

SPRING

SUMMER

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CATALOGUE

A MESSAGE FROM THE PUBLISHERS

Dear Faithful Booksellers and Readers,

The catalogue you are holding in your hand represents the end of thirteen years of publishing, and the beginning of our fourteenth year. And that is no small feat. There have been various miracles over the years that have allowed us to continue to work as publishers to the point where BookThug has become a teenager. These include expanding from a publisher of poetry into a literary publisher that issues books of fiction, nonfiction, poetry and the occasional play; having smart editors and translators who help us choose engaged and challenging contemporary books that push the cultural needle; having designers who make our books stand out in an ocean of other books; the support of reviewers who continue to read and think about our books in public forums; continuing to see our books recognized on awards shortlists and yes, even winning them; having the support of festivals and reading series who allow our authors to appear all over the country; and of course, continued support from our beloved funders. What goes into a successful publishing program involves many moving pieces, and we, as the two people running this press, are moved that so many of them have been as responsive and supportive as they have been over the years.

But there are two pieces to the giant puzzle that we have left off the above list because we want to single them out in particular. To all the booksellers who support us by stocking our books, and to the readers who shop in their stores and find our books, buy them, read them, and help them to enter the larger cultural landscape, we thank you. Together you make up the two biggest pieces of what we see as the publishing puzzle: the public and the gateway to that public. And without you, we would not be able to do all that we do today. So for that, we are eternally grateful, and wish to express our continued appreciation for your ongoing support.

And now on to some news. By now, you have likely heard that we have decided to make a significant change here at the press. We are going to publish under a new name. Without going into too much detail, cultural changes have taken place around a word, and as a result our name no longer feels relevant to what we do as publishers. To us this is fascinating: we have always believed that language is not fixed and has no centre. So in a way it is fitting that such a thing has happened to our name. We also decided years ago that we would never walk up the middle of anything, and so are embracing the reality that we have changed as well. And so, after much consideration, we have decided to change our name.

For a publisher to do this is no simple task. If you read through the pages of this catalogue, for instance, you'll see everything framed with the branding that you have come to expect. And yet these books may arrive in your hands under a different name. But that is the future. The other thing to consider is the past—thirteen years of publishing that can't be recast. And so for a while we may be kind of like Prince and be referred to as the publisher formerly known as BookThug. But we want to be clear: we will continue to publish the contemporary books we are known for. We will not back down from the work we believe in.

In all of our discussions about the issues around our name (of which there have been many), one thing is clear. BookThug has been a great name for a new scrappy publisher that wants to push back at the establishment and suggest that there are other kinds of books to read. But we are no longer a new publisher, and perhaps without bragging too much, we feel that we have made changes to the cultural landscape. Positive changes. One can't be a young punk forever. We hope you will enjoy the mature disobedience that can be found in the books in this catalogue, and continue to enjoy it in the catalogues to come, whatever we may be called.

Jay & Hazel Millar
Co-publishers

BOOKTHUG

Co-Publishers: Jay and Hazel Millar
Fiction Editor: Malcolm Sutton
Essais Series Editor: Julie Joosten
Copy Editor: Stuart Ross
Web Media Manager: John Schmidt

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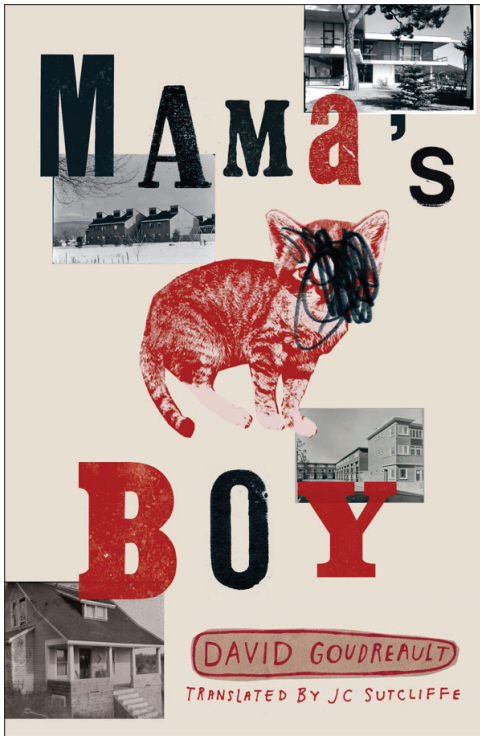
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bookthug_press

Catalogue cover by Gareth Lind / Lind Design

FRONTLIST FICTION



Mama's Boy

David Goudreault

Translated by JC Sutcliffe

Winner of the 2016 Grand Prix littéraire Archambault

My mother was always committing suicide. She started out young, in an amateur capacity. But it didn't take long for Mama to work out how to make psychiatrists take notice, and to get the respect reserved for the most serious cases.

