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SPRING 2015



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A M E S S A G E F R O M T H E H E A D T H U G

As we built this catalogue it came to us what an absolutely fabulous lineup of books we have for Spring 2015. Of course, we knew they were great books when we acquired them – vibrant, exciting, and playfully challenging titles that would appeal to a wide array of readers. Each of these works joins in our already existing family of diverse books so well, we think you'll agree that they represent a unique contribution to the diversity that defines our publishing program.

With no other publishing house will you find a selection of books as diverse as those that make up our Spring 2015 schedule – representing a cross-range of poetry, fiction, and entre-genre categories, on subject matter as distinctive as the writers themselves:

First up are two fantiastic titles chosen by our fiction editor Malcolm Sutton. Carellin Brooks' astonishingly beautiful *One Hundred Days of Rain* will mesmerize readers with its sharp and unforgettable prose. Even if you don't live in Vancouver, rain and the weather will never be the same after you read Brooks' book.

Mike Steeves' daring novel *Giving Up* takes us into the maelstrom of a couple's relationship during one evening in their lives. Meet James and Mary, and live inside their thoughts and minds, where many things converge: the great work of one's life, family, con artists and ATMs, disfigured cats and apartment living. And hovering over it all is the frightening possibility of giving up (or not) on everything.

Steve McCaffery is singlehandedly attempting to rewrite classic books of canonical literature. And while Lewis Carroll's Alice has already been Disneyified, wait 'til you get a load of Alice McCafferyified: *Alice in Plunderland* is equal parts entertaining and infuriating, but for all the right reasons. And the illustrations by Clelia Scala set the perfect tone for McCaffery's text.

Joining our growing collection of translations is Suzanne Leblanc's *The Thought House of Philippa*, a poetic and philosophical novel that takes place, literally, in a house designed by Ludwig Wittgenstein. Oana Avasilichioaei and Ingrid Pam Dick's translation of this stunning book will take you into a mind structured by its habitation, and readers will enjoy living in this complex and thoughtful space.

Pearl Pirie and Lesley Battler, both new to BookThug and whose manuscripts were chosen by our poetry editor Phil Hall, provide exciting new collections to sink into. Pirie's *the pet radish, shrunk* will envelop readers with its quirky lyricism and wit, while Battler's *Endangered Hydrocarbons* explores the inescapable world we live in as controlled by big oil – even poets and poetry are not safe from that tar pool.

The Clown Princes of Canadian Poetry (Interior BC Chapter) known as Jake Kennedy and kevin mcpherson eckhoff offer readers two very different books: Kennedy's lyrical collection *Merz Structure No. 2 Burnt by Children at Play* treats destruction as creation and the destroyed with a sense of beauty and creativity, and reframes how we think about loss; Eckhoff's *Their Biography: a organism of relations hips* was written by anyone but kevin, and yet he has claimed everything between the covers – including a crossword puzzle and a screenshot of a Google Mail account – as his very own biography.

And finally, political hack Jimmy McInnes presents a timely volume of poetry that inverts the balance of power in 'power politics.' For centuries, poets and politicians alike have been getting up on soap boxes and preaching to their converted brethren – in *A More Perfect* [, McInnes dismantles the political speech into a radical poem that grants readers access into the genre that speech itself uses to convert others.

At BookThug, we love to play *One of These Things is Not Like the Other* – but in true BookThug style, there is no right answer. After all, literature – whether it be fiction or poetry – is not just one thing. We're so excited to share this lineup of terrific books with the reading public. And we know that once they're found, they will do all the things BookThug books are known for: first, they will sell! And once people crack their covers, they'll be delighted and challenged, provoked and entertained.

When we started BookThug it was to make such diverse and interesting literature accessible to readers, and any bookstores that stock our books play a huge part in the revolution we began over ten years ago. We appreciate it very much that you've taken the time to browse the pages of this catalogue, and thank you in advance for the titles you select for your shelves and the readers who browse them.

Jay MillAr
Publisher (and BookThug)



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March 2015 | Fiction
8x5.25 inches | 192 pages

Trade Paper: 9781771660907

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Author Hometown: Vancouver, BC

Also of Interest:



A
André Alexis
fiction

Trade Paper
7.5x5 inches
9781927040799
\$15.00

One Hundred Days of Rain Carellin Brooks

Did she say, at the beginning, that it rained every day? She was wrong. She misspoke. She didn't mean it.... No. It did not rain every day. But it rained for a hundred days, that year, which was enough – more than enough, even.

In prose by turns haunting and crystalline, Carellin Brooks' *One Hundred Days of Rain* enumerates an unnamed narrator's encounters with that most quotidian of subjects: rain. Mourning her recent disastrous breakup, the narrator must rebuild a life from the bottom up. As she wakes each day to encounter Vancouver's sky and city streets, the narrator notices that the rain, so apparently unchanging, is in fact kaleidoscopic. Her melancholic mood alike undergoes subtle variations that sometimes echo, sometimes contrast with her surroundings. Caught between the two poles of weather and mood, the narrator is not alone: whether riding the bus with her small child, searching for an apartment to rent, or merely calculating out the cost of meager lunches, the world forever intrudes, as both a comfort and a torment.

In elliptical prose reminiscent of Elizabeth Smart's beloved novel *By Grand Central Station I Sat Down and Wept*, *One Hundred Days of Rain* exposes the inner workings of a life that has come apart. Readers will engage with Brooks' poetic and playful constraint that unfolds chapter by chapter, where the narrator's compulsive cataloguing of rain's vicissitudes forms a kind of quiet meditation: an acknowledgement of the ongoing weight of sadness, the texture of it, and its composition – not only emotional weight, but also the weight of all the stupid little things a person deals with when they're rebuilding a life.

Praise for Carellin Brooks:

Carellin Brooks transcends the genre of frazzled mommy books with a darkly humorous novel [*fresh hell: motherhood in pieces*].... Brooks lights up a scene with her inventive descriptions.

– MACLEAN'S MAGAZINE

A meditative but funny, arch, and unflinching memoir.... Across 52 spare chapters, the harried single mom in question... reflects on a colourful assortment of pertinent topics, all the while regretting the chasm between tidy book smarts and messy practical experience.... [Brooks] whispers a reminder to herself that serves a secondary duty as a mantra: "This is what you've always wanted."

– PUBLISHERS WEEKLY

fresh hell: motherhood in pieces will make you laugh out loud.... [Brooks] carves out scenes in unerring language, at times academic and at others intentionally childish.... She is snarly and snappy, but her words are a salvation.... It is the intelligence and honesty, as well as self-deprecating summary and loving dedication to her daughters, that make *fresh hell: motherhood in pieces* all okay.

– TREK MAGAZINE



from *One Hundred Days of Rain*

After our heroine leaves. When M calls the authorities. Reports the supposed assault. Sets into motion the procedures for arrest and charge. Requests and is granted a restraining order prohibiting our heroine from returning home. Then it begins to rain. She is not fallacious enough to connect this with her circumstances. She confines herself strictly to the facts. She leaves M. It rains.

There's one thing, though. Despite how reliably it appears each day, the rain is never exactly the same. At one moment there might be a patter, as of little scrabbling squirrel paws on the roof; at another, a windblown torrent will fling itself against the panes of her room, rocking the window in its frame with sudden violence. She thinks that her own senses must deceive her. Surely there cannot be this many separate sorts of rain. But, as it turns out, there are.

1.

All of the noises of the jail are unfamiliar ones. She is surprised by how the procedures resemble those she's seen on TV, especially the invasive ones. Bend over, say the kindly impersonal guards – guards! – and she realizes, smiling disbelievingly, that they are serious.

Other things that she could not have predicted. The stamping of her hands, which are covered with rich black ink and pressed onto a special sheet, with sections. Everything has its place and is neatly organized: there's a sink afterwards, and a special kind of soap, to wash.

