

Talonbooks  
Spring  
2019



## Talonbooks Awards and Prizes, Recent Highlights

### 2018

- Betty Mitchell Award, Outstanding New Play: Joan MacLeod, *Gracie* (Winner)
- Dorothy Livesay Poetry Prize (BC Book Prizes): Jónína Kirton, *An Honest Woman* (Finalist)
- Dorothy Livesay Poetry Prize (BC Book Prizes): Mercedes Eng, *Prison Industrial Complex Explodes* (Winner)
- First Nation Communities READ – Periodical Marketers of Canada Aboriginal Literature Award: Bev Sellars, *Price Paid* (Finalist)
- Griffin Poetry Prize: Donato Mancini, *Same Diff* (Finalist)
- Indigenous Voices Award for Most Significant Work of Poetry in English by an emerging Indigenous writer
- Stephan G. Stephansson Award for Poetry: Joshua Whitehead, *full-metal indigiqueer* (Shortlisted)

### 2017

- Betty Mitchell Award, Outstanding New Play: Joan MacLeod, *Gracie* (Winner)
- City of Vancouver Mayor's Arts Award for Theatre: Marcus Youssef (Winner)
- First Nation Communities READ – Periodical Marketers of Canada Aboriginal Literature award: Bev Sellars, *Price Paid* (Finalist)
- First Nation Communities READ – Periodical Marketers of Canada Aboriginal Literature award: Bev Sellars, *They Called Me Number One* (Finalist)
- George Ryga Award for Social Awareness in Literature: Stephen Collis, *Once In Blockadia* (Finalist)
- Governor General's Literary Award, Translation: Dominique Scali (translated by W. Donald Wilson, *In Search of New Babylon* (Finalist)
- Griffin Poetry Prize: Jordan Abel, *Injun* (Winner)
- Lambda Literary Award, Transgender Poetry: Joshua Whitehead, *full-metal indigiqueer*, (Finalist; author has withdrawn his book from consideration)
- Patrick O'Neil Award (Best Collection of Plays): Louis Patrick Leroux, *False Starts* (Nominated)
- ReLit Award for a Novel: Christian Guay-Poliquin, *Running on Fumes* (Finalist)
- ReLit Award for Poetry: Jordan Abel, *Injun* (Finalist)
- ReLit Award for Poetry: Clint Burnham, *Pound @ Guantánamo* (Finalist)
- Siminovitch Prize: Marcus Youssef (Winner)
- Wellcome Book Prize: Maylis de Kerangal, *Mend the Living* (Winner)

### 2016

- ABPBC Jim Douglas Publisher of the Year Award: **Talonbooks** (Winner)
- Governor General's Literary Award, Poetry: Garry Thomas Morse, *Prairie Harbour* (Finalist)
- Man Booker International Prize: Maylis de Kerangal (translated by Jessica Moore): *Mend the Living* (Longlisted)
- Victor Martyn Lynch-Staunton Award (Outstanding achievement by Canadian mid-career artist): Marcus Youssef (Winner)

#### Talonbooks

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Talonbooks



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Spencer Williams

*Not Another Stock Image*, November 2018

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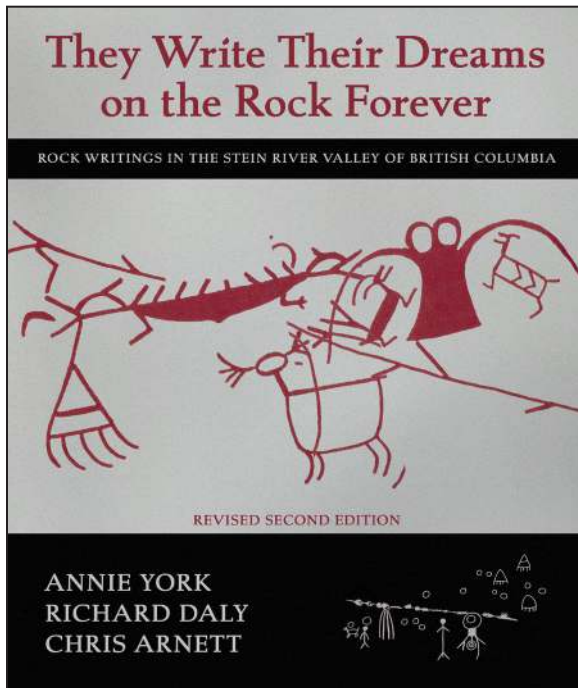


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## They Write Their Dreams on the Rock Forever

Rock Writings in the Stein River Valley of British Columbia

ANNIE YORK, RICHARD DALY, AND CHRIS ARNETT

*New paperback edition*

In *They Write Their Dreams on the Rock Forever*, 'Nlaka'pamux elder Annie York explains the red-ochre inscriptions written on the rocks and cliffs of the lower Stein Valley in British Columbia. This is perhaps the first time that a Native elder has presented a detailed and comprehensive explanation of rock-art images from her people's culture. As Annie York's narratives unfold, we are taken back to the fresh wonder of childhood, as well as to a time in human society when people and animals lived together in one psychic dimension.

This book describes, among many other things, the solitary spiritual meditations of young people in the mountains, once considered essential education. Astrological predictions, herbal medicine, winter spirit dancing, hunting, shamanism, respect for nature, midwifery, birth and death, are some of the topics that emerge from Annie's reading of the trail signs and other cultural symbols painted on the rocks. She firmly believed that this knowledge should be published so that the general public could understand why, as she put it, "The Old People revered those sacred places like that Stein."

