

BIBLIOASIS



SPRING 2014

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BIBLIOASIS



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Biblioasis acknowledges the ongoing financial support of the Government of Canada through The Canada Council for the Arts, Canadian Heritage, the Book Publishing Industry Development Program (BPIDP); and the Government of Ontario through the Ontario Arts Council and the Ontario Media Development Corporation.

PRINTED IN CANADA



Canada Council
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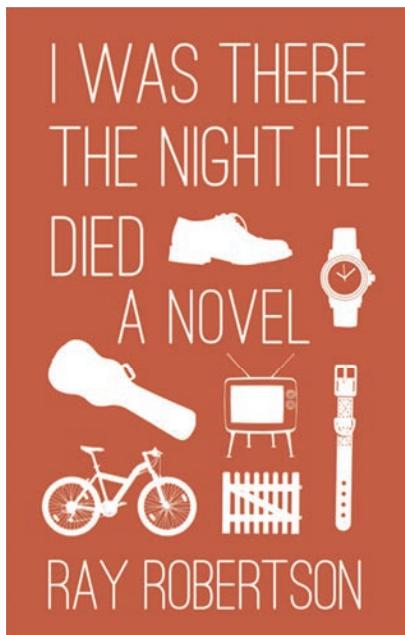


ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

I Was There the Night He Died

Ray Robertson

COVER NOT FINAL



March 2014 | Fiction
5 x 7 ½ | 240pp

Trade Paper: 978-1-927428-69-6
\$19.95 CAD
eBook: 978-1-927428-70-2

Author Hometown: Toronto, ON

Local Bookstore: Another Story

Events: Calgary, Chatham, London, Montréal, Toronto, Windsor, Vancouver.

"I'M NOT GOING TO WRITE A NOVEL about Sara dying because writing a novel makes things go away. A novel is one long delicious scratch that makes the itching stop for good. A novel is a two-year puke of pleasure that cleans out all of the sweet poison inside entirely, at last.

But if you lose the poison, you lose its root cause, too. I don't want to lose my roots. My roots are mine."

Sam Samson? Meet Samantha.

Sam is a novelist. His dad has Alzheimer's, his mom died of stroke, his wife in a car crash. Samantha's a cutter. Eighteen. Living next door. Weed and loneliness spark an unlikely friendship—yet in this funny, off-colour, philosophical novel from the author of *Why Not?*, through music and each other, Sam and Samantha learn to face what they've lost.

Starring a small-town writer who crashes headlong into the places he least wants to be, *I Was There the Night He Died* is a brassy, balls-out look at loss and caregiving in the twenty-first century.

RAY ROBERTSON is the author of the novels *Home Movies*, *Heroes*, *Moody Food*, *Gently Down the Stream*, *What Happened Later*, and *David*, as well as two collections of non-fiction: *Mental Hygiene: Essays on Writers and Writing* and, most recently, *Why Not? Fifteen Reasons to Live*. He lives in Toronto.

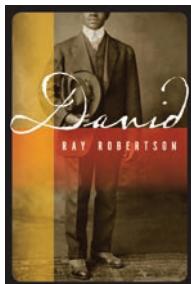
Praise for Ray Robertson

"Ray Robertson is the Jerry Lee Lewis of North American letters."
—Chuck Kinder, author of *Honeymooners*

"Both playful and profound, laced with insight from music to history, politics to literature, high to low culture."—*National Post*

"Clever, word-drunk, and falling-down funny."—*Globe and Mail*

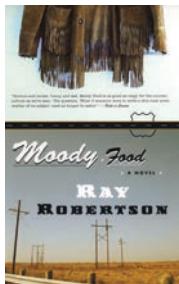
By the Same Author:



David
fiction

Trade Paper
5 x 7 ½
978-1-926845-86-9
18.95 CAD

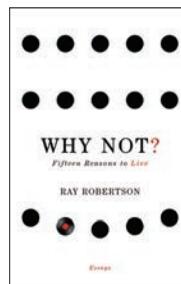
eBook
978-1-926845-87-6



Moody Food
fiction

Trade Paper
5 x 8
978-1-897231-64-7
19.95 CAD

eBook
978-1-926845-04-3



Why Not?
non-fiction

Trade Paper
5 ½ x 7 ½
978-1-926845-27-2
19.95 CAD

eBook
978-1-926845-55-5

**A WNBA Great Group Reads Author, 2013
Nominee for the Hilary Weston Prize, 2011
and the Trillium Award, 2008**

from I Was There the Night He Died

Let's get this straight. I'm not in denial. Nothing has been repressed. I haven't bypassed my pain. And what I'm most not is haunted. Only people in sentimental movies and overwritten novels are haunted. I'm sad. Real fucking sad.

If anything, my grief has been too perfect—textbook, practically.

I said goodbye to Sara seventeen months ago at a quarter to nine on a Tuesday morning, the same thing I did every Monday through Friday when she left for work at the OSPCA, and by 4:30 PM I was making funeral arrangements. Three days later Sara was in the ground and the world went back to work and Sara was my dead wife, Sara. That's called Stage One: Numbness or Shock.

I felt a tightness in my throat. I always seemed to be short of breath. All I wanted to do was sleep. I sighed all the time. The police said the accident might have been her fault, she possibly merged when she shouldn't have, and when I wasn't too tired, I was angry at her for that in particular and for dying in general. I was also furious at myself because my last words to her had been a reminder to please not forget to pick up vodka when she went wine shopping on the way home from work. That's known as Stage Two: Disorganization.

Days and then weeks and then months and then the lie that everyone tells you actually becomes true: minutes, hours even, when you actually think about something other than your grief. I knew I was beginning to get better when, ten months or so after Sara's death, I was putting away my change in the dish on top of the refrigerator and a quarter fell to the floor and rolled underneath the fridge and I took out my notebook from the middle drawer of my desk for the first time since the accident and wondered why it was that any time anything gets dropped on the kitchen floor it invariably ends up underneath the fridge, a minor mystery to be pondered right along with where the hell all the missing single socks go and why it is that obese people always own tiny dogs. That's referred to as Stage Three: Re-organization.

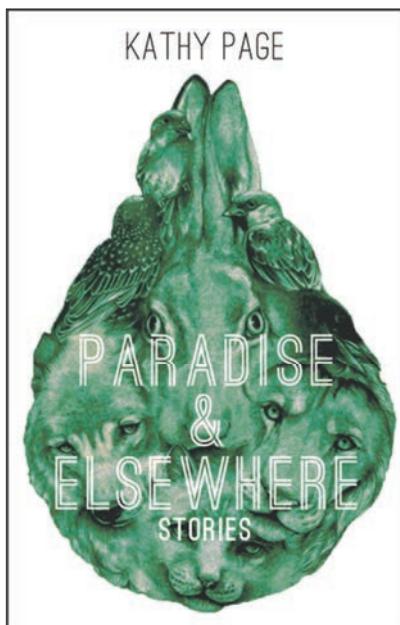
There isn't any Stage Four.



Paradise and Elsewhere

Kathy Page

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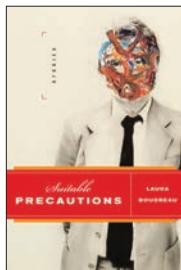


April 2014 | Short Fiction
5 x 7 ½ | 160pp

Trade Paper: 978-1-927428-59-7
\$18.95 CAD
eBook: 978-1-927428-60-3

Author Hometown: Salt Spring Island, BC
Local Bookstore: Salt Spring Books
Friends and Family: Calgary, Montréal, Nanaimo, Nelson, Prince George, Tofino, Toronto, Vancouver, Victoria.
Events: Montréal, Salt Spring Island, Toronto, Vancouver, Victoria.

Also of Interest:



Suitable Precautions
Laura Boudreau

Trade Paper
5 ¼ x 8 ¼
978-1-926845-29-6
19.95 CAD

eBook
978-1-926845-59-3

IN THE BEGINNING THERE WAS A GARDEN. Or was it an island? A bargain? Certainly there was sex. In these mythical, magical stories from the author of *The Story of My Face* and *Alphabet*, Kathy Page parts company from traditional wisdom to blaze a new trail through the wild, lush, half-fantastic and half-real terrain of origin stories.

KATHY PAGE is the author of seven novels, as well as many short stories, previously collected in *As In Music*. She recently co-edited *In the Flesh* (2012), a collection of personal essays about the human body, and has written for television and radio. Born in the UK, Kathy has lived on Salt Spring Island since 2001.

Praise for Kathy Page

“Softly painterly, sharply filmic or as murky as those first television images of the moon landing.”—*Times Literary Supplement*

“Marvellously well-crafted ... I can’t remember the last time I was so compelled, impressed and unsettled by the emotional world of a novel.”—Sarah Waters, author of *Tipping the Velvet*

“Kathy Page writes beautifully, combining strong storytelling with emotional candour.”—Helen Dunmore, author of *The Siege*

“Kathy Page is one of our most daring writers ... If you don’t know Page’s work yet, she’s a find.”—Caroline Adderson, author of *Pleased to Meet You*

“Intricate and suspenseful ... This is a book that stirs admiration for both the characters and their author.”—Pearl Luke, author of *Burning Ground*

“Quietly gripping.”—*Sunday Express*

“Sometimes novelists go too far—and sometimes they manage to demonstrate that too far is the place they needed to go.”—*Time Out UK*.

“Page throws mixed up hope into a world where only fantasies and delusions dare to grow ... I found myself longing for more.”—*Globe and Mail*

A Nominee for The Orange Prize, 2002 and the Governor General's Award, 2005

from *Paradise and Elsewhere*

Low Tide

It was hot, the sky a bowl of blue; waves slapped against the rock. I remember still the astounding sensation of the air on my face, stomach, shoulders, back and limbs—all over, like invisible hands. How it was to stand upright on new legs and feet: utterly strange, yet easy, and then, a moment later, such a feeling of weight! The land's pull made each step an intentional thing and turned mere standing into an act of resistance. Intensely aware of my new flesh, I waded ashore and walked along the beach, leaving my prints in damp, newly exposed sand: my heels, the balls of my feet, my ten toes.