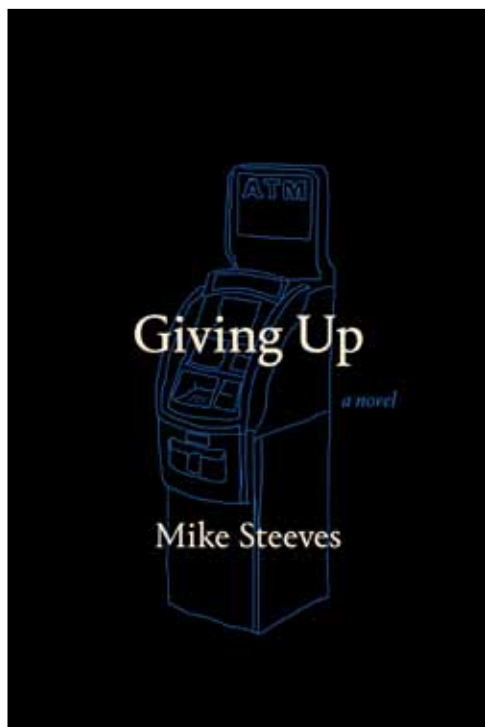
She poses for photos also, side and front, and at intervals is led to a telephone within a giant hood, like the sort of dryer they place over your head in an old-fashioned salon. When she picks up, at the end of the distant echoey line is a voice: a lawyer. There are two charges, two separate ritual calls, but his advice is invariable. What are you charged with? he demands, at once, and when she tells him: Don't say anything. For he must know that she is bursting to talk to anyone who will listen: I am innocent, you are mistaken.

The heavy steps of the guards measure out the hallway beyond. There is the reassuring murmur of conversation and, behind that, a patter as of rain, dying slowly away with the distant clanging and clicking of doors closing, so faint that perhaps she has only imagined it. It was sunny when they took her, but hours have passed since then. Someone is screaming in another cell. At intervals the voice of a guard rises, shouting back. Someone in uniform brings her a bag: inside is an apple, a balogna sandwich, a box of milk. She drinks the milk, eats the apple. More hours pass. She is taken to the telephone again, shuffling, holding her blanket. They have given her a pair of jeans to wear, surprisingly decent ones, and taken away her shoes.



photo: James Loewen

Rhodes Scholar Carellin Brooks is the author of *fresh hell: motherhood in pieces* (2013), *Every Inch a Woman* (2011), and *Wreck Beach* (2007). She edited the anthologies *Carnal Nation*, with Brett Josef Grubisic, and *Bad Jobs*. Winner of the Books in Canada Student Writing Award for poetry (1993), the Cassell/Pink Paper Lesbian Writing Award for non-fiction (1994), and the Institute for Contemporary Arts New Blood Award for prose (1995), Brooks lives and works in Vancouver, where she was born. Connect with Brooks at www.carellinbrooks.com or on Twitter @carellinb.



Giving Up Mike Steeves

At times funny, at other times sad, and more than often a mixture of the two, *Giving Up* by Mike Steeves is a deeply felt account of what goes on in the inner sanctum of a modern couple's apartment.

In grappling with the line between what happened and what might have happened, Steeves gives voice to the anguish of a generation of people who grew up with great expectations, and are now settling into their own personal failures and compromises: James is obsessed with completing his life's work. Mary is worried about their problems starting a family, and is scared that their future might not turn out as she'd planned. In the span of a few hours on an ordinary night in a non-descript city, two relatively small events will have enormous consequences on James' and Mary's lives, both together and apart.

With an unrelenting prose style and pitch-black humour, *Giving Up* addresses difficult topics – James's ruinous ambition, and Mary's quiet anguish – in a funny and relatable way. This experimental work will appeal to readers of contemporary European fiction who enjoy fast-paced stories that focus on voice and ideas.

Praise for Mike Steeves:

Few first novels in recent memory are as consistently charming, smart, entertaining and incisive as *Giving Up*. Somehow Mike Steeves has written a page-turner about stray cats and trips to the bank, and a story that treads through the banalities of everyday life with such precision to cast each detail, every gesture and object and silence, with great meaning.

– PASHA MALLA

May 2015 | Fiction
8x5 inches | 256 pages

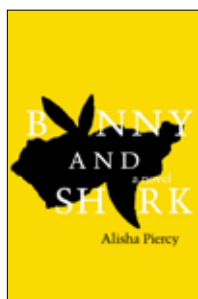
Trade Paper: 9781771660914

\$20.00

EPub: 9781771661096

Author Hometown: Montreal, QC

Also of Interest:



Bunny and Shark
fiction

Trade Paper

8.75x5.5 inches

9781771660518

\$20.00

from *Giving Up*

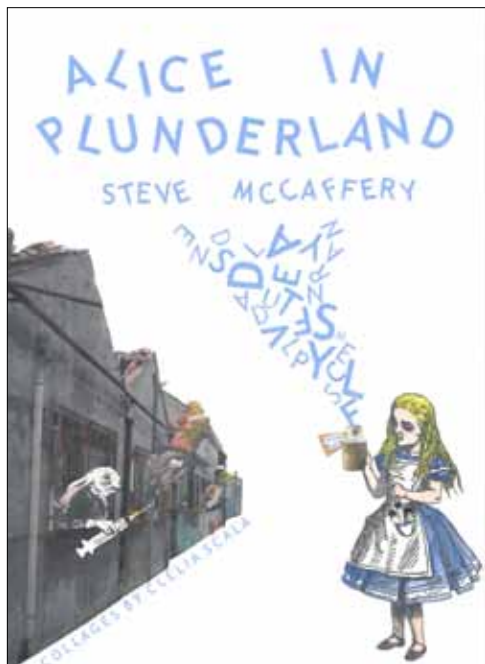
James

The world is full of uplifting stories about extraordinary men and women who defied all the odds, toiling away in obscurity for years and years, if not for their entire lives, until they were finally recognized, even if only in their afterlife, for achieving something great where so many others have failed. We constantly hear of how they stuck to their guns when everyone was telling them to quit. It's rare to go a full day without having to nod along to an inspiring anecdote about someone who was able to shut out all those voices telling them that they weren't good enough and that they were on the wrong path, so all they could hear was the little voice inside their head that told them they were destined for glory and that all they had to do was to stay the course. We might be sitting on a bus next to a couple of potheads, or in the lineup at a food court behind a gang of computer nerds, or maybe we bump into an old friend from high school, and invariably we're forced to listen to these people talk about a complete nobody who endured the pity and ridicule of their entire community, until later in life he or she revealed his or her true genius and, one assumes, had the satisfaction of proving everyone wrong. Considering how ubiquitous these stories are, you would think that we place a high value on unwavering strength and conviction, you would think that we admire people who keep trying despite ceaseless and punishing failure, but the truth is that we only admire these people in retrospect. If we actually come across one of these singular and heroic individuals who defy all criticism, who ignore their countless defeats, who carry on despite all the evidence that they should give up, then we are invariably disgusted by what we see. We think we can tell the difference between someone who has yet to succeed versus someone who is doomed to failure, but we can't. It's impossible to tell them apart, they both come off as desperate and slightly crazed, so we get things all wrong, or try to play it safe, by rejecting the true genius and celebrating the mediocre, the sure thing. We never discover these geniuses for ourselves, it's always from someone else, which is why it takes years before we can finally recognize their accomplishments, and why many of these geniuses end up dying before word gets around. Whenever I hear about one of these great men or women who died before they could be recognized, I always wonder if they knew they were right and that everyone else was wrong. Had they found some sort of sign, or evidence, that proved, if only to themselves, that their destiny would be fulfilled? I'm particularly curious because I decided a long time ago that I was going to devote my life to accomplishing something extraordinary, but now I'm worried that I've made a huge mistake. Maybe I should give up. Maybe it's insane to keep going when everything I've done so far clearly indicates that there's no greatness in store for me. I've been convinced of this for a while now, and I worry out loud to anyone who will listen, but this is all just for show, and doesn't affect my conviction whatsoever. If anything, it strengthens my resolve. If I gave up now...



photo: Nikki Tummon

Mike Steeves attended University of King's College in Halifax, where he received a BA in Political Science and English Literature. He completed an MA in English Literature at Concordia University. Steeves lives with his wife and child in Montreal, and works at Concordia University. *Giving Up* is his first full-length book of fiction. Connect with Steeves on Twitter @SteevesMike.



Alice in Plunderland

Steve McCaffery

Illustrations by Clelia Scala

From the multi-award-winning poet and scholar Steve McCaffery comes *Alice in Plunderland*, a reimagining of Lewis Carroll's Alice books that will forever change the way readers negotiate Wonderland and its menagerie of characters.

Written as part of a larger project called *Chiasmus*, in which McCaffery will “queer the classics,” *Plunderland*'s Alice and all her cohorts become infused with characteristics related to the notion of “plunder” – theft, drug addiction, looting, and civil disorder. Instilled with humour, intelligence, and more than a little bit of absurdity, this retelling of Alice's adventures takes place somewhere other than expected. In the rough-and-tumble world of Plunderland, where theft, drugs, and gangs hold sway, and nary a tea party is to be found, the Cheshire Cat is a junkie from the UK; the King and Queen reign over the land of Cocaine; even Alice's adventures are transformed in her quest for a fix.