Written with gritty humour in the form of a confession, *Mama's Boy* recounts the family drama of a young man who sets out in search of his mother after a childhood spent shuffling from one foster home to another. A bizarre character with a skewed view of the world, he leads the reader on a quest that is both tender and violent.

A runaway bestseller among French readers, *Mama's Boy* is the first book in a trilogy that took Quebec by storm, winning the 2016 Grand Prix littéraire Archambault, and selling more than twenty thousand copies. Now, thanks to translator JC Sutcliffe, English readers will have the opportunity to absorb this darkly funny and disturbing novel from one of Quebec's shining literary stars.

LITERATURE IN TRANSLATION SERIES

11 June 2018 | Fiction / Translation

8x5.25 inches | 220 pages

Trade Paper: 9781771663823 \$20.00

Author Hometown: Sherbrooke, QC

Translator Hometown: Peterborough, ON

Praise for *Mama's Boy*:

"Everyone must read this novel by David Goudreault. He is a slammer, a poet, and now an incredible novelist." —Kim Thuy

"A tour de force first novel: percussive, with vivid imagery, chiselled and rhythmic, a novel one will not easily forget." —*Huffington Post*



PHOTO: MARIANNE DESCHENES

David Goudreault is a novelist, poet and songwriter. He was the first Quebecer to win the World Cup of Slam Poetry in Paris, France. David leads creative workshops in schools and detention centres across Quebec—including the northern communities of Nunavik—and in France. He has received a number of prizes, including Quebec's Medal of the National Assembly for his artistic achievements and social involvement and the Grand Prix littéraire Archambault for his first novel, *La Bête à sa mère* (*Mama's Boy*). He is also the author of *Le bête a sa cage* and *Abattre la bête*, both of which will appear in English translation from BookThug. He lives in Sherbrooke, Quebec.

JC Sutcliffe is a writer, translator, book reviewer, and editor who has lived in England, France, and Canada. She has reviewed for the *Times Literary Supplement*, *The Globe and Mail* and the *National Post*, among others.

FRONTLIST NONFICTION



Dear Current Occupant

Chelene Knight

From Vancouver-based writer Chelene Knight, *Dear Current Occupant* is a creative nonfiction memoir about home and belonging set in the 80s and 90s of Vancouver's Downtown Eastside.

Using a variety of forms including letters, essays and poems, Knight reflects on her childhood through a series of letters addressed to all of the current occupants now living in the twenty different houses she moved in and out of with her mother and brother. From blurry non-chronological memories of trying to fit in with her own family as the only mixed East Indian/Black child, to crystal clear recollections of parental drug use, Knight draws a vivid portrait of memory that still longs for a place and a home.

Peering through windows and doors into intimate, remembered spaces now occupied by strangers, Knight writes to them in order to deconstruct her own past. From the rubble of memory she then builds a real place in order to bring herself back home.

Praise for *Dear Current Occupant*:

"Knight is a poet at heart, somewhat disinclined to follow the dusty rules of prose writing, and we are all richer for it. This memoir is built from shards of pure resilience, expertly pieced together into a compelling—and at times devastating—chronicle of youth, family, and sense of place. From Clark Drive to Commercial and Broadway, *Dear Current Occupant* is a love song to East Vancouver—it is a map of scars, and as everyone knows, scars make for good storytelling."

—Carleigh Baker, author of *Bad Endings*, finalist for the Rogers Writers' Trust Fiction Prize

Essais No. 5

1 March 2018 | Nonfiction / Memoir

8x6 inches | 140 pages

Trade Paper: 9781771663908 \$20.00

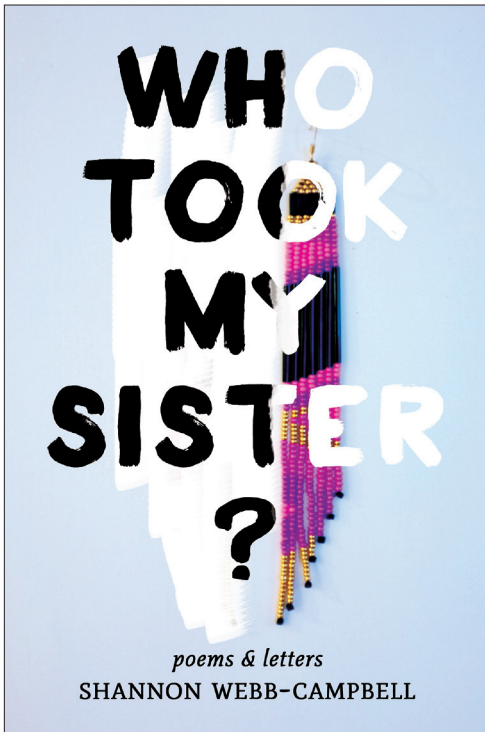
Author Hometown: Vancouver, BC



PHOTO: CHELENE KNIGHT

Chelene Knight was born in Vancouver, and is currently the Managing Editor of *Room Magazine*. A graduate of The Writers' Studio at SFU, Chelene has been published in various Canadian and American literary magazines. Her debut book, *Braided Skin*, was published in 2015. *Dear Current Occupant* is her second book. Chelene is also working on a historical novel set in the 1930s and 40s in Vancouver's Hogan's Alley.