At the far end of the bay was a small island and a white and red lighthouse. A row boat had been dragged up on the beach and by the boat stood a man, watching me through binoculars. Did his watching change me that first time? Or did I, wet-dreaming until I caught fire, invent him, then split my pelt with longing and climb out of it? Maybe it was both of these things; in any case, at the beginning neither of us cared. When I drew closer, I noticed his clothes: long pants, a shirt, a jacket, all of them faded by the sun and ruffled by the breeze. Thinking that I might yet need my old sleek skin I looked back then to the rocks, but the tide had turned and they were all but submerged. For a moment then I felt the sharpness of the sand blown in the breeze, and knew that the sun could burn me. And I missed my kind, the underwater sounds, all the old freedoms, but I told myself: No matter, you must go on now, and walked towards the man, who let the binoculars hang about his neck and strode, then ran to meet me.

His beard and hair were a mid brown, wiry, trimmed, if roughly so. I liked his face. It broke open and contradicted itself: he smiled, yet his cheeks were wet, his eyes, sea-green, wide with astonishment.

"I knew you must come back!" He gasped for breath, his hands heavy on my shoulders. "But not like this! Where the hell are your clothes?" He laughed, sloughed his jacket, held it out for me, though I did not feel embarrassed, despite the way his gaze exposed me even as I covered myself. I noticed his skin glistened with sweat. Would mine do the same?

"I've come from the sea," I told him, "I left my coat on the rock." My voice emerged rough-edged, sore. He raised the binoculars again. "I think I see something dark in the water. We'll take the boat and look."

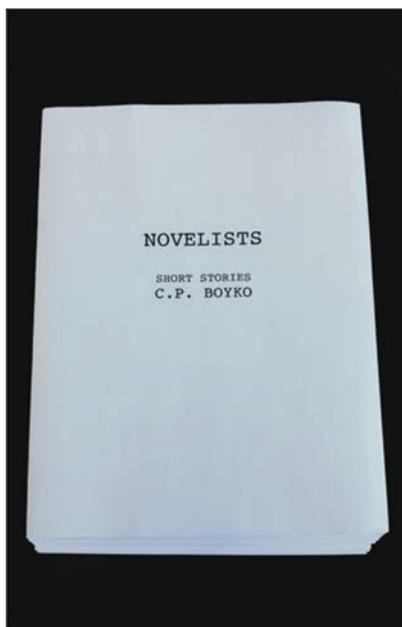
So we pushed out. He took the oars and I the glasses, and I quickly learned how to use them to bring the distance close. At times I too thought I could see a dark thing floating just below the surface of the water, but once we drew close I understood that it was nothing but a reflection of the rock, and despite him saying that whatever I had left there would likely wash up on the shore, I knew that I must act as if my old skin was gone, and that now I must live on land.



Novelists

C.P. Boyko

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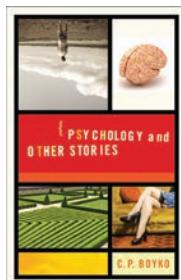


May 2014 | Short Fiction
5¼ x 8¼ | 160pp

Trade Paper: 978-1-927428-71-9
\$19.95 CAD
eBook: 978-1-927428-72-6

Author Hometown: Vancouver, BC; Victoria, BC
Local Bookstores: People's Co-op, Bolen's
Friends and Family: Calgary, Vancouver, Victoria.
Events: Calgary, Toronto, Vancouver, Victoria, Windsor.

By the Same Author:



Psychology and Other Stories
C.P. Boyko

Trade Paper
5½ x 8½
978-1-926845-50-0
19.95 CAD

eBook
978-1-926845-51-7

NOVELISTS: THE SOUL OF AN AGE, certainly. Brilliant? Perhaps. Yet aren't they also doddering, petulant, pedantic, knock-kneed, skittish, and thunderingly insecure—resentful, awkward, annoying—demanding, deluded, and vexingly indifferent to reality? New from short fiction devotee C.P. Boyko, *Novelists* is a comedy of manners (and manuscripts), rivalling *Vanity Fair* for its satirical wit... though not, mercifully, for its length.

C.P. BOYKO is the winner of the Journey Prize, and a nominee for the Ethel Wilson Prize. This is his third collection.

Praise for C.P. Boyko

"Fans of satirical fiction will love this ... impeccably researched and unflinchingly intelligent."—*National Post*

"Smart, funny... and possibly therapeutic as well."—*Toronto Star*

"Will provide thought-fodder, not to mention good old-fashioned pleasure, for months."—*Montréal Gazette*

"Nothing short of astonishing."—*The Walrus*

"Boyko has an unstoppable imagination."—*Globe and Mail*

"Brilliantly bold. Playful and dire and scholarly all at once."—Bill Gaston, author of *Mount Appetite*

"The author bucks current trends in fiction, preferring instead to soar omnisciently above the human fray ... The style takes some getting used to in these days of sparseness and minimalism, but once the reader understands where Boyko is coming from, then it all makes sense."—*L.A. Review of Books*

"A fiercely intelligent, vastly unique, inexorably complex, tragically beautiful masterpiece ... a work of jaw-dropping intensity and spine-tingling genius, a triumph of the human spirit, a stirring dissection and fearless glorification of the ineluctable mystery and inestimable strangeness of existence by a shrewd observer of the psyche and astute physician of the soul operating at the very pinnacle of his powers."—The Author

Winner of the Journey Prize, 2007
Nominee for the Ethel Wilson Prize, 2013
and the Victoria Book Prize, 2013

from *Novelists*

Malcolm Gawfler
in
The Word “Genius”

Mr. Malcolm Gawfler could not sit still. He was alarmed, though he did not know why. Something terrible was about to happen, but he did not know what. War? Famine? An earthquake? Yes, that would be just his luck: an earthquake the same day his new book was launched! A gaping chasm would swallow up all fifteen hundred copies, he supposed. In any case, survivors of earthquakes did not run out the next morning to buy new novels, but instead useful trash like bandages, food, and rope. Yet he was expected to perform tonight, to read aloud passages of this scandalously irrelevant work, as if an apocalypse were not hanging over his head! He had another cup of coffee, to steady his nerves, then another; but for some reason, this did not help.

Mrs. Deirdre Gawfler watched him sadly as he lunged about the room, muttering and making gestures of hypothesis, decision, and renunciation. She intervened long enough to straighten his cuffs and wipe the ever-present smut from his fingers. His large, knobby hands were trembling and his eyes were wide open, as if to Injustice.

“You’ll do fine,” she said, though she knew better, and patted his lapels.

“Who cares?” he cried, tearing his arms free and throwing the cuffs again out of alignment. He felt like a man going over a waterfall being reassured that his hair was well parted. “Who the deuce *cares*?” He clutched his chest and resumed pacing.

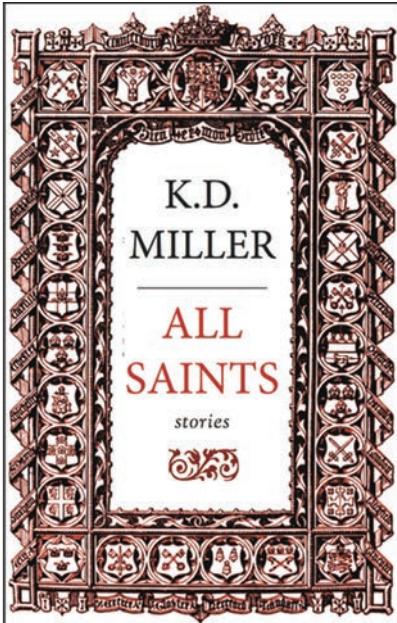
Sometimes Mrs. Gawfler wished (for his sake) that her husband were not a novelist, but something less taxing, like a priest, or a soldier, or a prison warden.



All Saints

K.D. Miller

COVER NOT FINAL



May 2014 | Short Fiction

5¼ x 8¼ | 224pp

Trade Paper: 978-1-927428-63-4

\$19.95 CAD

eBook: 978-1-927428-64-1

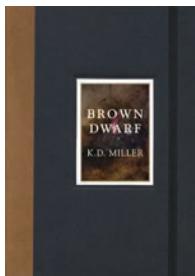
Author Hometown: Toronto, ON

Local Bookstore: Indigo Books (Yonge & Eglinton)

Friends and Family: Guelph, Hamilton, Niagara, Ottawa, Saskatoon, Toronto, Vancouver, Waterloo.

Events: Montréal, Toronto, Windsor.

By the Same Author:



Brown Dwarf

K.D. Miller

Trade Paper

5¼ x 7½

978-1-897231-88-3

15.95 CAD

eBook

978-1-926845-12-8

ALL SAINTS ANGLICAN IS ONE of the loneliest places on earth. It's ugly, it's small, it's overshadowed by condos. The parishioners aren't exactly close.

And yet there they are, every week: the rector with the suicidal wife, the neurotic spinsters, the blue-rinses, the seekers and the newlyweds and the cradle Anglicans, all of them yearning for both connection and privacy at once. Effortlessly written and candidly observed, *All Saints* is a moving collection of tremendous skill, whose linked stories illuminate the tenacity and vulnerability of modern-day believers.

K.D. MILLER is the author of three previous short story collections, *Give Me Your Answer*, *Litany in a Time of Plague*, and *The Other Voice*, as well as essay collection (*Holy Writ*) and a novel (*Brown Dwarf*). Her work has twice been collected in *The Journey Prize Anthology* and *Best Canadian Stories*, and she has been nominated for a National Magazine Award for Fiction. She lives and writes in Toronto.

Praise for K.D. Miller

"It is a testament to Miller's genius that she makes us care so much about her characters and their fates."—*Quill and Quire*

"Keep an eye out for K.D. Miller: this is a new writer worth watching."—*Ottawa Citizen*

"[Miller] will no doubt inspire and affirm other artists—not to mention ordinary folks—who wrestle (in secret) with angels."—*Toronto Star*

"I found myself laughing frequently ... Miller takes the right turns and sustains her narratives without tricks or complications ... if K.D. Miller can evoke such feelings in a first collection, I am certainly looking forward to her second."—*Malahat Review*

"To say that she is refreshing, original, or direct are all understatements. Miller's spiritual integrity cuts through pious platitudes and quick-fix faith fluff like an icebreaker on a long-lost frozen ocean called religion."—Karen E. Toole, *United Church Observer*

“One of Canada’s finest writers, able to probe deeper into the human heart than the best surgeon.” —*National Post*

from *All Saints*

Simon closes the door of his office behind him. Locks it. Checks that it is locked. Turns and wades through the dark until he nudges the edge of his desk. Works his way around to his chair and sits.

He pulls open the bottom left drawer, bunches the hanging files together and reaches into the cavity at the back. Touches a softness that always surprises him, like the fur of a sleeping animal.