Clelia Scala's translated collages beautifully annotate McCaffery's renewed vision of Wonderland. Just as McCaffery has plundered Carroll's original text, Scala uses John Tenniel's original and iconic artwork to create a new look for the world of Alice's Plunderland.

March 2015 | Fiction
8x5 inches | 160 pages

Trade Paper: 9781771660891

\$20.00

EPub: 9781771661102

Author Hometown: Buffalo, NY

Illustrator Hometown: St. Catharines, ON

As the result of McCaffery's theory of “palindromic time” by which the past is contemporized and the present is historicized, fans of McCaffery's work will find plenty of poetic marvel to sink their teeth into. In this, his first foray into prose-parody, McCaffery's innovative poetics (in tandem with Scala's provoking images) transform this classic story. *Alice in Plunderland* is sure to break open an exciting new initiative for fans of experimental writing and linguistics in the years to come.

Praise for Steve McCaffery:

Literature for McCaffery... is not an act of imaginative creation but a procedure, a machine for estranging us from our own language – estranging and thereby recuperating.... [*Panopticon*] is ultimately a profoundly optimistic work, a leap of faith that chooses to revel in the opacity of language.... A hypnotizing work.

– FULL STOP

Steve McCaffery is a major figure in contemporary poetry – certainly one of the most innovative and conceptually challenging poets of the last twenty-five years.

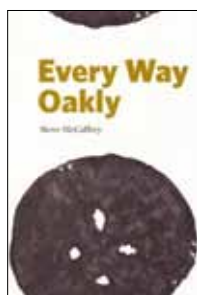
– GERALD BRUNS

By the Same Author:



Panopticon
fiction by
Steve McCaffery

Trade Paper
8.5x5.5 inches
9781897388914
\$18.00



Every Way Oakly
poetry by
Steve McCaffery

Trade Paper
7.5x5 inches
9781897388266
\$15.00



I Can Say Interpellation
poetry by Stephen Cain
collage by Clelia Scala

Trade Paper
10x8 inches
9781897388389
\$16.00



from *Alice in Plunderland*

Alice was desperately coke broke and beginning to find life a bit of a drag standing in line with her dumb-ass sister in the local branch of BMO, faced with the bleak reality of being clean out of lettuce to score even a couple of lines of King's Habit: once or twice she had peeped into the open bank book her sister was checking, but it had zilch deposits or withdrawals in it, "and what the fu** use is a sister's bank book," thought Alice "without any moolah in it to borrow?"

So she was considering in her own mind (as well as she could, for the combination of the hot day and opium suppositories made her feel very sleepy and stupid), whether a visit to the ATM outside the bank would be worth the trouble of trying to get some emergency cash by keying in her dear mama's PIN, when suddenly a young bank teller with shocking pink hair ran close by her.

There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the teller say to herself, "Oh pshit! Oh pshit! I shall be late!" (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the teller actually took a wad of hundred-dollar bills out of her purse, and kissed it, and then hurried on, Alice turned around, for it flashed across her mind that she had never before seen a bank teller with a fat wad of c-notes and kissing it so ardently. So, burning with curiosity and the authentic thought of effectively mugging her, she ran across the street after her, and fortunately was just in time to see the teller fall down a large open man-hole, down and down under the pavement.

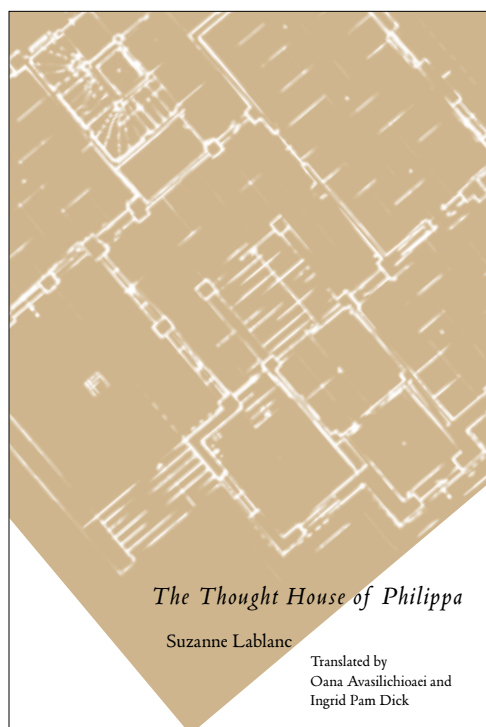
Laughter, as well we know, is a temporary convulsion of the nerves; and it seems as if nature cut short the rapid thrill of pleasure on the nerves by a sudden convulsion of them, to prevent the sensation becoming painful and in another moment (after she'd stopped laughing that is) down went Alice after her, never once considering how in the world she was to get out again. The man-hole connected to the city sewage system for some way, and then turned to the left so suddenly that Alice had not a moment to think about stopping herself before she found herself crawling through the slime and pshit of the main sewer system.

Sewage, children, is a highly complex liquid; a large proportion of its most offensive matter is, of course, human excrement discharged from water-closets, and also urine thrown down gully holes. But mixed with this is the water from kitchens containing vegetable, animal and other refuse as well as that from wash-houses containing soap. There is also the drainage from stables and discotheques and cow-houses of child prostitution, as well as the fetal remains from abortion clinics and slaughterhouses containing human, animal and vegetable offal. Either the sewage was very deep, or Alice moved very slowly, for she had ample time as she crawled along to check out the insalubrious landscape about her and to wonder what the f*ck was going to happen next....



Author of around 40 books of poetry and criticism published variously in Canada, England, and the United States, McCaffery was a founding member of the sound poetry ensemble The Four Horsemen (with bpNichol of TRG – The Toronto Research Group), and a founding theorist of Language Poetry. He has published three previous titles with BookThug: a revised second edition of *Panopticon*, *The Basho Variations*, and *Every Way Oakly* (homolinguistic translations of Gertrude Stein's *Tender Buttons*), as well as editing the first Canadian edition of Stein's book of that name. He is the two-time recipient of the Gertrude Stein Award for Innovative Writing, and was shortlisted twice for the Governor General's Literary Award for Poetry. He lives and teaches in Buffalo, NY, where he is the David Gray Professor of Poetry and Letters at the State University at Buffalo.

COVER NOT FINAL



June 2015 | Fiction
7.5x5 inches | 120 pages

Trade Paper: 9781771661072
\$18.00

EPub: 9781771661119

Author Hometown: Montreal, QC

Also of Interest:



Universal Bureau of
Copyrights
Bertrand Laverdure
fiction
Trade Paper
7x5 inches
9781771660525
\$18.00

The Thought House of Philippa

Suzanne Leblanc

Translation by Oana Avasilichioaei & Ingrid Pam Dick

Suzanne Leblanc's *The Thought House of Philippa* transposes a theory of individuality into a stunningly reflective, sensuous, and frank philosophical novel. Setting the chapters in the various rooms of the house Ludwig Wittgenstein designed for his sister in Vienna, Leblanc's novel builds an architectural foundation for the main character's intensely emotional and intellectually acute way of seeing the world and her place in it. Prompted by an experience of isolation early in her life, "P." (Philippa) moves towards the great world of others and nature – alienated from the everyday and yet devoted to a deeper connection – in an exploration that is profound and moving. Ideas crucial to Wittgenstein's work – limit, freedom, interior and exterior, self and world – echo and shift in Leblanc's precise, incantatory prose, propelled through the house's architecture. The distinct voices of the novel's four sections act as musical movements, constructed from repetition, variation and development of language, in alternating keys of austerity and splendour. The effect – a pure expression of the passion of clear thought, the adventure of solitude, and the beauty of uncompromising encounter – is utterly riveting. A sui generis experimental novel not to be missed.

SUZANNE LEBLANC holds two PhD degrees, in philosophy (1983) and in visual arts (2004), and has been teaching since 2003 at the School of Visual Arts at the University of Laval (Quebec). She has exhibited multimedia installations in Quebec and has published theoretical works in Germany, France, Switzerland and Canada. Her research and creative work deal with philosophical forms inherent in artistic disciplines. She is currently leading a research-creation group on artistic strategies for the spatialization of knowledge. *La maison à penser de P.* (2010) is her first novel.