FRONTLIST POETRY



Who Took My Sister?

Shannon Webb-Campbell

Joining a host of important contemporary voices such as Gregory Scofield, Liz Howard and Leanne Betasamosake Simpson, Mi'kmaq writer Shannon Webb-Campbell's *Who Took My Sister?* is a collection of poems and letters written to the many members of her community that hold and carry trauma; they are a choir and a haunting testament.

Falling somewhere between Indigenous wisdom and contemporary poetic strategies *Who Took My Sister?* creates a space where readers are brought face to face with Mother Earth, Grandfather Sky, waterways, ancestors who give voice to the land, extreme national genocide, and Indigenous women whose lives are cut short by the colonial agenda.

Laced with piercing provocative awareness, cutting truths, and the reality of oppression, *Who Took My Sister?* is a decolonial orchestra and a rallying cry in the wilderness of our tumultuous times.

Praise for Shannon Webb-Campbell:

"This Mi'kmaq poet, writer and critic is a bit of a marvel. Her poetry runs the gamut of the human experience—sometimes funny, sometimes political, sometimes intimate. Reading her work feels, to put it simply, like falling in love."

—Alicia Elliott

20 March 2018 | Poetry
7.75x5.25 inches | 112 pages
Trade Paper: 9781771663984 \$18.00
Author Hometown: Montreal, QC/St John's, NL



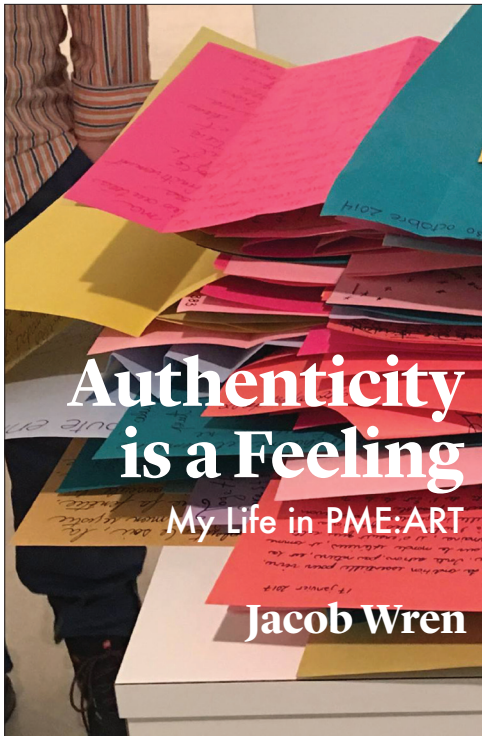
PHOTO: DANYA DANGER

Shannon Webb-Campbell is a Mi'kmaq poet, writer, and critic. Her first book, *Still No Word* (2015) was the inaugural recipient of Egale Canada's Out In Print Award. She was Canadian Women In the Literary Arts Critic-in-Residence in 2014 and defended *Bearskin Diary* by Carol Daniels for CBC Radio's Turtle Island Reads in 2017. She currently sits on CWILA's Board of Directors. *Who Took My Sister?* is her second book.



Spring & Summer 2018

NONFICTION



Authenticity is a Feeling: My Life in PME-ART

Jacob Wren

Authenticity is a Feeling: My Life in PME-ART is a compelling hybrid of history, memoir, and performance theory. It tells the story of the interdisciplinary performance group PME-ART and their ongoing endeavour to make a new kind of highly collaborative theatre dedicated to the fragile but essential act of “being yourself in a performance situation.”

Written, among other things, to celebrate PME-ART’s twentieth anniversary, the book begins when Jacob Wren meets Sylvie Lachance and Richard Ducharme, moves from Toronto to Montreal to make just one project, but instead ends up spending the next twenty years creating an eccentric, often bilingual, art. It is a book about being unable to learn French yet nonetheless remaining Co-Artistic Director of a French-speaking performance group, about the Spinal Tap-like adventures of being continuously on tour, about the rewards and difficulties of intensive collaborations, about making performances that break the mold and confronting the repercussions of doing so. A book that aims to change the rules for how interdisciplinary performance can be written about today.