While his eyes adjust to the dark, he lifts the sweater out, holds it up and shakes it gently, imagining dust or tiny bits of paper clinging to it. Telling himself again that he should be keeping it in a plastic bag. Telling himself again that he shouldn’t be keeping it at all.



*

“Simon? Hi. It’s Kelly again. Sorry to bother you, but I was wondering if I left my sweater in your office this morning.”

She had. She had been wearing it when she arrived to interview him for *Saints Alive*. “Hot for September,” she had murmured halfway through, unfastening the top button and pulling her arms out of the sleeves. She was wearing a white shirt underneath, tucked into jeans. The sweater had slipped down behind her on the chair, and she must have overlooked it when she was gathering her stuff to leave—purse, pen, notebook, hat.

“I don’t see it, Kelly,” he said into the phone. Which was technically true, if not the truth. He had spotted the sweater—a small black bundle on the chair seat—the second he returned to his desk after seeing her out the door. He had picked it up, thinking to call her back. But then he had just stood, holding the thing in his hands.

“Is there any chance you left it in the ladies’ downstairs?” Compounding the lie, now. “I can ask Gail to have a look.” Implicating his secretary.

“No, that’s okay. I’ve been all over the place since I left the church, so it could be anywhere. I’ll just have to retrace my steps. Thanks anyway.”

“I—” He what? Had just told an untruth, in addition to committing theft? Two out of ten. Not bad for his first week. “I enjoyed our chat this morning, Kelly.”

“Me too. You’re an easy interview. Well, I guess I’ll see you Sunday. Bye.”

*

Simon lifts his face. There’s a warm patch near the neckline from his breath. And still that hint of Ivory soap, after—It’s the middle of November.

How much longer is he going to do this? Try to do this? He should just give up. Have the sweater cleaned and give it back to Kelly.

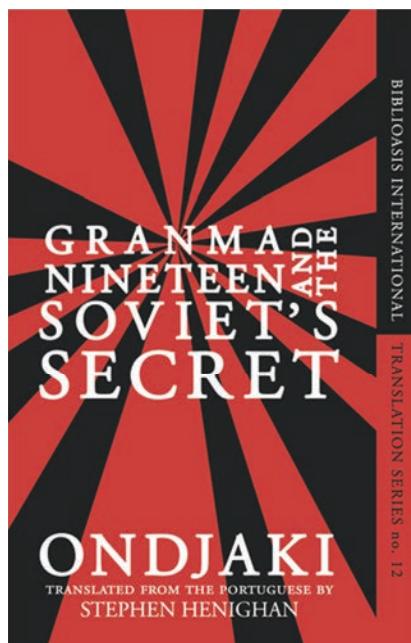
And tell her what? And what, exactly, would he be giving up?

Granma Nineteen and the Soviet's Secret

Ondjaki

Translated by Stephen Henighan

COVER NOT FINAL



BY THE BEACHES OF LUANDA, the Russians are building a grand mausoleum to honour the remains of the Comrade President. Granmas are whispering: houses, they say, will be *dexploded*, and everyone will have to leave. Can the children of Luanda steal the Russians' dynamite, decipher Comrade Gudafterov's letter, and save their homes? With the help of his friends Charlita and Pi (whom everyone calls 3.14), as well as assistance from Dr. Rafael KnockKnock, the Comrade Gas Jockey, the rather gruff and smelly Gudafterov, and Crazy Sea Foam's pet alligator, our young hero must decide exactly how much trouble he's willing to face to keep his Granma safe in Bishop's Beach. A colourful cast and sparkly dialogue make *Granma Nineteen* a charming coming-of-age novel, from the next rising star in African literature.

ONDJAKI was born in Luanda, Angola in 1977. He is the author of five novels, three short story collections and various books of poems and stories for children. He has also made a documentary film, *May Cherries Grow*, about his native city. His books have been translated into eight languages and have earned him important literary prizes in Angola, Portugal and Brazil. In 2008 Ondjaki was awarded the Grinzane Prize in the category of Best Young Writer. In 2012, *The Guardian* named him one of its Top Five African Writers.

March 2014 | Fiction

5 x 7 ½ | 160pp

Trade Paper: 978-1-927428-65-8

\$18.95 CAD

eBook: 978-1-927428-66-5

Author Hometown: Luanda, Angola

Translator Hometown: Guelph, ON

Translator Bookstore: The Bookshelf

Events: Montréal, Toronto, Vancouver, Windsor.

STEPHEN HENIGHAN'S books include *Lost Province: Adventures in a Moldovan Family*, *A Grave in the Air*, *The Streets of Winter* and *A Report on the Afterlife of Culture*. A nominee for the Governor General's Award, he teaches at the University of Guelph, Ontario.

Praise for Ondjaki

"Ondjaki's voice recalls Luandino Vieira in its boundless energy."
—*Times Literary Supplement*

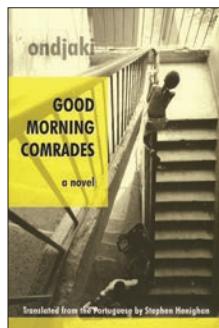
"Ondjaki...does not simply lay a story on the page. More than that: he creates a story for our own lives."—Mia Couto, winner of the Neustadt Prize for Literature

"Deceptively simple but highly entertaining."—*The Guardian*

"Here is, for once, a child-narrator who is not particularly precocious ... a warm, rich, worthwhile read."—*Complete Review*

"Angolan author Ondjaki casts a spell on the reader [...] sending a message of hope from a country ravaged by decades of strife."—*New Internationalist*

By the Same Author:



Good Morning

Comrades

fiction

Trade Paper

5 ¾ x 8 ¾

978-1-897231-40-1

15.95 CAD

eBook

978-1-926845-69-2

Winner of the €25,000
José Saramago Literary Prize, 2013

from *Granma Nineteen and the Soviet's Secret*

“I’ve learned that I can’t give *flores* to the señorita,”—Comrade Rafael was smiling—“but there is something I want to give her.”

This must have been the waiting room for the operations and Aunty Tó was there, already dressed in the really ugly green gown worn by people who are going to enter the operating room. A clapped-out old apparatus with pretenses to being a turntable and two columns stood on a shelf.

“If you will do me *el honor...*” Comrade Rafael KnockKnock made a gesture in the air with his hand. I figure it was for Granma to dance with him.

Granma Nhé accepted with a smile.

“I don’t know if I’m up to this, doctor.”

“*Sí*, you are. Don’t worry. A last *baile* before the procedure.”

Music from the movies was playing. I already knew that sound, pretty and calm. Some nurses came to listen and stood still, watching while Granma danced with the doctor. Aunty Tó’s eyes were moist; I don’t know if she was afraid, or if it was a simple longing for tears. With difficulty but in good spirits, Granma started to dance to that music from before—then it came to me: it was a tango.

“That’s so that when you are better, *bailamos* again. You are going to see what beautiful *trabajo* we are going to do here. I just need you to be *tranquila, abuela.*”

“Thank you, doctor. I never thought I would dance a tango in the waiting room at the military hospital.”

“Life is full of *sorpresas*, señora Agnette.”

They were dancing as if time had stopped on all of the clocks in that hospital.

Other patients, in bed, on crutches, in filthy gowns, with tired eyes and dishevelled hair, with plasters on their arms, wearing grimy glasses, and other doctors in white and green gowns, even two security guards, came to take a careful look at the dance that seemed not to stop. Aunty Tó, her arms crossed, let her body bob from side to side; her eyes travelled far away. I can understand this: even I, being there, on hearing that music remembered the film I’d seen, the couple who danced in the film, a little more rapidly, it’s true, but it was also necessary to see that Granma had a wound in her toe and, with her steps, couldn’t twirl around any more than she was doing already.

“Now it’s time.” Comrade Rafael spoke gently while the music came to a halt. “We are going to do our *trabajo*. One toe, *nada más*, I promise you. You will have nineteen digits left.”

Granma blew me a kiss from her hand as she smiled. I figure that dancing did her good, her face looked calmer and she even walked better.

As Sea Foam used to say, it was the miracle of music.



—Spring 2014—

Glad and Sorry Seasons

Catherine Chandler

COVER NOT FINAL



April 2014 | Poetry
5¼ x 8¼ | 80pp

Trade Paper: 978-1-927428-61-0
\$17.95 CAD
eBook: 978-1-927428-62-7

Author Hometown: Saint-Lazare, QC
Local Bookstore: Libraries Boyer Ltée,
Le Coin du Livre

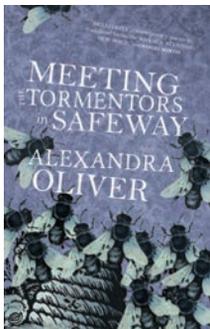
Events: Montréal, Saint-Lazare, Toronto, Windsor

THE SECOND FULL-LENGTH COLLECTION from sonneteer and formalist poet Catherine Chandler, *Glad and Sorry Seasons* brings together original poems as well as translations from French and Spanish to touch on those polarities of light and dark, joy and sorrow, that illuminate and cloud our lives by turn. Includes poems about nature, the writing life, the seven deadly sins, Alzheimer's, parenting, and more.

Waiting

Some nights I've seen
a slice of silver slink across the room
I now call home,
above my makeshift bed—a rickety chair
beside the snack machine.
Close by, the elevators whirr and beep.
I cannot, dare not, drift asleep,
let down my guard,
inviting shoulder taps, a whispered *Sir*,
or dreams of her
once vivid eyes that stare & stare & stare,
dull, distant, hard.
Thus I will will her through another day.
Make crazy compromises. Pray.

Also of Interest:



Meeting the Tormentors in Safeway

Alexandra Oliver
Poetry

Trade Paper
5 ½ x 8 ½
978-1-927428-43-6
17.95 CAD

eBook
978-1-926428-44-3

Winner of the Howard Nemerov Sonnet Award, 2010

After a Line of Millay

Grow not too high, grow not too far from home,
she asks the tree, not wishing it be sparse
or stunted; simply that it cease to raise
up heavenward; instead, to send its root,
its mother-strength, to crack the rock apart.

She asks it delve beyond what soil and rain
provide, past bones, beneath the precious ore;
descending ever deeper, to the core,
the furnace fuelling every pulsing vein—
the bottom line, the base, the hub. The heart.

The tree is bare now, yet it bore the fruit
of each notation, each uncluttered phrase;
the earthy words she dared the world to parse:
the susurrations of her whispering dome.