OANA AVASILICHIOAEI's previous translations include *Universal Bureau of Copyrights* by Bertrand Laverdure (BookThug 2014), *Wigrum* by Daniel Canty (2013), *The Islands* by poet Louise Cotnoir (2011), and *Occupational Sickness* by Romanian poet Nichita Stănescu (2006). In 2013, she edited a feature on Quebec French writing in translation for *Aufgabe* (New York). She has also played in the bounds of translation and creation in a poetic collaboration with Erin Moure in *Expeditions of a Chimera*, (2009). Her most recent poetry collection is *We, Beasts* (2012; winner of the QWF's A.M. Klein Prize for Poetry), and her audio work can be found on Pennsound. She lives in Montreal. Learn more about Avasilichioaei at www.oanalab.com.

INGRID PAM DICK (a.k.a. Gregoire Pam Dick, Mina Pam Dick, Jake Pam Dick et al.) is the author of *Metaphysical Licks* (BookThug 2014) and *Delinquent* (2009). Her writing has appeared in *BOMB*, *frieze*, *The Brooklyn Rail*, *Aufgabe*, *EOAGH*, *Fence*, *Matrix*, *Open Letter*, *Poetry Is Dead*, and elsewhere. Her philosophical work has appeared in a collection published by the International Wittgenstein Symposium. Also an artist and translator, Dick lives in New York City, where she is currently doing work that makes out and off with Büchner, Wedekind, Walser, and Michaux.

from *The Thought House of Philippa*

Foundation I

One day, a very young child experienced indifference toward her parents and wanted to leave her family. Being obliged to sojourn there, she developed postures that were liminal, perilous and frankly psychologically acrobatic, in order to occupy the singular position that circumstances had forced on her.

This singularity extended beyond the family: it sufficed to be lodged there for one to feel it. Like a summit on which one had stood or a fold into which one had slipped and which had made it possible to see what was not visible from anywhere else, her position demonstrated to P. to what extent the familial structure was accepted by its inhabitants, how this sketch of human organization also traced a limit whose infraction was only tolerated at the price of disgrace, bitterness, discredit – an unequivocal condemnation at best, a devouring feeling of culpability at worst. It seemed that the thought of this infraction, the idea of a life beyond this limit, was arduous: it sufficed to imagine a situation in which neither father nor mother were identified for a sense of lack to surge up immediately. Against this background, hypotheses of familial socialist models, novel collectivist structures, radically alternative nourishing sketches were received with repulsion, as if it had been a question of dehumanized states come from a future in which some exponential machination had outmanoeuvred her progenitors. So, no family at all, no humanity at all. From the summit, from the fold of her posture, P. contemplated the full extent of her indifference.

Her vision outside the limits thus had to cohabitate with a life between walls. Yet it was equally necessary that she survive in the social territory, a region of which was constituted by her family – a different problem from the first: more formidable, more evasive. At the very least, this was the place her mind had managed to reach, though within the confines of the home it had constantly found itself commandeered by the relationship of brute force inherent in all guardianship, be it for her own good. In other words, neither father nor mother nor any master existed for her any longer, other than formally – none that P. hadn't chosen and before whom she hadn't considered herself, by the same token, an autodidact. It didn't follow from this that the game had been played nor that, prior to this, her hand had been good and her bets, competent. It was even likely that this social game in which her family had transitively made her emerge would prove all the more difficult since she wasn't certain she understood her role, or even whether she had one.

Additional impedimenta, therefore, these obligatory games where the best bets, those that are strategic and graceful, seem to proceed from real conviction, a consented immersion. That which P. consequently imagined was a more general game than the one being played out immediately, a more natural role, more profound, of a cosmological scope, which earned her assent and from which she drew the motivation for her movements, actions, postures and even the feints in these human games in which she simultaneously found herself caught.



photo: Renée Méthot



photos:
Anthony Burnham &
Oana Avasilichioaei



the pet radish, shrunken

Pearl Pirie

In this post-lyrical era, poems can be stories, or they can just as easily be exuberant laughter set to words, an experiment in language, or an incidental collation of plays on a Scrabble board.

the pet radish, shrunken, the third full collection of poetry from the inimitable Pearl Pirie, deals in the poetics of sound, language, and play. In true Pirie style, this fresh, quirky, and clear-seeing collection speaks in a range of forms and voices: From a military convoy of turtles, to a Kafkaesque conversation with a housefly, to the dissection of a fruit machine, Pirie offers oulipo found speech as it integrates and disintegrates, plays with and tumbles through language.

Earning comparisons to Jenny Sampirisi's *Croak* and Leigh Kostilidis's *Hypotheticals* for their shared sense of word play and curiosity, *the pet radish, shrunken* will appeal to exploring minds who are ready to question language, society, and self while not minding a taint of grief and comedy that necessarily creeps in around the edges. This is poetry for those who love a sense of serious linguistic playfulness.

Praise for *the pet radish, shrunken*:

Quirky and fresh, playful yet serious, Pirie's collection, *the pet radish, shrunken*, demands and activates new pathways of reason. These line-by-line lyrical segments both tantalize and take the reader down the rabbit hole (pulling rabbits out of hats along the way) with their semantic surprises and jumpy music. Pirie sees the world askew and brings the reader along for the ride. An invigorating collection.

— CATHERINE GRAHAM

The poems collected in *the pet radish, shrunken* invite us equally into routine and catastrophic events. Pirie submits "we are always settling into a new now" and leads us through a life revised by the external and internal encounters of a day. With humour, play, and brass, Pirie revels in the daily ruckus of domesticity, verbatim conversations, and the language that must somehow hold a whole existence. — JENNY SAMPIRISI

In Pearl Pirie's poems, language ferments, foments a "vinegar vigour." Flipping the labels off contemporary mores, cooking with sound, she offers quick food for thought. Keep up with her if you can. — DAPHNE MARLATT

Precise riots of vowels and consonants rattle these poems. Pearl Pirie's lines burn with sonic-rich images: "kalimba of algae" and "tight loops of oops." Her verbal verve is rooted in an ecstatic attentiveness to language, both found and formal. Charged with innovative and lyrical energies, *the pet radish, shrunken* is a gorgeous rebellion. — EDUARDO CORRAL

March 2015 | Poetry
8x6 inches | 96 pages

Trade Paper: 9781771660921
\$18.00

EPub: 9781771661126
Author Hometown: Ottawa, ON

Also of Interest:



Conflict
Christine McNair
poetry

Trade Paper
8x6 inches
9781927040058
\$18.00



from *the pet radish, shrunken*

the pet radish, shrunken

it's kept as the head of operations
for the methadone gaffe. no one question.

magical thinking bile is required
to med the agate ditz of comfy.

look at that dory, minus the hunky
it's as seaworthy on the tines of gale.

pr is the inevitable start of any time
of prayer. the blitz howls its own oaths.

such putz work avoids the snip snap of soars,
of the tachyon pulses of the fatal laws of later.

sidestep the rule of: fresh is best.
much is tucked inside the virulent must.

recall: even the most buxom blues thin, thin out
by dawn. to pray is to flick a spraying fez of gold.

chin up, birth enzymes of a slug's swagger
to shrink the antlers of their onwards despites.

make no sudden loves

hold a flat palm up to pat the wishes that were horses.
they'll nip if they think I should offer grass they can't reach.

my hands steady for this greeting. I unbridle the mount –
think of me as a hoarse whisperer, patient to a fault

line. gate unlatched, I could tame any wild oat secret.
loose clinks fall into my acceptance on tack room floor,

whoops of laughter patters spittle though open doorways
soothe, say, without fear of whip, or chuck on tender lip.

we are gentler here, all box stalls and back pastures
not bales for conditional cascades of what-if-disasters.



photo: Brian Pirie

Pearl Pirie is the author of *been shed bore* (2010) and *Thirsts* (2011), which won the Robert Kroetsch Award for Innovative Poetry. Her poetry has been published in numerous literary journals, including *filling Station*, *BafterC*, *Arc Poetry Magazine*, *Gusts*, *PRECIPICE*, *Dandelion*, and *This Magazine*. Her poem "Summer Names" was shortlisted in the Best Canadian Poetry 2014, and she made the 50-poem longlist for Best Canadian Poetry 2011, for her poem "The First Mother's Day After Dad's Death." Pirie's work has been included in several anthologies, focused on innovative poets, haiku, and other genres of writing. She has several chapbooks produced in Canada, France and Japan. She has produced two dozen titles under phafours press. Since 2009 she has managed the Tree Seed Workshop Series. Connect with Pirie at www.pearlpirie.com, on her poetry and poetics blog, <http://pagehalffull.com/pesbo>, or on Twitter @pesbo.