Praise for Jacob Wren:

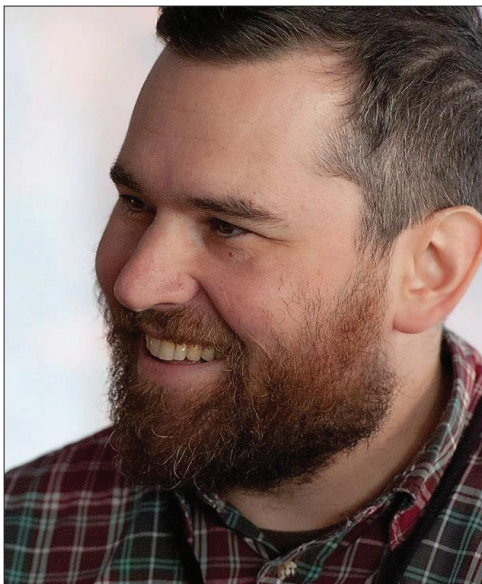
“As with Wren’s previous work, *Rich and Poor* is art in resistance, a work that dares to remind us of our capacity for revolutionary love despite the prevailing economic system’s structural violence.” —*The Globe and Mail*

“Wren’s new novel, *Rich and Poor*, is more than a critique of capitalism and profit-obsessed society. It’s a parable examining corporate culture—the way it makes us calculating, unscrupulous and ultimately disposable.”

—*Toronto Star*

“*Rich and Poor* is a populist parable for our polarized times.”

—*Montreal Gazette*



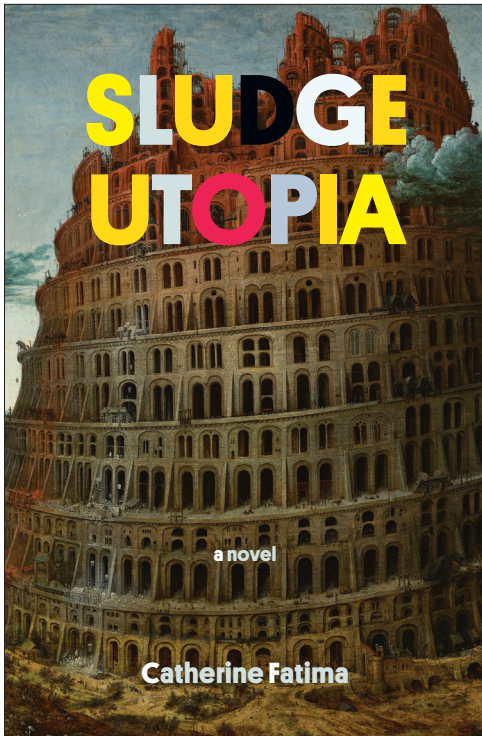
Jacob Wren makes literature, performances and exhibitions. His books include: *Unrehearsed Beauty*, *Families Are Formed Through Copulation*, *Revenge Fantasies of the Politically Dispossessed*, and *Polyamorous Love Song* (a finalist for the 2013 Fence Modern Prize in Prose and the 2016 ReLit Award for Fiction, and was named one of *The Globe and Mail*’s 100 Best Books of 2014). His most recent novel *Rich and Poor*, was a finalist for the 2016 Paragraphe Hugh MacLennan Prize for Fiction. As Co-Artistic Director of Montreal-based interdisciplinary group PME-ART he has co-created the performances *En français comme en anglais*, *it’s easy to criticize*, *Individualism Was a Mistake*, *The DJ Who Gave Too Much Information* and *Every Song I’ve Ever Written*. He travels internationally with alarming frequency and frequently writes about contemporary art. Connect with him on his blog (www.radicalcut.blogspot.com) or on Twitter @everySongIveEve.

PHOTO: JACOB WREN



Spring & Summer 2018

FICTION



Sludge Utopia

Catherine Fatima

In a kind of Catherine Millet meets Roland Barthes baring of life with hints of the work of Chris Kraus, *Sludge Utopia* by Catherine Fatima is an auto-fictional novel about sex, depression, family, shaky ethics, ideal forms of life, girlhood, and coaching oneself into adulthood under capitalism.

Using her compulsive reading as a lens through which to bring coherence to her life, twenty-five-year-old Catherine engages in a series of sexual relationships, thinking that desire is the key to a meaningful life. Yet, with each encounter, it becomes more and more clear: desire has no explanation; desire bears no significance.

From an intellectual relationship with a professor, a casual sexual relationship, to a serious love affair, to a string of relationships that takes Catherine from Toronto to France and Portugal and back again, *Sludge Utopia* presents, in highly examined, raw detail, the perspective of a young woman's punishing though intermittently gratifying sexuality and profound internalized misogyny, which causes her to bring all of life's events under sexuality's prism.