Two Poems of the Sea

I. The Dawning

The sea, relentless in her give-and-take,
her rising, falling waves that seem to make
amends in silence just before they break
ashore, reflects the instant I awake—

a moment of reprieve, when every snake
I realize is fantasy or fake;
when life's a bowl of cherries. Piece of cake.
(There must have been some terrible mistake ...)

And then the crash. The undertow. The ache.



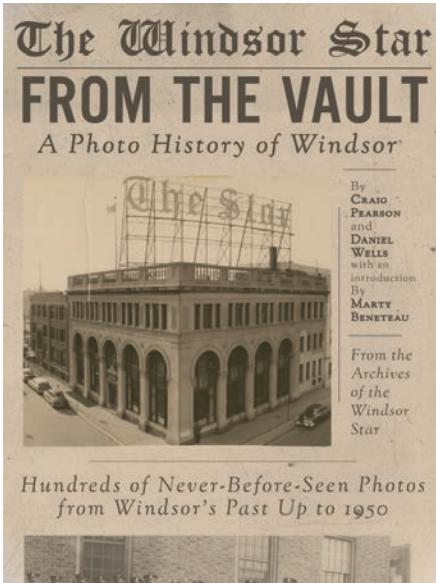
CATHERINE CHANDLER's poetry, translations and essays have been published in numerous journals and anthologies in North America, the U.K. and Australia. Winner of the Howard Nemerov Sonnet Award, she is the author of *Lines of Flight* (Able Muse Press, 2011), a collection of sonnets, *This Sweet Order* (White Violet Press, 2012) and two chapbooks. Recently retired from McGill University where she lectured in the Department of Translation Studies, Catherine resides in Saint-Lazare, Quebec.

From the Vault

A Photo History of Windsor

Daniel Wells and Craig Pearson

Foreword by Marty Beneteau



THE WINDSOR STAR HAS BEEN the paper of record in Windsor since 1886. It showed us the Ambassador Bridge as it was erected, and the Tunnel as it was dug; it showed us the Ford strike, the great fire, and the tornado in '46; it showed us the lewdness of Prohibition speakeasies and the somber grandeur of our churches and schools. Over the years, of course, *Star* photographers took hundreds of thousands of pictures—many of which were never used or seen by the public, but all of which were preserved. Their archive constitutes the single richest photo history of the region. And now, for the first time, Biblioasis has been granted access.

With a foreword by *Star* editor Marty Beneteau, *From The Vault* takes you on a photographic tour of the city from 1886-1950. It presents walk-throughs of the downtown and other neighbourhoods as they changed over time. There are features on schools, on bars and taverns and restaurants, on churches, and on buildings from the county. There are feature sections on breaking news: the Ford strike, the tornado, bridge construction. At a length of 400 pages, with over 1000 images encompassing over 65 years of history, *From The Vault* is the most authoritative and wide-ranging photo history of Windsor ever published—and an absolute must for local history lovers.

March 2014 | History
9 x 12 | 400pp

Trade Cloth: 978-1-927428-58-0
\$39.95 CAD
eBook: 978-1-927428-57-3

Also of Interest:



The Rumrunners
History

Trade Paper
9 x 8 ½
978-1-897231-62-3
22.95 CAD
eBook
978-1-926845-06-7



Apr 5, 1947. Earl Kerr of Tecumseh, hard struck by the storm, has a transportation solution to the problems affecting that town, nearly half of which is under water. The “boatsman” was returning from the grocery store.

THE FORD STRIKE



When a determined army of Ford workers jammed more than 2,000 vehicles together in 1945 outside a company plant in Windsor—forming the most formidable citizen blockade Canada had ever seen—it did more than cement the resolve of the union during a 99-day strike. Bumper to bumper, wheel to wheel, the immovable mass of metal and motors at Drouillard and Sandwich streets cemented the city's future.

Windsor would not just be a union town. It would be *the* union town, leading the movement across the country.

The unofficial title of union king did not come easy, however. From Sept. 12 to Dec. 19, 1945, the historic-but-controversial strike of the United Automobile Workers Local 200 stirred up emotions to the point of civil unrest. Worker vs. manager. Neighbour vs. neighbour. Even worker vs. worker. Authorities threatened to call in the Canadian army. The strike polarized citizens. Work ground to a halt not just at the Ford plants along the Detroit River, but at a number of other workplaces in Windsor and as far away as Toronto.

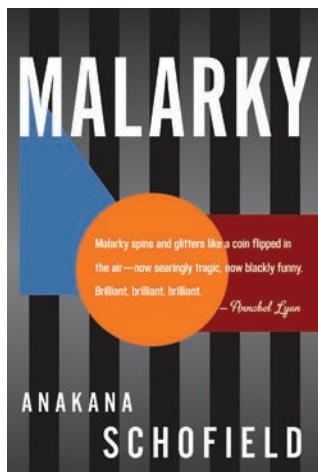
Under long-serving Prime Minister William Lyon Mackenzie King, the country was ripe for change. In 1945, as soldiers returned home from the just-ended Second World War at the rate of 50,000 a month, a restless mood was afoot. It wasn't all jubilation over the end of hostilities. The economic boom created by the war was subsiding, especially at manufacturing plants that had revved full-steam ahead producing armaments for the war effort. Work was down and legions of soldiers, now expecting to work, instead found unemployment on the rise...

After 18 months of fruitless negotiations, a sense of urgency rose among workers—amid growing competition for jobs. The tipping point had come. Ford refused to budge on 24 union proposals for such things as a guaranteed minimum wage of \$1,800 per year, shorter workweeks, two weeks' instead of one week's paid vacation and, especially, secure jobs.

Though Ford of Canada produced 400,000 vehicles for the war, times were now comparatively tough. The open-shop, anti-union company was threatening to lay off 1,800 workers by mid-September to retool for civilian vehicles. The union decided it was time to fight.



AWARD WINNERS



978-1-926845-38-8 | Trade Paper

\$19.95 CAD

MALARKY

Anakana Schofield

Winner of the 2013 Amazon.ca First Novel Award

Winner of the Debut-litzer Prize for Fiction

Finalist for the Ethel Wilson Prize for Fiction

“A caustic, funny and moving fantasia of an Irish mammy going round the bend.”—Emma Donoghue, author of *ROOM*

“Anakana Schofield is part of a new wave of wonderful Irish fiction—international in scope and electrically alive.”—Colum McCann, author of *Let the Great World Spin* and *Transatlantic*

“Malarky is a terrific read, a brilliant collision of heartbreak and hilarity written in a voice that somehow seems both feral and perfectly controlled. Anakana Schofield’s *Our Woman* takes a cool nod at Joyce, then goes her own way in one of the most moving and lyrical debut novels I’ve read.”—Jess Walter, author of *Beautiful Ruins*

THE TUNER OF SILENCES

Mia Couto

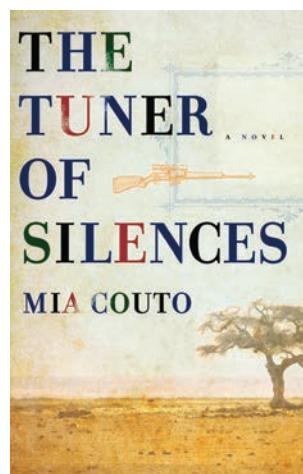
Winner of the €100,000 Camões Prize

Winner of the \$50,000 Neustadt Prize

“Mia Couto, long regarded as one of the leading writers in Mozambique, has now been recognized as one of the greatest living writers in the Portuguese language ... *The Tuner of Silences* cracks open a welcoming window onto a vast world of literary pleasures that has for too long remained under the radar in the English-speaking world.”—Philip Graham, *The Millions*

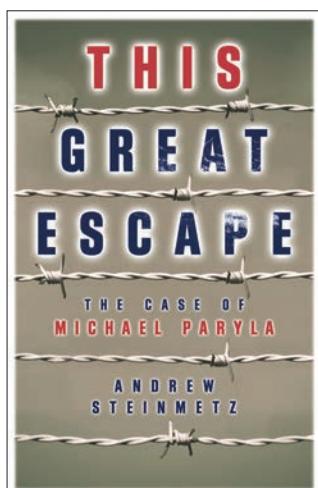
“Couto’s narrative tone, at once deadpan and beguiling, and his virtuoso management of time, place him alongside the best Latin American magic realists.”—*Times Literary Supplement*

“A sad novel of poetic brilliance—haunting in its human landscape.”—*The Independent*



978-1-926845-95-1 | Trade Paper

\$19.95 CAD



978-1-927428-33-7 | Trade Paper

\$19.95 CAD

THIS GREAT ESCAPE

Andrew Steinmetz

Finalist for the \$60,000 Hilary Weston Prize

“Fascinating reading ... elliptical and often intense ... This book will appeal to readers who have seen *The Great Escape*, are interested in film history and/or acting, or have an interest in World War II and its effects on survivors.”—*Library Journal*

“With extraordinary emotional intensity, Steinmetz’s close-up of an almost-famous man challenges easy assumptions about who deserves a biography ... beguiling.”—*Toronto Star*

“Relentlessly compelling.”—*National Post*

“A kind of detective story, but one where the sleuthing being done is as psychological as literal ... [*This Great Escape*] succeeds completely.”—*Montréal Gazette*

IN THE MEDIA

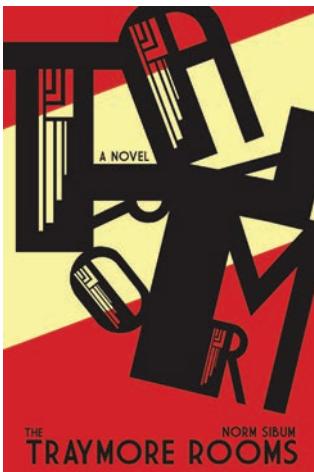
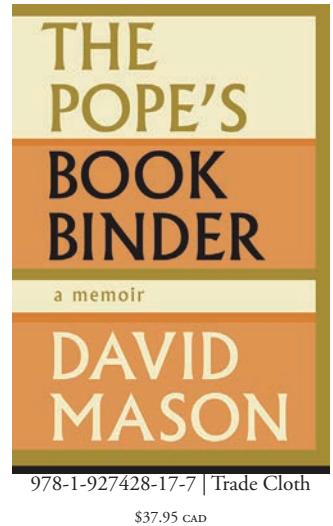
THE POPE'S BOOKBINDER David Mason

"For anyone who loves books too well—who lusts after them, lives in them, mainlines them—David Mason's memoir will be a fix from heaven. An irresistible read."—Dennis Lee