Endangered Hydrocarbons

Lesley Battler

Fracking – tar-sand runoff – dirty oil extraction. This is the language of our oil-addicted 21st-century society: incredibly invasive, blatant in its purpose, and richly embedded in mythological and archetypal symbolism. The ultimate goal of the industry: To core the underworld.

Endangered Hydrocarbons, Lesley Battler's first full-length collection of poetry, shows that the language of hydrocarbon extraction, with its blend of sexual imagery, archetype, science, pseudoscience, and the purely speculative, can be as addictive as the resource it pursues.

Using pastiche and wordplay, Battler shines a floodlight on the absurdity and pervasiveness of production language in all areas of human life in the oil fields, including art, culture, and politics. Incorporating texts generated by a multinational oil company, and spliced with a variety of found material (video games, home decor magazines, works by Henry James and Carl Jung), Battler deliberately tampers with her sources, treating them as crude oil – excavating, mixing, and drilling these texts to emulate extraction processes used by the industry.

With traces of Dennis Lee's *Testament*, Larissa Lai's *Automaton Biographies*, and Adam Dickinson's *The Polymers*, this lively and refreshing take on a polarizing topic will resonate with readers of contemporary poetry who connect with environmental issues and capitalist critique.

April 2015 | Poetry
8x6 inches | 128 pages

Trade Paper: 9781771660938
\$18.00
EPub: 9781771661133
Author Hometown: Calgary, AB

Praise for Lesley Battler:

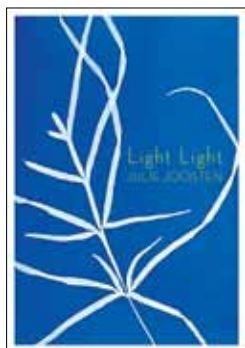
Electric and unexpected... Lesley Battler's "Idylls of Inuvik" [is] a zinger of a poem that uses the internal, molecular energy of words to enact a merciless takedown of the still-colonial attitudes at play in the economics of Canada's North.

– ANITA LAHEY, *Arc Poetry Magazine*

Lesley Battler's cut-up work will continue to remind me that it will always be easier to remove overburden than it will be to clear-cut a small forest. Her work brings us the spectacle of the wars of rhetoric – with their victors and victims of ideology, hijacking knowledge and power with 'approved terms of vocabulary.'

– PAUL ZITS, *filling Station*

Also of Interest:



Light Light
Julie Joosten
**Shortlisted for the
GG Award for Poetry**

Trade Paper
8x6 inches
9781927040386
\$18.00



from *Endangered Hydrocarbons*

1. Emergence

Unearthed

Past Self added you as a friend on Facebook.

We need to confirm that you know Past Self
in order for you to be friends on Facebook.

Wall-to-Wall

well, i'll be damned,
never dreamed you'd
remember me.

still in Calgary.
oil & gas & so
it goes.

you soared over the
horror of high school.
blue-collar scholarship
kid. honorary poet.
everyone's pet.

mock, if you will,
but I prevailed. faked a
perfect career arc, if i
do say so myself.

Director. Content
Development & Migration.
Exploration & Production.
Frontier. Americas.

a title not even you
could have fabricated
back in Boneyard,
Ontario.

your bumbling stunt double
cooped up in
your body i prayed
for the day I would
elude our childhood,

liberate myself from
pity. eat solid food outside
your ghetto of poetry.



photo: Fred Van Driel

Born in Barrie, Ontario, Lesley Battler's work has been published in *Alberta Views*, *Arc*, *Contemporary Verse 2*, *dandelion*, *filling Station*, *Matrix*, *Other Voices*, *PRISM international*, and *west coast line*. She won the PRISM international Earle Birney Award (2012), and the University of Calgary Poem of the Season Award (2009) for a poem that became part of *Endangered Hydrocarbons*. Battler received an MA in English from Concordia University, and currently lives in Calgary, where she works in the petrochemical industry.



Merz Structure No 2 Burnt by Children at Play JAKE KENNEDY



Merz Structure No. 2 Burnt by Children at Play Jake Kennedy

Merz Structure No. 2 Burnt by Children at Play is comprised of a number of individual poems – from love lyrics to conceptual elegies, from prompts for improvised performance poems to long poems that meditate on grief. The overarching theme of the book is loss.

In 1981 Jake Kennedy accidentally burnt down an abandoned house. Years later as an adult, he read a story about how Kurt Schwitters' "interior house-sculpture" ("Merz Structure No. 2") was destroyed in 1951 after some children playing with matches accidentally burnt the building down. This sad 'unmaking,' so similar in nature to his own haunting experience, became the inspiration for *Merz Structure No. 2 Burnt by Children at Play*, a collection of experimental poetry that explores the dynamic, if often unsettling, relationship between making and unmaking, bliss and pain, utterance and silence.

As diverse in form as they are in artistic/cultural references, the poems of *Merz Structure No. 2 Burnt by Children at Play* invoke an endless bounty of characters: the poet remembers Harold Ramis; Kafka summons the courage to tell his dad where to go; another tornado razes another small town; Yorick returns to run balls-out into the sea; Louise Bourgeois smashes a tea cup against one of her sculptures. Readers who connect with Phil Hall's artistic investigations in *Killdeer* and Lisa Robertson's clear-eyed take on humanity in *Magenta Soul Whip* will enjoy Kennedy's feeling examination of loss.

April 2015 | Poetry
7.5x5 inches | 112 pages

Trade Paper: 9781771660952
\$18.00
EPub: 9781771661140
Author Hometown: Kelowna, BC

Praise for Jake Kennedy:

[*Apollinaire's Speech to the War Medic* is] by turns unexpected, provocative, surreal, and amusing. – BRENT WOOD

Apollinaire's Speech to the War Medic is full of surprises, surprises of image, of motion, of geometry, of emotion. – AMANDA EARL

For all the tight lyric cadence of his poems [in *Apollinaire's Speech to the War Medic*], the weight of his movement, there is a lightness that moves at breathtaking speed, at breathtaking ease, leaping from point to point. – ROB MCLENNAN

By the Same Author:



Apollinaire's Speech to
the War Medic

Trade Paper
7.5x5 inches
9781897388778
\$18.00

Kennedy's style is stark but suggests much.
– JONATHAN BALL, *Winnipeg Free Press*



from *Merz Structure No. 2 Burnt by Children at Play*

Black Ice, after Stan Brakhage

honestly what is the likelihood of mercy arriving as—say it—your face meeting your own face on a platter of ice (great, greater, greatest?);

when the child falls into the enclosure then the silver-backed ape gathers her and hands her back up to her father; now, which species is which?

layer upon layer of ice (bliss over pain over pain over bliss) to indicate how hard it is to honour, let alone understand, another's gift

Michaux's Mescaline Dolphins

Underwater mosquito-sonics
motocross-revving falsetto speech-screechers
clicking community of mercury bleeps

each one the dream mocking the landlocked
dreamer; this is the depth
and this is the ho-hum surface

and this is the defiance of the law called modesty:
out and up into the vacancy which is a birth
with these giddy assholes alive within it:

chic anarchists, really—
when they break thresholds it's to reenter meaning
as marbled hysterical revelations

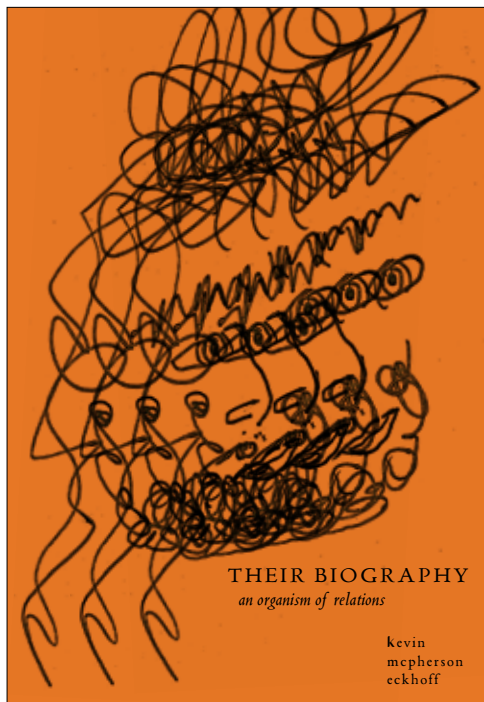
argot-snickering-amphetaminized-chatterers—
to become a hehehe-ing epiphany of zips;
maniacal messengers of morse code:

all joy is available; all joy sinks



photo: Sharon Josephson

Jake Kennedy is the author of two poetry collections: *The Lateral* (2010) and *Apollinaire's Speech to the War Medic* (BookThug, 2011). His work has appeared in literary journals across Canada, the US, and the UK, including *The Capilano Review*, *McSweeney's Internet Tendency*, and *The Awl*. Kennedy is the recipient of the bpNichol Chapbook Award for *Hazard* (BookThug, 2007), the Robert Kroetsch Award for Innovative Poetry for *The Lateral* (2010), and the Robin Blaser Award for Poetry for the long poem "Futuromani" (2011). He also received a BC Arts Council Writing Grant in 2013. Kennedy lives in Kelowna, BC, where he teaches English literature and creative writing at Okanagan College. Connect with Kennedy on his blog (shared with Kevin McPherson Eckhoff) www.gmorningpoetry.blogspot.com or on Twitter @GmorningPoetry.