Praise for *Sludge Utopia*:

"Few recent novels have absorbed me so completely, and filled me with this kind of plain admiration: here is a fresh mind, a captivating voice, and analytical acuity. It leaves me feeling as though I had discovered a female, 21st century Henry Miller (if Henry Miller had been even smarter!) for all its unfiltered engagement in the raw and the real." —Sheila Heti, author of *How Should a Person Be?*

5 June 2018 | Fiction
8x5.25 inches | 184 pages
Trade Paper: 9781771663748 \$20.00
Author Hometown: Toronto, ON



PHOTO: CATHERINE FATIMA

Catherine Fatima is a writer who was born, raised and currently lives in Toronto. *Sludge Utopia* is her first book.

FICTION



Document 1

François Blais

Translated by JC Sutcliffe

Tess and Jude live in small-town Quebec and spend their time travelling all across North America—using Google maps—which provides them the luxury of adventure while remaining in the comfort of their own home. But Tess and Jude are dreamers, and their online adventures eventually give rise to a desire to actually travel somewhere. They settle on Bird in Hand, Pennsylvania, and begin scheming to raise the cash they'll need for the trip.

After a series of hilarious ideas that never pan out, they turn to a local experimental author (who has a major crush on Tess) and convince him to apply for an arts council grant on their behalf. But when they actually receive the grant money, can they pull it all together for a real adventure?

Funny, smart and wonderfully human, *Document 1* is a tragicomic tale of two dreamers and their quest for adventure, as well as a satirical take on the world of arts and letters.

Praise for *Document 1*:

"This novel shows us what the future of Quebec writing will look like."
—critiqueslibres.com

"At the risk of slipping into cliché, I'd say that Blais is the love-child of Jack Kerouac, Réjean Ducharme, David Lodge, and a kilo of marijuana. Funnier than any comedian and incredibly well written. What more could one ask?"
—Babelio

"An excellent novel, well written, well put together, and easily devourable."
—Prosperityne.blogspot.ca

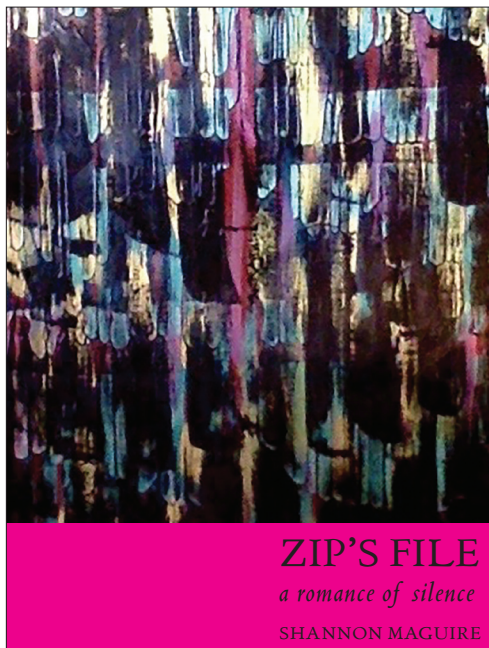


PHOTO: IDRA LABRIE / PERSPECTIVE

François Blais is one of the most exciting contemporary voices of Quebec literature. Considered an underground superhero of French writing, he is the author of 9 novels and a collection of short stories. *Document 1*, which was released in French in 2013 to great critical acclaim, is his first novel to be translated into English.

JC Sutcliffe is a writer, translator, book reviewer, and editor who has lived in England, France, and Canada. She has reviewed for the *Times Literary Supplement*, *The Globe and Mail* and the *National Post*, among others.

FICTION



Zip's File: A Romance of Silence

Shannon Maguire

The third book in a trilogy published by BookThug, *Zip's File: A Romance of Silence* explores the longings and limits of bodies oriented to wacky shared futures—of language, of social formations, of gene editing—with the heart of a surrealist, the obsession of a medievalist, and the erotic frankness of a riot grrl, the narrative impulse of a web-surfer, and the anarchic glee of a futurist.

From the Egyptian Pyramid texts to Heldris de Cornuälle's thirteenth century *Le Roman de Silence*, to Shakespeare's *The Taming of the Shrew* to Margaret Cavendish's *The Blazing World* to Guillaume Apollinaire's *Les mamelles de Tirésias* to Roland Barthes' *A Lover's Discourse: Fragments*, and many besides, past texts are wryly ripped, rubbed, and reimagined—all in the species-bending mad-cap adventures of Zip/Zoe and their ornithologist partner, Desiree Gordon.

This is an epic romance told in fragments of journals, performance texts, interviews, short prose, drama, imagist inspired poetry and other documents.