"Absorbing... Early on in this rambling, easygoing account of his career, Mason mentions three outstanding classics of that tiny subgenre: Charles Everitt's *The Adventures of a Treasure Hunter*, David Randall's *Dukedom Large Enough* and David Magee's *Infinite Riches*. *The Pope's Bookbinder* belongs on the same shelf."—Michael Dirda, *Washington Post*

"A witty raconteur and compulsive gossip, Mason has written a book that will delight anyone who loves literary scuttlebutt."—*Globe and Mail*

"A sweeping tour of the bookselling industry through the eyes of a man who has been at the heart of it for decades."—*Toronto Star*



THE TRAYMORE ROOMS Norm Sibus

"Sibus does know when to add a beautiful sentence ... the often-moving pontifications on roads not taken, lost friends and lost loves lend *The Traymore Rooms* an impressive, if occasional, gravity."—*Time Out New York*

"The prose is a consistent pleasure."—Garth Hallberg, *The Millions*

"A novel at once hugely ambitious and never above an off-colour crack... The narrative reach alone is honourable."—*Brooklyn Rail*

"This is Sibus's debut novel, and it isn't so much a dip of his toe into the world of fiction as a cannonball off a third-storey hotel balcony... his prose is kinetic and constantly surprising ... I doubt I'll read anything quite so beguiling in 2013."—*National Post*

978-1-927428-22-1 | Trade Paper

\$24.95 CAD

CANARY Nancy Jo Cullen

"Comic and sad at the same time."—*Milwaukee Journal Sentinel*

"A welcome new voice in queer fiction."—*Lambda Literary*

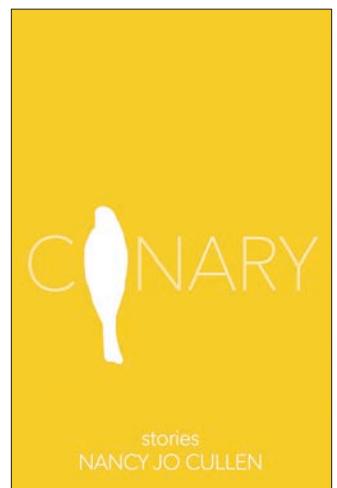
"Delightfully chock full of queers."—*Quill and Quire*, starred review

"Cullen deserves all the acclaim she's going to receive."—*Globe and Mail*

"Vibrant and engaging."—*National Post*

"Small, colourful, and only too quick to take flight."—*Georgia Straight*

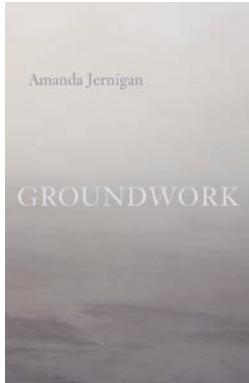
"This is a great collection, with something of Raymond Carver's understated realism—but with an entirely original voice."—*Alberta Views Magazine*



978-1-927428-14-6 | Trade Paper

\$18.95 CAD

NATIONAL POETRY MONTH
(April)



GROUNDWORK

Amanda Jernigan

978-1-926845-25-8 | Trade Paper

\$17.95 CAD

**Shortlisted for the Pat Lowther Award
Winner of the Bryan Prince Award
An NPR Best Poetry Selection for 2011**

“Amanda Jernigan possesses daunting formal skill ... her lines have an emotional intensity that is no less memorable for being understated. And she has a light, perfecting touch.”—DAVID ORR

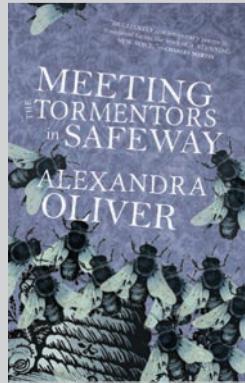
A formally sophisticated collection informed by the myths of Greece and the shores of Newfoundland, *Groundwork* is comprised of three sequences: the first is situated by a dig in modern-day Tunisia; the second by the Garden of Eden; the third by the waters of Homer’s *Odyssey*.

AUBADE

The time, if time it was, would ripen
in its own sweet time. One thought of dawn.
One felt that things were shaping up,
somehow, that it was getting on.

Day broke. Upon the waters broke
in waves on waves unbreaking and
night fell, unveiling in its wake
one perfect whitened rib of land.

I slept, and while I slept I dreamed,
a breaking wave, a flowering tree,
and all of one accord I seemed.
I woke, and you divided me.



**MEETING THE
TORMENTORS IN
SAFEWAY**

Alexandra Oliver

978-1-927428-34-6 | Trade Paper

\$17.95 CAD

“An incredible feat of vision and voice.”
—MICHAEL LISTA, NATIONAL POST

*“Alexandra Oliver has many arrows in
her quiver—all of them sharpened to a
fine point.”*—TIMOTHY STEELE

*“Here are brilliantly contemporary poems
in traditional forms, the work of a
brilliant new voice.”*—CHARLES MARTIN

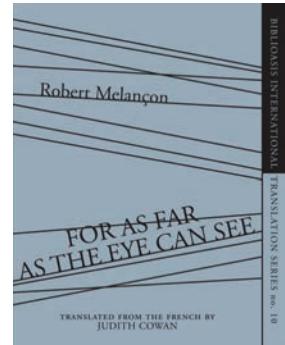
Oliver’s poems, which she describes as “text-based home movies,” unveil a cinematic vision of suburbia at once comical and poignant: framed to renew our curiosity in the mundane and pressing rhyme and metre to their utmost, *Meeting the Tormentors in Safeway* is a five-star performance from Canada’s new formalist sensation.

PRESCHOOL

Tim predicts the weather on a hunch.
Olivia’s seen *Triumph of the Will*,
Norris, after church and Sunday brunch,
picks up the bill.

Nicky uses words like “gaunt” and “strung.”
Philomena naps with jars of bees.
Terence vanishes—we find he’s hung
his toys in trees.

Annabelle writes *pesticide*, by choice.
Carter’s learned to waken in a sweat.
Paula tells us, in a quiet voice,
“I’m not done yet.”



**FOR AS FAR AS THE
EYE CAN SEE**

Robert Melançon

978-1-927428-18-4 | Trade Paper

\$19.95 CAD

“144 striking and meditative sonnets... Melançon’s work is rich and deceptively simple... a welcome introduction to one of Quebec’s major poets.”—GLOBE AND MAIL

“Poems of acute observation: Melançon’s invention is impressive. Judith Cowan’s rendering of the poet’s work into English is adroit and fully idiomatic.”
—MONTRÉAL REVIEW OF BOOKS

In the 144 poems of *For as Far as the Eye Can See*, Robert Melançon re-imagines the sonnet as a “rectangle of twelve lines,” and poetry as “a monument as fragile as the grass.” Impressionistic, seasonal, allusive, in language sharp and clean, this form-driven collection is both a book of hours and a measured meditation on art, nature, and the vagaries of perception.

141

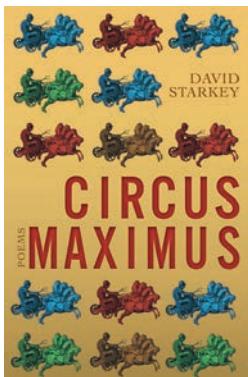
As soon as we step out, the cold stings.
The street seems hardened or tightened.
Space recedes in shrunken perspectives.

Instinct impels us, or habit, to pull in our heads,
and hunch our shoulders, to gather ourselves
together and offer less hold to the glacial air.

We hear nothing but the crunch of our footsteps.
An occasional car passes, underscoring
the perfect silence we’re listening to.

Hard to explain what we’re doing outdoors
in this weather, at this hour, absolutely outdoors,
and there’s no one to ask the question.

NATIONAL POETRY MONTH
(April)



CIRCUS MAXIMUS

David Starkey

978-1-927428-20-7 | Trade Paper

\$17.95 CAD

“Eloquent, evocative, richly detailed ... a rewarding, memorable read.”

—DAVID O’MEARA

What would the Son-of-Man get up to in present-day Rome? Are there ways to avoid Vespas on the sidewalks? Rules for carving a Pietà? And exactly which painter is responsible for the ugliest Jesus in the history of Western Art?

A tour of Rome like no other, the poems of *Circus Maximus* ask these questions and more. Join David Starkey as he shines a torch on the sights, sounds, mysteries and metaphors of the Eternal City.

SAN CALLISTO

In the lush fields
above these dank

catacombs
where Barbarians

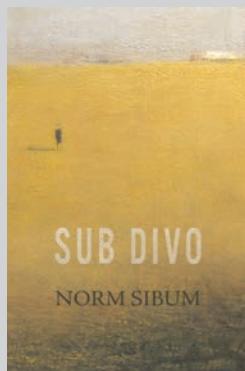
came to smash
the marble tombs

and fragile bones
of Christians,

a flock of sheep
is grazing,

each one tagged
in the left ear,

their thick coats ripe
for shearing.



SUB DIVO

Norm Sibus

978-1-926845-96-8 | Trade Paper

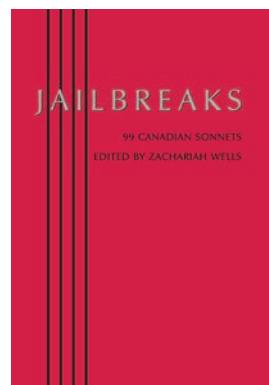
\$18.95 CAD

“Sibus’s poems are not everyone’s cup of tea ... instead of breathing air they inhale the exhaust of apocalyptic times.”—BOOKS IN CANADA

Personal, epistolary, corrosive, vented with Sibus’s classical spleen and explosive prosody, *Sub Divo* delves into the “slap-happy passion” and the “colonial, scrappy, boisterous business” of American culture—while at the same time asking what future there is for a world “divided even now / In the only places where we cohere,” when “all the disparate pieces drifting in us / Pine one for the other and look / For the ceremony that will join them.”

**FROM
PROMETHEUS ON THE TERRACE**

What pecks at my liver, so to speak,
With such assiduous enthusiasm,
And that she who lives above the garden shop
Inflames me with her average thoughts,
Is the farce there is in all we do,
And the sorrow within, in all we do,
The history of our histories tumbling on
Like an angel looking for its God ...



