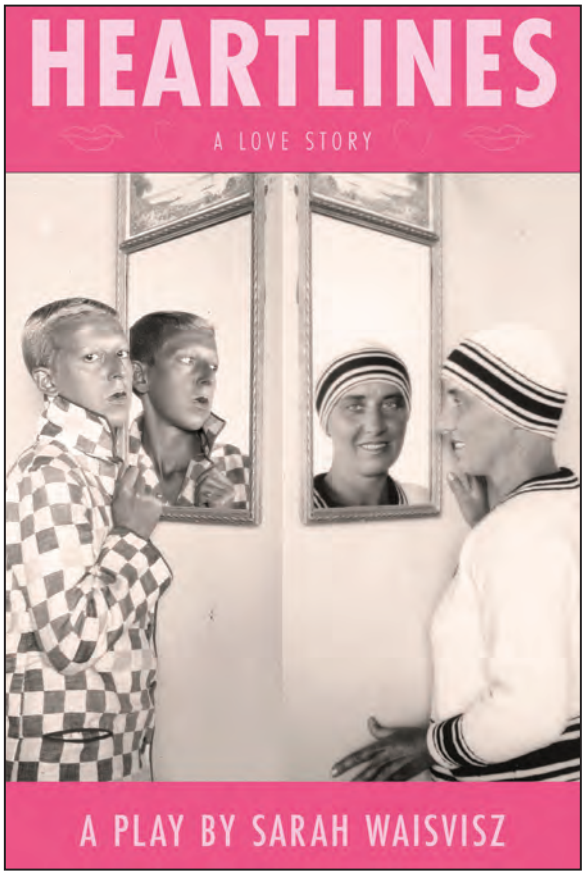
Dwelling on whether it is best to look backward to a seemingly better past, longing for a way to make things great again, or to stare into the abyss of the future, gambling that entry into heaven will finally provide release from a weary life, *No Depression in Heaven* rejects both of these dangerous horizons. It chooses instead to remain resolutely in present uncertainty, addressing our latter-day anxiety through poetic improvisation, treating the text as a space of play and experimentation. Drawing inspiration from a variety of sources, both musical and poetic – and taking its title from a famous Carter Family song – *No Depression in Heaven* asks what it means to hold onto something toxic because of the comforts it affords, to daydream about days long past rather than gripping the reins of the present.

This is a book that pulls on its boots, tilts its hat, and brushes the dust off its Nudie suit before tipping language out of key.

**ryan fitzpatrick** is the author of four previous books of poetry, including *Sunny Ways* (Invisible, 2023) and *Coast Mountain Foot* (Talonbooks, 2021). Their creative nonfiction book *Ace Theory*, an essay-in-fragments about asexuality, will be published by Book*Hug in 2026. They are a former editor at *filling Station* magazine and helped organize the Flywheel reading series. They were the 2024–2025 Writer-in-Residence at the University of Alberta. You can find them at ryanfitzpatrick.ca. They live in Calgary.

ISBN 978-1-77201-695-6
Poetry
5.5" × 8.5"; 128 pp.; Trade paper
$19.95 CAN / $19.95 US
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ryan fitzpatrick's *Coast Mountain Foot* and *Fortified Castles* are also available from Talonbooks.




# Heartlines

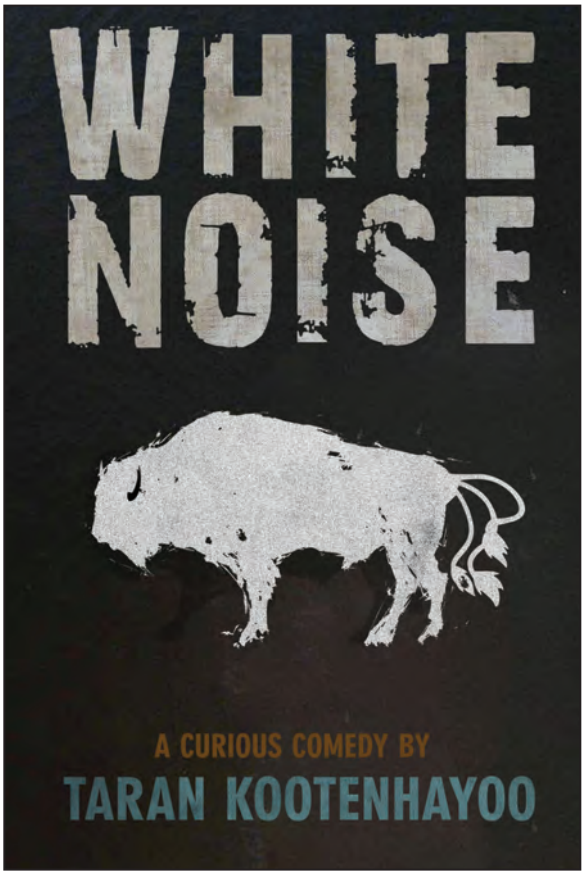
## A Love Story

SARAH WAISVISZ

A pair of Jewish queer lovers flees the fascism of WW II and finds resistance buried deep in their respective art forms. Using play-within-a-play and epic storytelling, real-life artists and life partners Claude Cahun (born Lucy Schwob) and Marcel Moore (born Suzanne Malherbe) take the audience through the dizzying romance of their early life together in the Parisian avant-garde and the fracturing of that life with the rise of Hitler and antisemitism during WW II. Identities of all kinds – gender, sexual, religious, national, creative – are explored, negotiated, suppressed, and liberated as Claude and Suzanne invoke their surrealist art through dangerous acts of resistance to the nazi regime. In *Heartlines*, love perseveres across the perversions of oppression, violence, and time itself – perhaps as an ultimate act of resistance to all three.

**Sarah Waisvisz** is a playwright, dramaturge, and multidisciplinary performer. Her solo script *Monstrous*, about the Afro-Caribbean diaspora experience and mixed-race identity, has been performed across Canada and the US. Sarah has been Artist-in-Residence at GCTC and at the National Arts Centre. She directed Donna-Michelle St. Bernard's Witness Shift for Obsidian Theatre and CBC Arts as part of the filmed anthology 21 *Black Futures* and is currently working on *Double Helix*, an Afro-futurist, magical-realist play about the African diaspora. Sarah is assistant professor at the DAN School of Drama and Music at Queen's University.

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# White Noise

## A Curious Comedy

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.

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.

ISBN 978-1-77201-557-7
Drama
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