Their Biography: an organism of relationships kevin mcpherson eckhoff

Would it be possible to compose a book that appears to be “about” its author, but is indirectly about something else, like identity or relationships or language? Maybe a book not written by a hero... but by many?

This was the challenge taken up by kevin mcpherson eckhoff in his fourth book, *Their Biography: an organism of relationships*. This collaborative memoir collages together word-portraits from friends, family, coworkers, strangers, robots, and even adversaries in order to create a silhouette of not a single person, but of the manacles that connect people to one another.

Their Biography is meant to make people think – its broad array of voices and poetic/prosaic forms disturbs comfortable patterns of reading, and its subject is as much about the contributors as the author. Eclectic and desolate, confessional and dubious, this record of relationships defies authorship, biography, and individualism.

Fans of Gregory Betts’s “Facebook Poem Project” or Rachel Zolf’s *Tolerance Project*, along with anyone compelled by contemporary poetry and conceptual art, will connect with this pixelated investigation into identity, and the true meaning of ‘self’ as we and others define it.

Praise for *Their Biography*:

kevin mcpherson eckhoff, as a white dude, definitely has approximate knowledge of many things. And the world is always happy to hear approximations of any variety of thing from any white dude. But lucky for us, Kevin has the wisdom to know he’s no ethnographer. Instead, sometime between the time he was born and the fascimile he is now, Kevin figured out that it’s possible to change one’s privileged nature by changing one’s use. So, ‘Use me’, is what *Their Biography* begs – and by invoking this interconsumption of friendship and social cannibalism, Kevin can only present Kevin as a decommissioned object, sinking under the burden of an impossible individuality, yawning into the surreal latex of his own umbilical cord as he struggles to emerge. One might gain control over one’s body by consuming beef, or something equally nutritious. But Kevin insists on staying pale and anemic, coloured only by the civic placenta upon which he suckles. It’s exactly this that makes *Their Biography* is so deliciously malicious.

– TRISHA LOW, author of *The Compleat Purge*

April 2015 | Poetry
7.5x5 inches | 112 pages

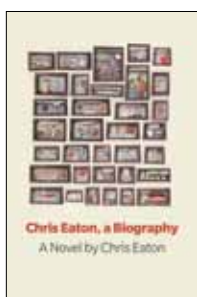
Trade Paper: 9781771660945

\$18.00

EPub: 9781771661157

Author Hometown: Armstrong, BC

Also of Interest:



Chris Eaton, a Biography
a novel

Trade Paper

9x6 inches

9781927040645

\$25.00

from *Their Biography: an organism of relationships*

Jaroslaw was a toddler under the age of 4. He was at the grocery store with his mommie. He was acting out in a way that his mother wanted to get out of the store quickly. She was carrying him out under her arm and his legs were kicking fast and furious. Jaroslaw starting yelling loudly "Help! Help! This isn't my mother! I don't know her! Help me!"

I had a dream that KME was singing a loud folk song. He was on a high stage, and the audience was ignoring him because there was a buffet dinner in the same room. Unfortunately, the buffet was all meat. I was disgusted by the bones of pigs and cows coming out of the shiny meat dishes. Kevin's song got better. He sang louder, too. I noticed how great his song was and how horrible the meat buffet was.

After I awoke from the dream, I collected the morning newspaper. There was a special article about Ron Sexsmith. He was described as doughy yet cheerful. Sexsmith, brilliant and underrated, was Kevin.

Kevin McPherson Eckhoff Ron Sexsmith. Their biographies.

Dear Dr X

Thank you for referring kevin mcpherseneckhoff for immediate psychiatric assessment and follow up of suspected impulse control disorder. Mr. mcpherseneckhoff is a pleasant 37 y.o. gentleman with past hx of uncontrolled kleptomania stemming from a compulsive desire to steal, "like, books, poems and stuff." These compulsions fulfill the DSM IV definition in that the individual cannot resist the impulse to steal, experiences a rise in tension before the act itself and feels gratified when the theft is carried out. The client collaborates this: "I want all the pretty words. I can't help myself. I want them all." Hoarding is a key feature of this case. The patient is obsessed with collecting texts and he hoards them to the point of social exclusion, thus exhibiting classic bibliomaniac traits.

The patient has no past medical history. There is no known family history of the disorder. Mr. mcpherseneckhoff does not smoke and takes moderate alcohol. He works as a teacher and poet.

Clinical evidence suggests that while kleptomania is a chronic disease, its course may be impacted by behavioral strategies aimed at curbing the compulsions. Otherwise, it may be managed with the serotonergic drugs or antidepressants.

I enclose the complete psychiatric assessment.

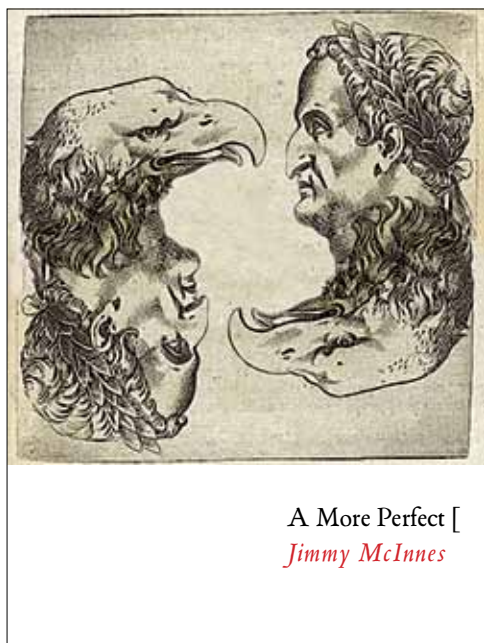
MD



photo: Andrea McDonald

kevin mcpherseneckhoff's poetry has been described as having "purity, clarity, and intensity of emotion" while "[undermining] our common sense of language." Recent work appears in the anthologies *Why Poetry Sucks* and *TAG: Canadian Poets at Play*, and he co-edited the final issue of *Open Letter* with his best friend, Jake Kennedy. As the managing editor at Kalamalka Press, he runs the John Lent Poetry-Prose Award, a letterpress chapbook competition for emerging writers. For eight months of the year, he teaches at Okanagan College, and for the remaining four, he hides out at the Shuswap River or Starlight Drive-in or Rose Mountain with his Laurel and Lionheart. Connect with Kevin at <http://kevinmcpherseneckhoff.com/> or on Facebook at <https://www.facebook.com/kevinmcpherseneckhoff>. Follow kevin on Twitter @GmorningPoetry.

COVER NOT FINAL



A More Perfect [Jimmy McInnes

Iconic political speeches contain some of the best remembered and most repeated passages in contemporary English language. Especially in the United States of America, what child doesn't know Abraham Lincoln's "fourscore and seven years ago..." or Roosevelt's "the only thing we have to fear..."?

Taking as its source text Barack Obama's campaign speech from March 18, 2008, *A More Perfect* [by Jimmy McInnes acts as a poetic translation of the rhetorical devices often used in political speeches. Like poetry, the campaign speech depends heavily upon the manipulation of language – the ways in which words are able to strategically twist intention and distract the eye. McInnes's poetry exposes the inner workings of the political speech, as a genre of text as premeditated as any work of poetry or fiction.

A More Perfect [blends both political and formal linguistic concerns, garnering comparisons to Jena Osman's *Corporate Relations* and Alice Oswald's *Memorial* in their negotiation of source texts. Readers with an interest in language, linguistics, and rhetoric, and those with a particular interest in political themes and formal innovation, will relish this entertaining and culturally poignant read.