**JAILBREAKS: 99
CANADIAN SONNETS**

Zachariah Wells, Editor

978-1-897231-44-9 | Trade Paper

\$19.95 CAD

“A thematic survey on formalist grounds, a sort of sleight of hand that makes the collection immediately familiar and intelligible but also, as his insightful notes on each poem show, rigorous in its aesthetic evaluations and thoughtful in its attention to details of prosody.”—THE WALRUS

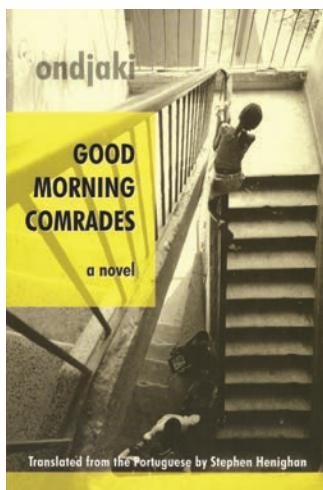
A collection of Canadian sonnets from Confederation to the present. With poems by Ken Babstock, Raymond Souster, Margaret Avison, Karen Solie, Leonard Cohen, Irving Layton, Don McKay, Carmine Starnino, Phyllis Webb, and more.

**CATHLEEN SWEEPING
BY GEORGE JOHNSTON**

The wind blows, and with a little broom
She sweeps against the cold clumsy sky.
She’s three years old. What an enormous room
The world is that she sweeps, making fly
A little busy dust! And here am I
Watching her through the window in the gloom
Of this disconsolate spring morning, my
Thoughts as small and busy as her broom.

Do I believe in her? I cannot quite.
Beauty is more than my belief will bear.
I’ve had to borrow what I think is true:
Nothing stays put until I think it through.
Yet, watching her with her broom in the dark air,
I give it up. Why should I doubt delight?

WORLD IN TRANSLATION MONTH (May)



978-1-897231-40-1 | Trade Paper

\$15.95 CAD

GOOD MORNING COMRADES

Ondjaki

Translated by Stephen Henighan

“A charming novel, subtle in its examination of the political difficulties of a small, poorly known African nation.”—Damian Kelleher

“A dense glimpse of Angolan life . . . warm, rich, worthwhile.”—*Complete Review*

His first publication in English, Ondjaki’s *Good Morning Comrades* examines the period before the Angolan Civil War from the perspective of a young boy.

EUCALYPTUS

Mauricio Segura

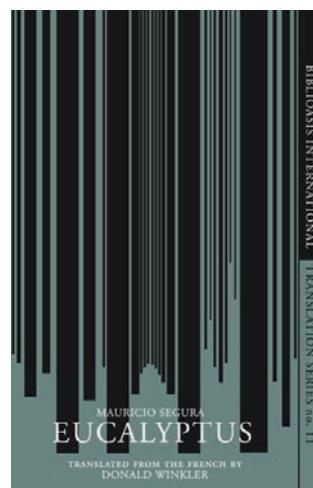
Translated by Donald Winkler

An Editors’ Pick: Amazon.ca Best Book of 2013

“Captivating . . . a story of blood, hatred, vengeance, and politics.”—*Radio-Canada*

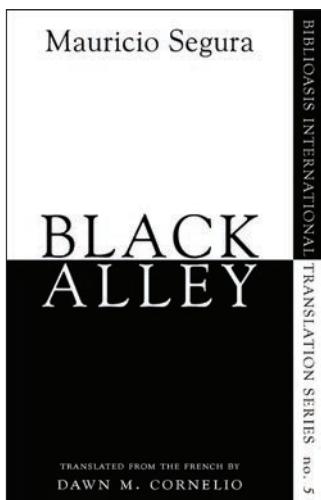
“Briskly paced . . . The short novel reflects on the vital relation of exile (from one’s country, as well as one’s past) to such redemptive modes as love, atonement, and belonging . . . Alberto’s quest to understand his father squares with Segura’s strong affirmation of charity and compassion.”—*Montréal Review of Books*

Alberto Ventura has travelled to Chile to attend the funeral of his father, Roberto. Yet as Alberto delves into the rumours that obscure his father’s death—was it natural causes, vengeance, murder, or self-sacrifice?—he finds the reputation at stake is his own.



978-1-927428-37-5 | Trade Paper

\$18.95 CAD



978-1-897231-90-6 | Trade Paper

\$19.95 CAD

BLACK ALLEY

Mauricio Segura

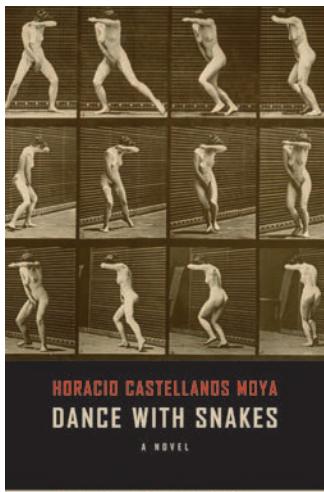
Translated by Dawn M. Cornelio

“A gritty look at multiculturalism in practice.”—Noah Richler

“Rich, solidly constructed . . . A new voice in literature.”—*Radio-Canada*

Controversial when it first appeared in French, *Black Alley* is the story of Marcelo and Cléo, high school friends who bonded on the racing track in the Côte-des-Neiges neighbourhood of Montréal. Now divided as the leaders of opposing gangs in Quebec’s most racially explosive community, Marcelo and Cléo are forced to choose between their old camaraderie and their new violent lives.

WORLD IN TRANSLATION MONTH (May)



Translated from the Spanish by Lee Paula Springer
978-1-897231-61-6 | Trade Paper

\$17.95 CAD

DANCE WITH SNAKES

Horacio Castellanos Moya

Translated by Lee Paula Springer

“Pulse-pounding.”—*Rain Taxi*

“The perfect stand-in for real-life violence that’s too extreme to be credibly portrayed in fiction.”—*The Nation*

A surreal and macabre farce, part Buster Keaton, part time bomb. *Dance With Snakes* is about a young sociologist who assumes the identity of a vagrant living in an abandoned yellow Chevy, and who—along with his pack of snakes—wreaks murderous havoc on San Salvador. By the author of *Senselessness*.

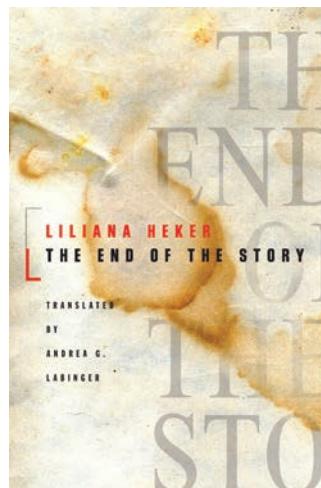
THE END OF THE STORY

Liliana Heker

Translated by Andrea G. Labinger

“Liliana Heker is one of the most remarkable voices of the Argentinean generation after Borges . . . a universal and indispensable writer.”—Alberto Manguel

A postmodern narrative of revolution and torture that caused a media frenzy upon its publication in Argentina in 1996. Heker’s story—lyrical, politically valenced, controversial—is of the relationship between an unstable *pasionaria*, seduced from revolution by the state, and the writers who struggle to shape her legacy.



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LOVE POEMS

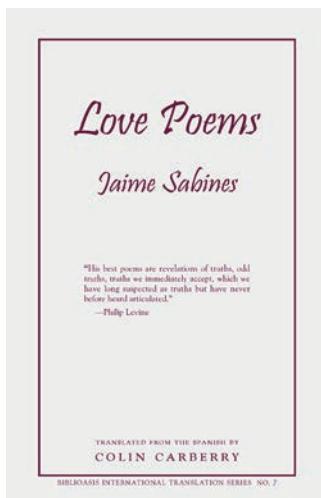
Jaime Sabines

Translated by Colin Carberry

“His best poems are revelations of truths, odd truths, truths we immediately accept, which we have long suspected as truths but have never before heard articulated.”—Philip Levine

“He has a voice completely his own. His poetry is extremely intimate and plain, but powerful, sometimes shockingly powerful.”—W.S. Merwin

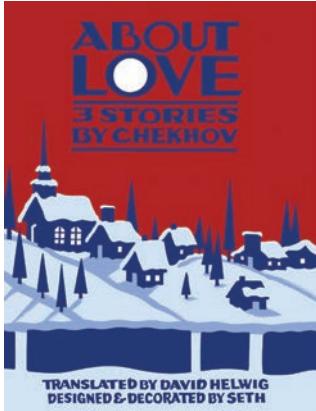
Love Poems presents the erotic verse of one of the first poets to embrace colloquial Mexican idiom, in the collection hailed by Octavio Paz as an “intense personal opus” by a poet “among the most important in Latin America.”



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ABOUT LOVE: 3 STORIES BY CHEKHOV

Translated by David Helwig; Designed and Illustrated by Seth

“Absolutely wonderful.”—Francine Prose, on Helwig’s previous translations

“Helwig knows how to enchant.”—*Globe and Mail*

Written in France toward the end of his career, these stories are Chekhov’s only attempt at the linked collection. The first is a grotesque Gogolian comedy; the second a narrator’s impassioned response; and the third a poignant story of failed love. Together the stories of *About Love* comprise three virtually unknown works by one of the greatest short story writers in world literature.

A 5.5x7.25 hardback with two-colour printing throughout, illustrated by the internationally recognized cartoonist whose drawings grace the cover of *The New Yorker*, *About Love* makes a perfect gift for Christmas or Valentine’s Day.

RED GIRL RAT BOY

Cynthia Flood



“Flood challenges, enlightens, disturbs ... a stunning fifth book.”—*Vancouver Sun*

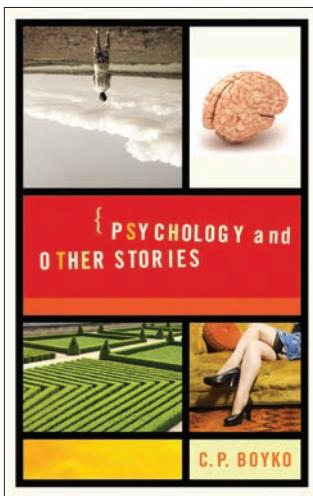
“A unique breed of confident, highly stylized writing ... commendable for covering much in very little space.”—*Telegraph-Journal*

“Compulsively readable.”—*CultMontréal*

Among the innumerable wives, husbands, sisters, and in-laws vexed by short temper and insecurity throughout this short story collection, Cynthia Flood’s protagonists stand out as citizens of a reality that the rest of the world will only partially understand. New from the Journey Prize-winning author, *Red Girl Rat Boy* is a collection of astonishing range and assured technique, whose voices—gothic, peculiar, domestic, and strange—remain as passionate and complex as ever.