Praise for Shannon Maguire:

"[*Myrmurs: An Exploded Sestina*] is unabashedly allusive and experimental, smart and playful, and invites an extended explanatory reading that could tease out the richness Maguire has implanted there." —Adam Sol

24 May 2018 | Fiction
8x6 inches | 144 pages
Trade Paper: 9781771664028 \$18.00
Author Hometown: Calgary, AB/Toronto, ON



PHOTO: TANIS MACDONALD

Shannon Maguire is a non-binary writer and editor. The author of two full-length poetry collections, *fur(l) parachute* (2013)—shortlisted for the Robert Kroetsch Award for Innovative Poetry—and *Myrmurs: An Exploded Sestina* (2015), Shannon's poetry has also been shortlisted for the bpNichol Chapbook Award and the Manitoba Magazine Award for Best Suite of Poems. Shannon edited and wrote the critical introduction to *Planetary Noise: Selected Poetry of Erin Moure* (2017). With Lesley Belleau, Shannon is the guest co-editor of the Winter 2017 special issue of *Contemporary Verse 2* on Northern Ontarian Innovative and Indigenous Poetics. Shannon lives in Calgary where she is an Assistant Professor (LTA) in the Department of English at the University of Calgary.

POETRY

This Will Be Good

Mallory Tater

Mallory Tater's *This Will Be Good* tells the story of a young woman's burgeoning femininity as it brushes up against an emerging eating disorder. As the difficulties of her disease reveal themselves, they ultimately disrupt family relationships and friendships.

These poems deftly bear witness to the performance of femininity and gender construction to reveal the shrinking mind and body of a girl trying to find her place in the world, and whose overflowing adolescent hope for a future will not subside.

Praise for *This Will Be Good*:

"*This Will Be Good* is a prayer, vicious and sweet. Tater's dexterous language shreds the pink ribbons of nostalgia to remind that girlhood is both 'sugared with fear' and 'diamond-hard.'" —Adèle Barclay, author of *If I Were In a Cage I'd Reach Out For You*

"Evocative and tactile as unearthed memory, *This Will Be Good* follows the history of a family through years, homes, seasons, and bodies. They're death and grief, sex and religion. A reckoning with womanhood, manhood, and memory, these stories have a feeling of being passed down, kept secret, and slipped in notes and gestures between intimates whose closeness is felt on the skin. Press these words to your breast." —Sarah Gerard, author of *Binary Star* and *Sunshine State*



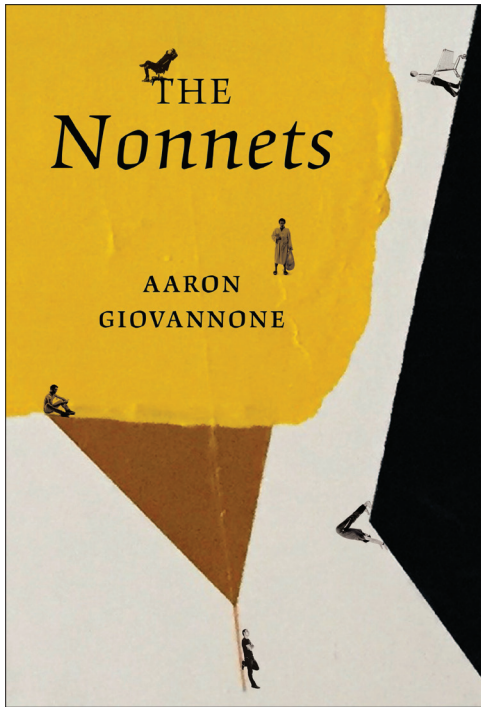
9 March 2018 | Poetry
8x6 inches | 96 pages
Trade Paper: 9781771663946 \$18.00
Author Hometown: Vancouver, BC



PHOTO: ALLIE KENNY

Mallory Tater is a writer from the traditional, unceded territories of the Algonquin Anishnaabeg Nation (Ottawa). Mallory's poetry and fiction have been published in literary magazines across Canada such as *Room Magazine*, *CV2*, *The Malahat Review*, *The Fiddlehead*, *The New Quarterly*, *Carousel*, *Prism International* and *Arc Magazine*. She was shortlisted for *Arc Magazine*'s 2015 Poem of The Year Contest, *The Malahat Review*'s 2016 Far Horizon's Contest and *Room Magazine*'s 2016 Fiction and Poetry Prizes. She was the recipient of *CV2*'s 2016 Young Buck Poetry Prize. She is the Publisher of Rahila's Ghost Press, a poetry chapbook press. She lives in Vancouver.

POETRY



The Nonnets

Aaron Giovannone

Compulsively confessional and cracking wise, *The Nonnets* is an utterly unique alchemy of poetry and comedy.

Aaron Giovannone's latest collection is a book-length sequence of 'nonnets'—nine-line poems that Giovannone handles with ruthless dexterity. Capturing transformations from first dates to goodbye texts, from mama's boy to unrepentant shoplifter, from post-industrial downtown to eleventh-century Italian monastery, these poems present a kaleidoscopic world that careens wildly between despair and ecstasy.