Prise for *A More Perfect* [:

According to Thomas Hobbes (via Rachel Zolf's *Neighbor Procedure*), power is the "capacity to give names and enforce definitions." Jimmy's reverse rhetorical procedure on President Obama's speech does two things: first it demolishes the monologic power of the spectacle and then it returns that power (now made dialogic) to the people, to the demos, and to language itself, by inviting us to participate in his gleeful and meticulous parsings. *A More Perfect* [is a gift of open form. – MAT LAPORT

Barack Obama's eloquent and iconic 2008 speech on race, "A More Perfect Union," is the master text underlying Jimmy McInnes's ingenious poem. In the course of laying bare the devices of political rhetoric, McInnes presents an intricate lattice of tropes, formulas, gestures, and contexts. *A More Perfect* [reads like a performance theory handbook, a poet's theater script, and a grammar manual, all rolled into one concatenating barrel of tricks. – CHARLES BERNSTEIN

April 2015 | Poetry
8x6 inches | 128 pages

Trade Paper: 9781771660969
\$18.00
EPub: 9781771661164
Author Hometown: Toronto, ON

Also of Interest:



Cosmographia
Michael Boughn
**Shortlisted for the 2011
Governor General's Award**

Trade Paper
9x6 inches
9781897388693
\$20.00

from *A More Perfect* [

[Begin Speech With]

Name of municipality. Name of state, province, or region. Name of month.
Name of date of month. Name of year. All Gregorian.

[As Prepared for Delivery]

Begin speech with relevant historical quotation:

quote plural pronoun definite article collective plural noun comma preposition
verb idiom preposition verb indefinite article comparative adverb adjective
noun period endquote

State how long ago these words were spoken. State exactly where they were
spoken and the proximity to where we are now. Give a veiled idea of how
many people were there. Gender these people who were there when these
words were spoken.

Highlight the ease with which any collection of words is spoken and then
contrast that ease with the potential impact that words could have on a country's
political ideology.

Allude to an engagement between the working class and the information
class; allude to an engagement between the political class and a transcending
term for those who love their country. Make mention that these groups had
all congregated to where these words were spoken when these words were
spoken for similar reasons these words were spoken and reference the specific
legislative action that was taken following these words being spoken.

Be sure to highlight that the legislative action that was taken following these
words being spoken was indeed a physical action and not merely a theoretical
one.

Provide a disclaimer to the above statement that the physical action taken to
fulfill the theoretical action remained in itself an incomplete action.

Remind the audience that [unanimously hated act of racial subjugation] not
only delayed the physical and theoretical action that was taken following
these words being spoken, but that also [unanimously hated act of racial
subjugation] was fundamentally connected to the history of [relevant nation].

Make sure to note that the issue of [unanimously hated act of racial subjugation]
was a particularly controversial one that divided [relevant nation] on
geographic lines.

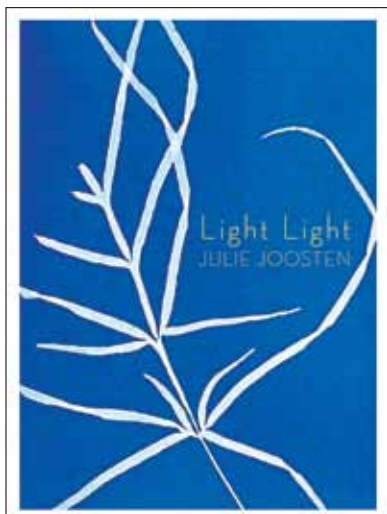


photo: Andrew Schwab

Jimmy McInnes was born and raised on Ontario's Bruce Peninsula. His first chapbook, *Begin Speech With*, was released by Ferno House in the fall of 2013. His poetry has appeared in various journals, including *This Magazine*, *ditch*, *The Puritan*, *Descant*, and the *Capilano Review Web Folio*. His work has been shortlisted for the Great Canadian Literary Hunt and the Robert Kroetsch Award for Innovative Poetry. He lives in Toronto, where he completed his MFA in Creative Writing at the University of Guelph, and is currently employed as a political hack. *A More Perfect* [is his first book-length work of poetry. Connect with McInnes on Facebook at <https://www.facebook.com/jimmymcinnnes> or Twitter @JimmyMcInnes.



NOTABLE TITLES



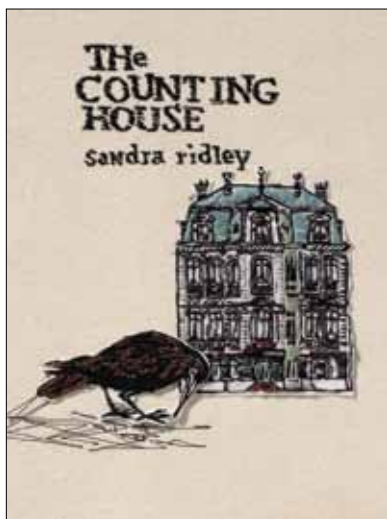
SHORTLISTED FOR THE 2014 GOVERNOR GENERAL'S AWARD FOR POETRY
SHORTLISTED FOR THE 2014 GERALD LAMPERT MEMORIAL AWARD
FINALIST FOR THE GOLDEN CROWN LITERARY AWARD FOR POETRY

Light Light
Julie Joosten
9781927040836
\$18.00

The 19th-century Romantic poets rhapsodized about nature as separate from humankind; in this era of climate change, Joosten reminds us there is no separation.

— BARBARA CAREY, *The Toronto Star*

These poems read like very educated sermons from a service for a religion we have yet to discover. — MICHAEL DENNIS

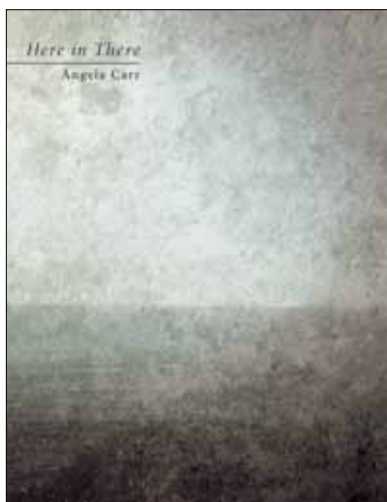


SHORTLISTED FOR THE 2014 ARCHIBALD LAMPMAN AWARD FOR POETRY

The Counting House
Sandra Ridley
9781927040843
\$20.00

The diversity of language is marvelous, and Ridley's deeper humanistic concerns – about devalued subjects crashing forward into a condition of self-declaration – emerge through these poetic sequences intensely, and bravely. — MARGARET CHRISTAKOS

Ridley means business, and her fierce application of lyrical craft and formal innovation to her subject render all of her books as stirringly evocative and cohesive works. Her most recent collection *The Counting House* is no exception. — *Jacket2*



SHORTLISTED FOR THE 2014 A.M. KLEIN PRIZE FOR POETRY

Here in There
Angela Carr
9781771660327
\$20.00

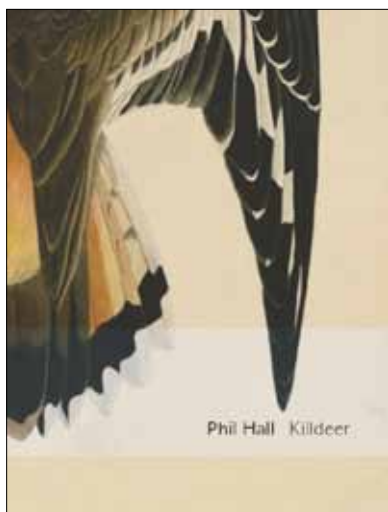
Carr constructs a delicate tower of a book, one that sways and seems fragile but never topples. — *Winnipeg Free Press*

These texts are remarkable.