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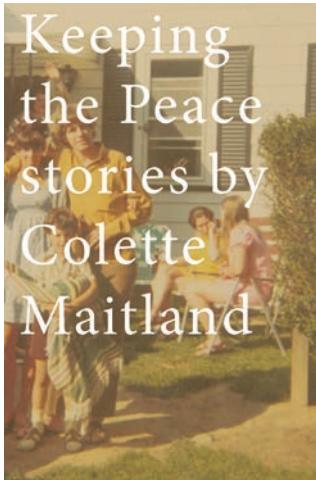
“A smart, funny book, and possibly therapeutic as well.”—*The Toronto Star*

“Fans of satirical fiction will love this ... the book is impeccably researched and unflinchingly intelligent.”—*The National Post*

“*Psychology and Other Stories* tickled my cynicism just right.”—*The Winnipeg Review*

From Dr. Pringle’s treatment-resisting young patient in “Reaction-Formation” to the philandering forensic psychiatrist of “The Blood-Brain Barrier,” *Psychology and Other Stories* is a brilliant study of mental illness, mental health, and the people who try to tell them apart.

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“Straightforward realism with a touch of knowing humor.”—*Milwaukee Journal Sentinel*

“Subtly rendered, with characters weaving in and out of each other’s stories almost imperceptibly.”—*Quill and Quire*

Compassionate, clear-eyed, probing grief and insularity, Colette Maitland’s short fiction debut shows us the price of keeping the peace in a small town.

LIGHT LIFTING

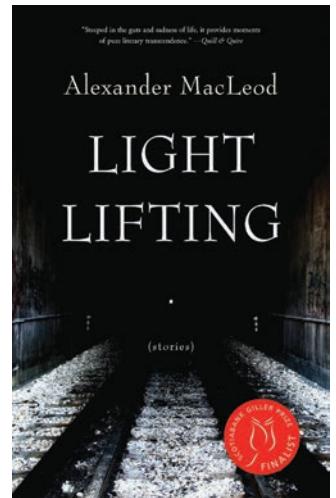
Alexander MacLeod

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Atlantic Book Award Winner

Finalist for the Giller Prize and the Frank O’Connor Award

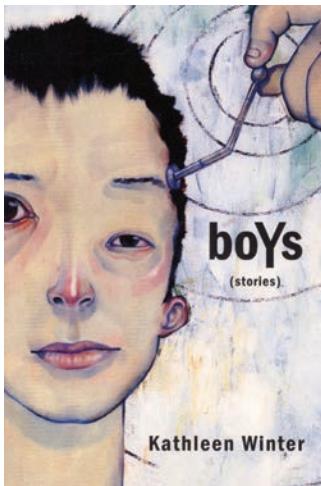
A *Globe and Mail*, *Quill and Quire*, *Irish Times* and Amazon.ca Best Book of the Year



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“Engrossing, thrilling and ultimately satisfying: each story has the weight of a novel ... The choice of words is spare, simple and unaffected, and the rhythm is perfect ... stunning work.”—*The Economist*

Set in Windsor and Detroit, *Light Lifting* is a bestselling collection whose distinctly masculine voice has earned comparisons with Stuart Dybeck and Thom Jones; its tender, muscular tone has won hearts across the country.



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BOYS

Kathleen Winter

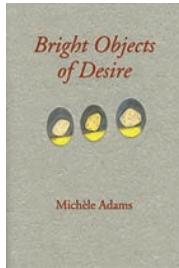
By the author of *Annabel* (winner of the Thomas Head Raddall Award and shortlisted for the Giller Prize, the Governor General’s Award, the Roger’s Writers Trust Fiction Prize, and the Orange Prize)

“Absorbing, earnest and in many respects quite beautifully written.”
—*The New York Times*, on *Annabel*

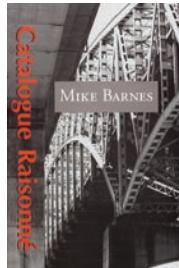
What are boys and men thinking? That’s what the wry, observant, heartbroken and hilarious girls and women in these stories want to know. This collection is about women’s hunger and men’s minds, and what survives of the two when they collide.

Look out for more Kathleen Winter from Biblioasis in Fall 2014

Fiction



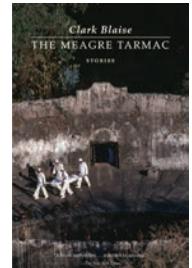
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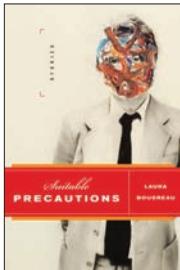
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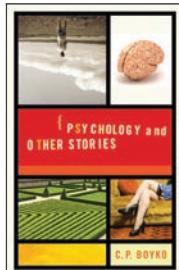
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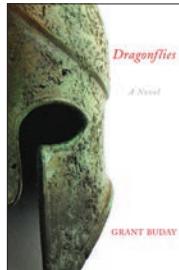
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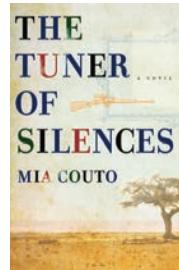
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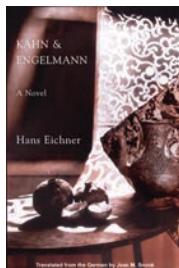
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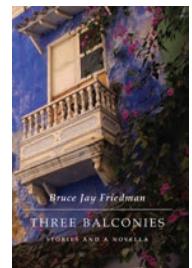
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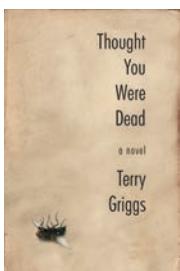
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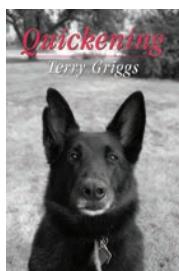
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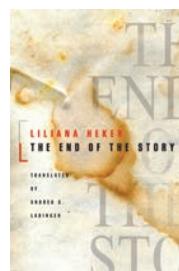
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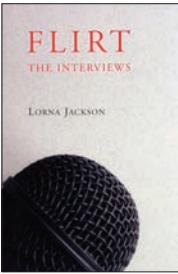


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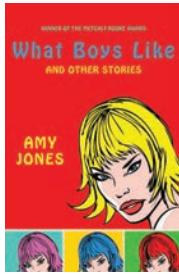


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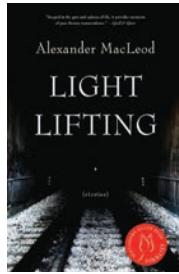
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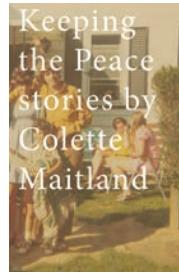
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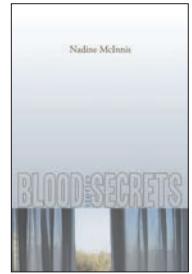
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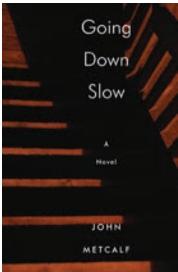
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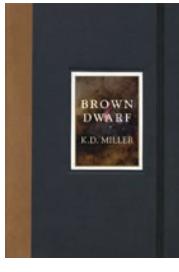
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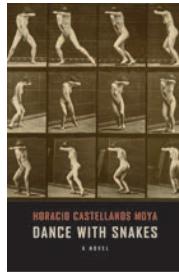
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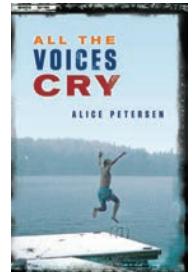
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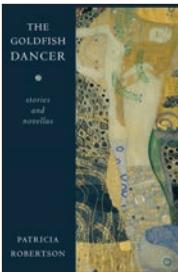
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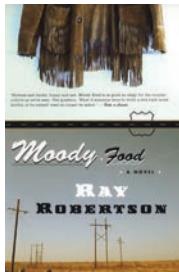
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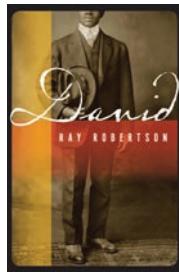
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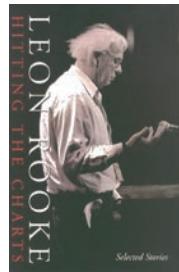
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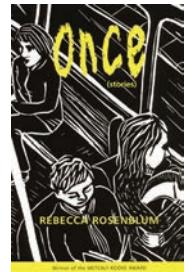
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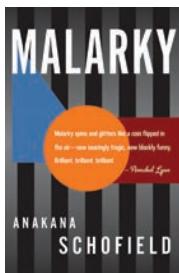
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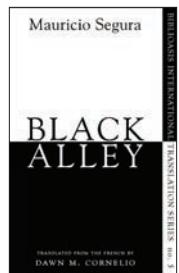
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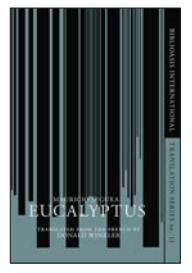
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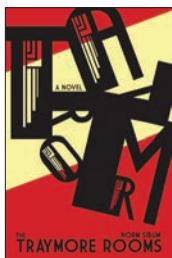


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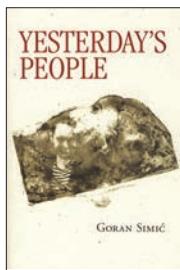


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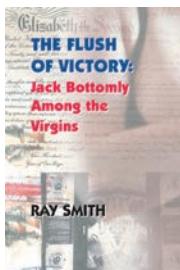
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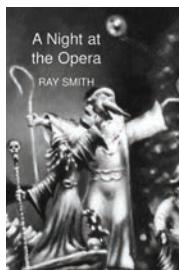
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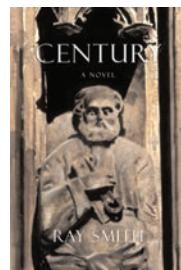
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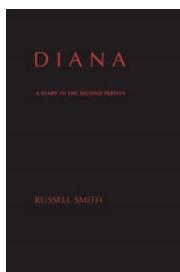
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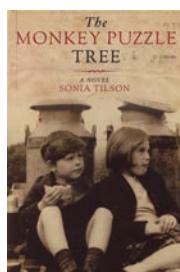
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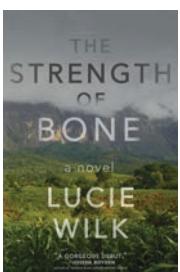
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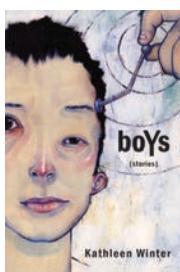
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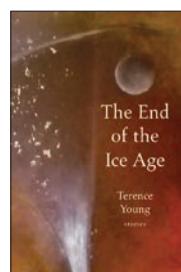
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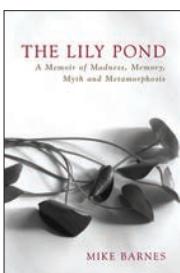