Praise for *The Nonnets*:

"With the poetic dexterity of a maestro, Aaron Giovannone's *The Nonnets* takes us on a hilarious and unpredictable journey. If these amazing poems don't make you think about how wondrous and doomed we are, if they don't make you laugh and cry, then you are dead inside."

—Adam Dickinson, author of *The Polymers*, finalist for the Governor General's Literary Award for Poetry and the Trillium Book Award for Poetry

"There's a marvellousness in every single one of Aaron Giovannone's magic nonnets: exquisite, surprising, crystalline bursts of light. *The Nonnets* is a book of the marvellous—its beauty and intelligence astound me."

—Jake Kennedy, winner of the Robert Kroetsch Award for Innovative Poetry and author of *Apollinaire's Speech to the War Medic* and *Merz Structure No. 2 Burnt by Children at Play*

17 April 2018 | Poetry
7.75x5.25 inches | 96 pages
Trade Paper: 9781771664066 \$18.00
Author Hometown: Calgary, AB / Kelowna, BC



PHOTO: AARON GIOVANNONE

Aaron Giovannone's poems have been published widely in journals across Canada and the US, and his nonfiction has appeared or is forthcoming in *The Walrus*, *Brick*, and *Vice*. Originally from St. Catharines, Ontario, Aaron has a Ph.D. in English Literature and Creative Writing from the University of Calgary and has lived in Italy, including a year as a visiting scholar at the University of Siena. He is the author of a previous collection of poetry titled *The Loneliness Machine*. Aaron splits his time between Calgary and the Okanagan Valley, where he teaches literature and writing at Okanagan College.

POETRY



Honestly

Steven Zultanski

The third book in a trilogy that explores the limits of individual expression, *Honestly* is a book about talking, shouting, and listening.

In the first half, there are five scenes of couples bickering. Their arguments are lightly sci-fi: frazzled by the unfamiliar worlds they inhabit, the characters demand reassurance and blame from one another. In the second half, the author affects a more self-consciously earnest tone: minor-key personal anecdotes are interlaced with conversations with friends.

In both halves, communication is framed by the economics and psychology of the home. Dialogue takes place in close quarters—constrained by money, space, ego, and empathy.

Praise for Steven Zultanski:

“These poems are totally controlled and totally controlling—wholly unapologetic and brutally seductive”

—*BOMB Magazine*

“Zultanski’s narrator is the most disturbing, insightful, loathsome and hilariously interesting hero-villain in literature. A bold claim? Maybe. But chances are, if you don’t agree, you’re not interesting enough for your opinion to matter.”

—*The Volta*

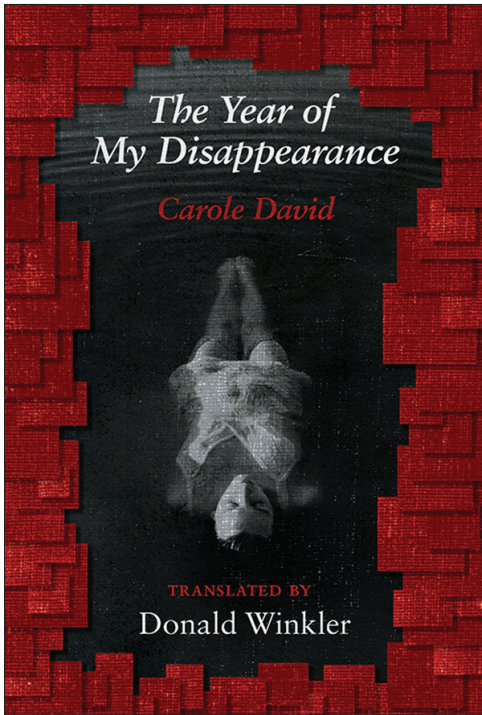
6 March 2018 | Poetry
8x5.25 inches | 78 pages
Trade Paper: 9781771664103 \$18.00
Author Hometown: New York, NY



PHOTO: LANNY JORDAN JACKSON

Steven Zultanski is the author of five books of poetry, most recently *On the Literary Means of Representing the Powerful as Powerless* (2017) and *Bribery* (2014). His critical writing has appeared in *4 Columns*, *Art in America*, *the Los Angeles Review of Books*, *Mousee*, and elsewhere. In January 2017, an art exhibition inspired by his book *Agony* (published by BookThug in 2012) entitled *You can tell I’m alive and well because I weep continuously* was shown at the Knockdown Center in Queens. Steven divides his time between New York City and Copenhagen.