— ERÍN MOURE



NOTABLE TITLES



WINNER OF THE 2011 GOVERNOR GENERAL'S AWARD FOR POETRY
WINNER OF THE 2012 TRILLIUM BOOK PRIZE
WINNER OF A 2012 AWARD FOR BOOK DESIGN FROM THE ALCUIN SOCIETY
FINALIST FOR THE 2012 GRIFFIN PRIZE FOR EXCELLENCE IN POETRY

Killdeer: Essay Poems

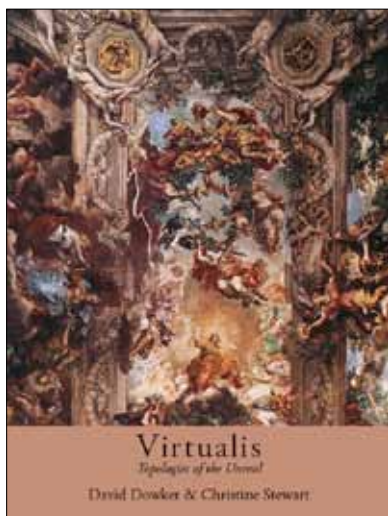
Phil Hall

9781897388815

\$18.00

Hall manages to rescue the lyrical essay from its recondite excesses and turn it into something that's as adventurous as it is readable. [T]his book charts [Hall's] development as a writer, but it also demonstrates and furthers that development.

— PAUL VERMEERSCH, *The Globe and Mail*



SHORTLISTED FOR THE 2014 STEPHAN G. STEPHANSSON AWARD FOR POETRY

Virtualis: Topologies of the Unreal

David Dowker & Christine Stewart

9781927040621

\$18.00

This book weaves a kind of lexical magic as threads of stunning lyricism and metaphysical fantasia so vibrant it feels like a synesthetic dream.

— CHRIS MORAN, HTML GIANT

In their collaborative blend of ideas and language, the poems in *Virtualis: Topologies of the Unreal* work through the abstract, deliberately ungrounded, embracing sound.

— ROB MCLENNAN



SHORTLISTED FOR THE 2013 OTTAWA BOOK AWARD
SHORTLISTED FOR THE 2013 ARCHIBALD LAMPMAN AWARD
SHORTLISTED FOR THE 2013 RELIT AWARD

Conflict

Christine McNair

9781927040058

\$18.00

McNair is a one-woman fireworks spectacle.

— GRADY HARP, LITERARYAFICIONADO.COM

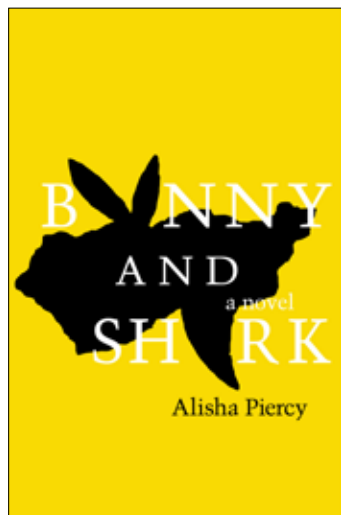
McNair takes us through poetry that forms together, while simultaneously breaking free from itself and forcing us to focus on our own loves and limitations.

— CASSIE LEIGH, GREYBORDERS.BLOGSPOT.CA



R E C E N T T I T L E S

FICTION



Bunny and Shark

Alisha Piercy

9781771660518

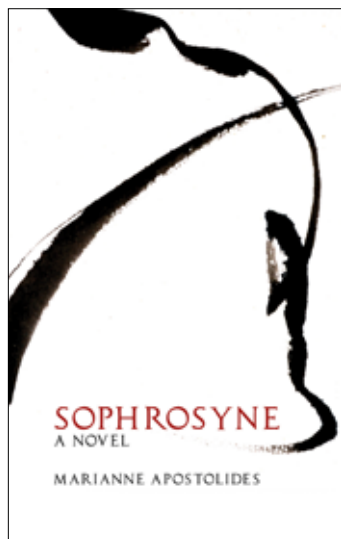
\$20.00

Bunny and Shark is a refreshing spin on the survivor trope.... For Bunny, being thrown into a state of exile is not misery—it's a chance at freedom, and a decadent one at that.

— MIA NGUYEN

A book that can really only be described as “How Stella Got Her Groove—but Not Her Foot—Back” mixed with Alan Moore-era’s Swamp Thing.

— EVAN MUNDAY



49TH SHELF MOST ANTICIPATED 2014 FALL FICTION SELECTION

Sophrosyne

Marianne Apostolides

9781771660501

\$20.00

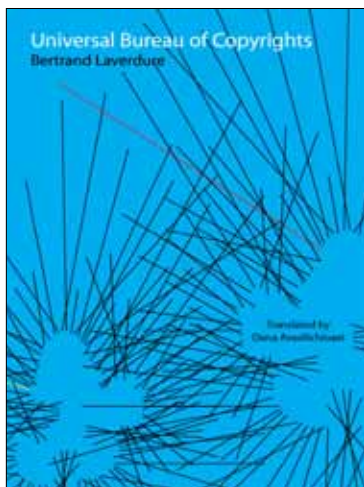
Remarkable, one of the most sensual & esoteric books I've ever read

— COREY REDEKOP, VIA TWITTER

Apostolides is a kind of fan dancer among thematic imponderables: the realms of memory, longing, fear, loss, redemption and, of course, the two sullen enormities between which all literary tensions must eventually find both flight and denouement, injustice and survival.

— *The Globe and Mail*

TRANSLATION



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Bertrand Laverdure

Translated by Oana Avasilichioaei

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Oana Avasilichioaei's translation shines.

— PABLO STRAUSS, *AMBOS*



R E C E N T T I T L E S

POETRY



QUILL AND QUIRE 2014 FALL POETRY PREVIEW SELECTION
49TH SHELF MOST ANTICIPATED 2014 FALL POETRY SELECTION

Leak

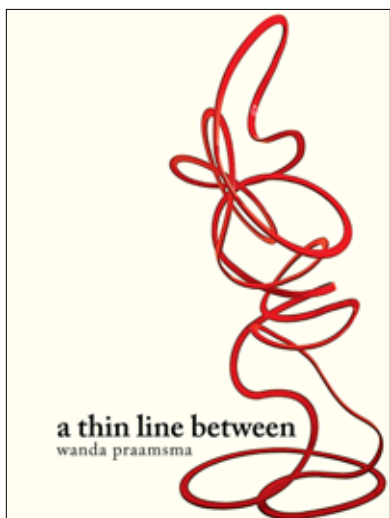
Kate Hargreaves

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Leak is an exciting poetic debut which performs a relentless and passionate anatomy through syntax that spills, kicks, craves, bloats, sheds, and spits. Hargreaves reminds us that, for worse and for better, parts of speech and speaker tend to gurgles beyond their notional grammars. Read it and gush.

— SUSAN HOLBROOK



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a thin line between

Wanda Praamsma

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— SADIQA DE MEIJER



Afterletters

R. Kolewe

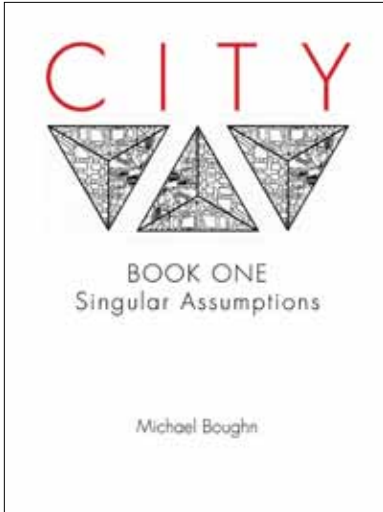
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In *Afterletters*, Kolewe weaves together fragments of letters and other works of Paul Celan and Ingeborg Bachmann, to give us a stunning sequence of poems that explore the traces of loss and love, in language that breaks, recombines and scintillates, “star-crossed, star-covered, star-thrown.”



R E C E N T T I T L E S



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Michael Boughn

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Boughn sings for the potentials of life's flourish with soaring ripostes, the bittersweet paradox of rigour for jazz, and a congenial shrugging cheer.

— DAVID PETER CLARK



Metaphysical Licks

Gregoire Pam Dick

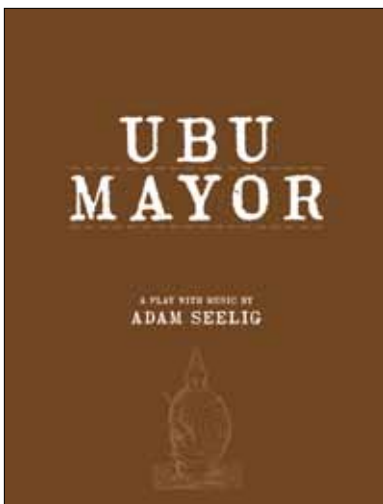
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Reading *Metaphysical Licks* is like seeing Kafka's ghostwriter whump Beckett under a streetlight, dodge Punch-n-Judy at a pop machine, and beat Walty Benjamin at solitaire.

— ERÍN MOURE

DRAMA



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