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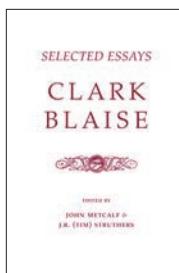
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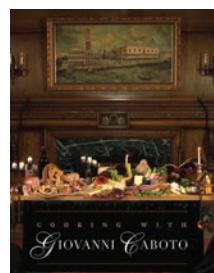
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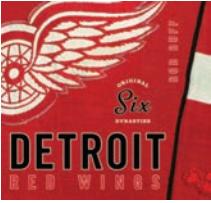
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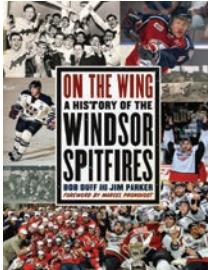
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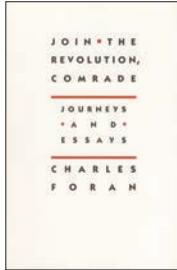
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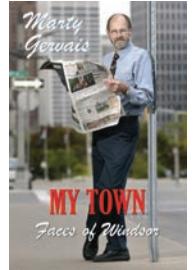
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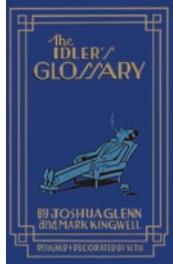
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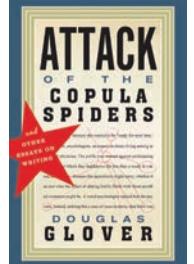
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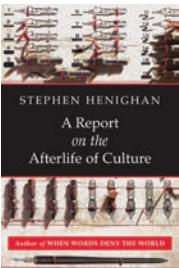
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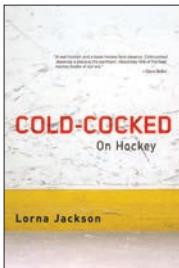
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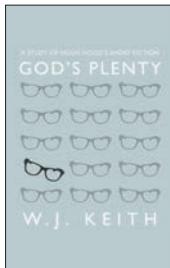
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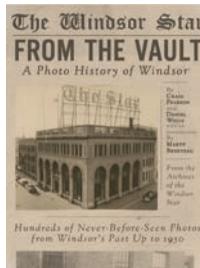
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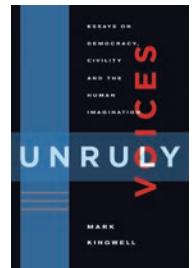
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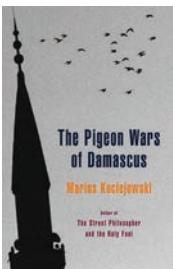
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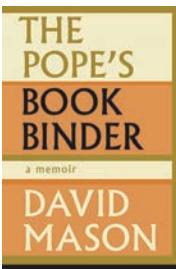
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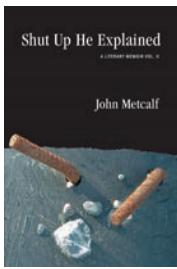
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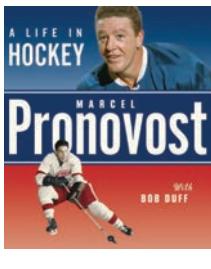
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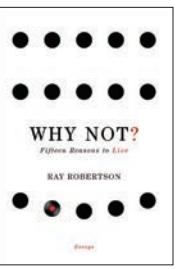
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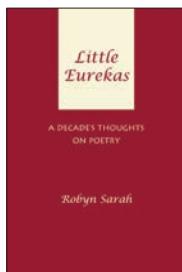
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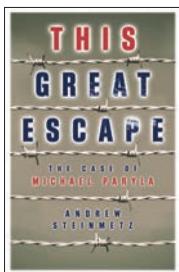
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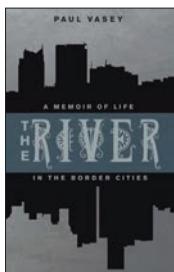
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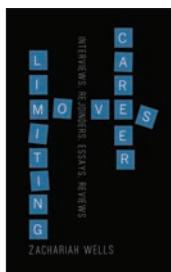
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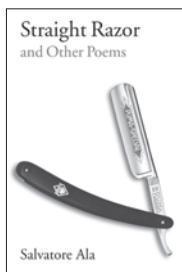


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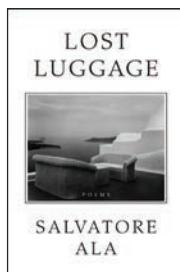


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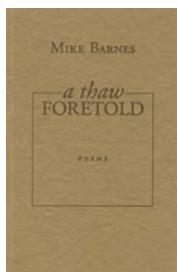
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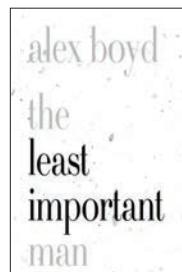
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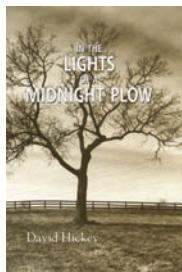
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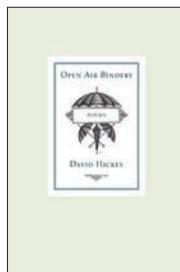
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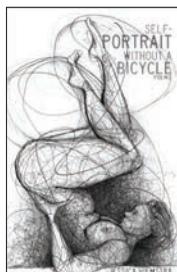
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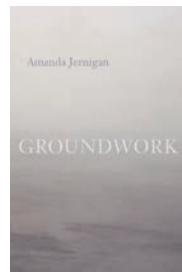
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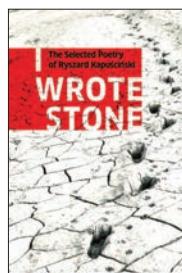
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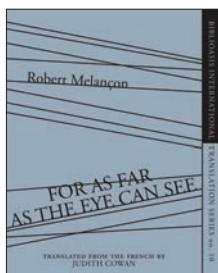
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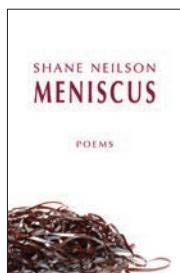
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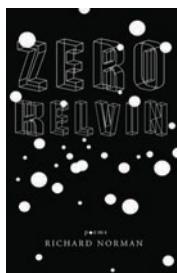
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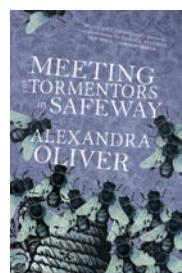
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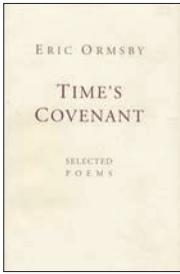
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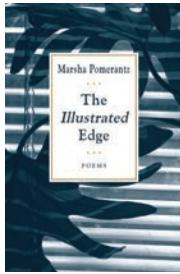
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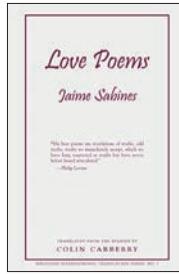
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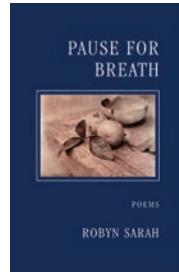
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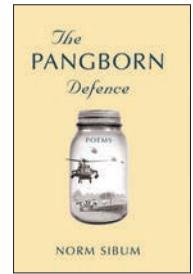
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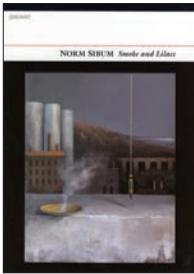
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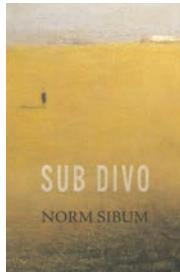
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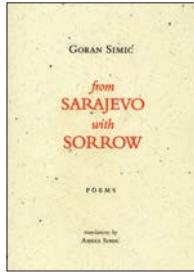
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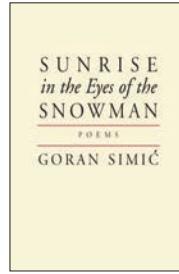
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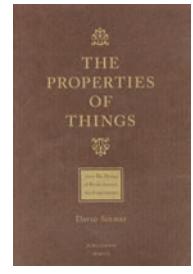
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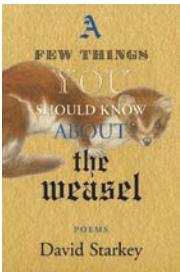
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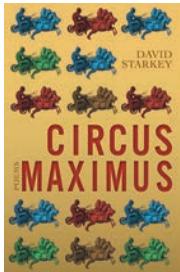
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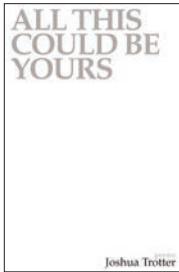
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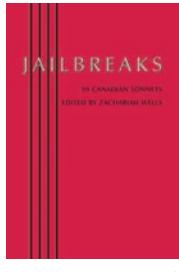
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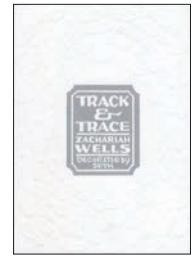
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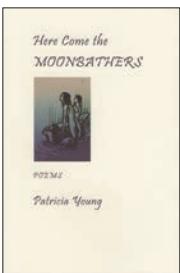
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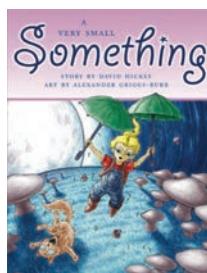


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