POETRY



The Year of My Disappearance

Carole David

Translated by Donald Winkler

Carole David's *The Year of My Disappearance* is a searing, surreal, darkly comic descent into a woman's psyche: as pitiless an assault on her own torments and pretences as it is on those figures lodged in her memory: lovers, strangers, her own mother, Bosch-like apparitions out of her dreams and imaginings. Through it all, a fierce combat is being waged between immolation and survival, wherein, as she has written, "I gave free range to the lives that dwelt within me." Nothing and no one is spared in this book, and yet it is wonderfully invigorating.

Praise for *The Year of My Disappearance*:

"This trenchant poetry, overrun with knives, evokes a landscape where a woman may live who has been led awry, thrown into in a violent life overburdened with memory.... The collection opts for revolt, faces loss with an unflinching gaze."

—*Le Devoir*

15 February 2018 | Poetry
7.75x5.25 inches | 72 pages
Trade Paper: 9781771664158 \$18.00
Author Hometown: Montreal, QC
Translator Hometown: Montreal, QC



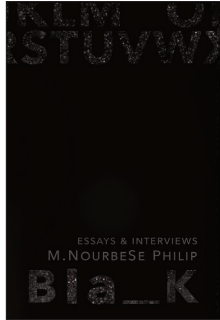
PHOTO: ANNIE LAFLEUR

Poet, novelist, and short story writer, Carole David was born in Montreal, and holds a doctorate in French studies. She taught for many years at the college level. Her *Manuel de poétique à l'intention des jeunes filles* (2010), won the Alain Grandbois Prize, and was a finalist for the Governor General's Literary Award. Her most recent collection, *L'année de ma disparition* (2015), (*The Year of my Disappearance*), won the Prix des libraires, the Prix Québecor of the Trois Rivières International Poetry Festival, and was a finalist for the Grand prix de la ville de Montréal. She lives in Montreal, where she devotes herself to writing. Her books have been translated into English and Italian.

Donald Winkler is a translator of fiction, non-fiction, and poetry, and is a three-time winner of the Governor General's Literary Award for French to English translation, most recently in 2013 for Pierre Nepveu's collection of verse, *The Major Verbs*. He lives in Montreal.

RECENT BACKLIST

Nonfiction



Blank: Essays and Interviews
by M. NourbeSe Philip

A book about race, the body politic, timeliness, ongoingness, art, and the so-called multicultural nation.

Essais No. 3
358pp, November 2016
ISBN 9781771662567
\$20.00



My Conversations With Canadians
by Lee Maracle

A tour de force exploration into this writer's own history and a reimagining of the nation.

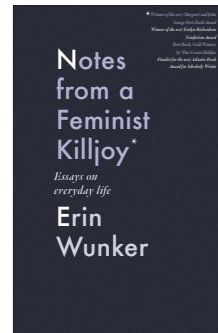
Essais No. 4
169pp, October 2017
ISBN 9781771663588
\$20.00



The Videofag Book
Edited by William Ellis
& Jordan Tannahill

A chronicle of Videofag, a Toronto counterculture hub from 2012-2016

192pp, October 2017
ISBN 9781771663625
\$20.00



Notes From a Feminist Killjoy
by Erin Wunker

An engaging look at why feminism is still very necessary.

Now in paperback
169pp, November 2017
ISBN 9781771663700
\$20.00

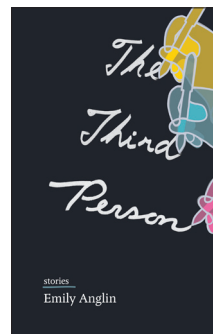
Fiction



Blood Fable
by Oisín Curran

"Curran's vision of boyhood is perfect in detail and sublimely moving."
—Eugene Lim

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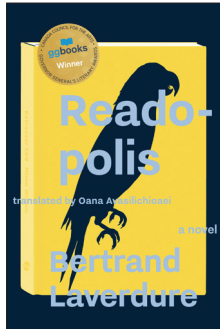


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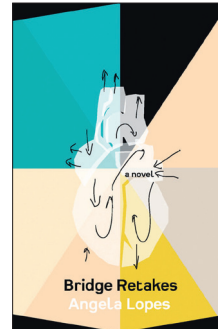
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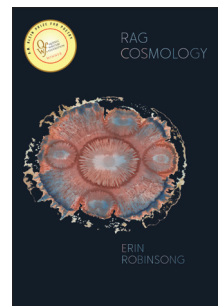
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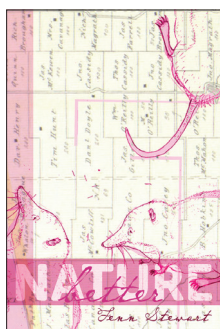
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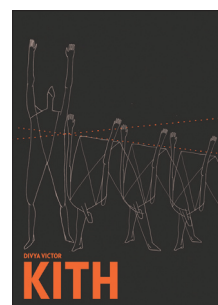
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