*They Write Their Dreams on the Rock Forever* opens a discussion of some of the issues in rock-art research that relate to "notating" and "writing" on the landscape, around the world and through the millennia. This landmark publication presents a well-reasoned hypothesis to explain the evolution of symbolic or iconic writing from sign language, trail signs and from the geometric and iconic imagery of the dreams and visions of shamans and neophyte hunters. This book suggests that the resultant images, written or painted on stone, constitute a Protoliteracy which has assisted both the conceptualization and communication of hunting peoples' histories, philosophies, morals and ways life, and prepared the human mind for the economic, sociological and intellectual developments, including alphabetic written language.

Annie York, an 'Nlaka'pamux elder of Spuzzum, BC, was a cultural authority, healer and oral teacher who, until her death, imparted knowledge about Native society in the Fraser Canyon of British Columbia. She lived a simple but profound life based on respect for all living things, and a morality which transcended the present century. York's energetic explanations of rock-writings found in the Stein Valley are published in *They Write Their Dreams on the Rock Forever* (1993).

Richard Daly is an independent anthropologist who now lives in Norway.

Author and carver Chris Arnett is a fourth generation British Columbian on his mother's side and a member of the Ngai Tahu, a New Zealand Maori tribe, on his father's side. With a life-long interest in the pre-history and history of BC and New Zealand, he has researched the archeology of the Stein River Valley for the 'Nlaka'pamux Nation Development Corporation and has worked for the Sooke Region Museum and Archives on a historical survey of logging on Vancouver Island's southwest coast, which was published in 1989.

ISBN 978-1-77201-220-0

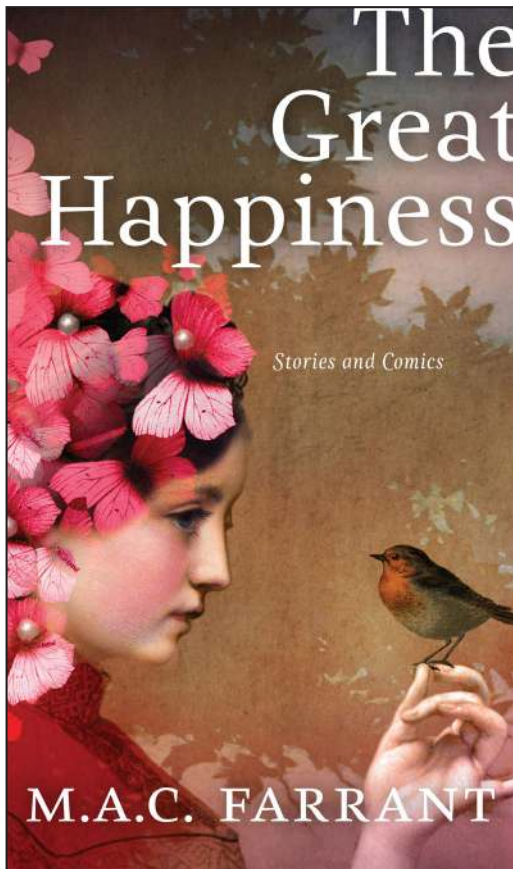
Non-fiction

6.75 x 9.75"; 300 pp; Trade paper; Colour photos

\$24.95 CAN / \$19.95 US

March





## The Great Happiness

Stories and Comics

M.A.C. FARRANT

If anything is going to get us through these frightening times, it's this fiction meant to delight from the writer known as "the bizarre Alice Munro."

A collection of sixty-plus miniature fictions riffing on the theme of happiness, *The Great Happiness* is an antidote to the all-pervasive climate of doom we are living through. We often forget that it's good to be alive: forget to laugh, forget to love, forget the possibility of joyous moments. Many of the book's miniatures are narratives with a twist, radiating from a particular avenue in a particular West Coast town. Others are imaginative flights, such as the recently dead experimental novelist "sitting in" on the obituary-writing session convened by her husband, or the woman who rescues an Atlantic lobster from Save-On-Foods and ships it to P.E.I. to be released back into the ocean. These miniatures are "fictions that think," each one a combination of narrative, prose poem, and joke, always heeding Charles Simic's dictum to keep it brief and "tell us everything."

Each miniature is 1-3 pages in length.

M.A.C. Farrant is the author of sixteen books: thirteen collections of satirical and philosophical short fiction; one novel, *The Strange Truth About Us*; a novel-length memoir, *My Turquoise Years*; a book of humorous essays, *The Secret Lives of Litterbugs*; and the stage adaptation of *My Turquoise Years*, which premiered at Vancouver's Arts Club Theatre in 2013.

A full-time writer currently residing in North Saanich, British Columbia, Farrant's work has been nominated for many awards, including the Commonwealth Writers Prize, the Ethel Wilson Fiction Prize, The Van City Book Prize, the National Magazine Awards, the Gemini Award (for the Bravo short-film adaptation of her story "Rob's Guns & Ammo"), the Victoria Book Prize, and two Jessie Richardson Theatre Awards for her play *My Turquoise Years*, among others. She is a regular book reviewer for the *Vancouver Sun*, the *Globe and Mail*, and the *National Post*.

Farrant has taught writing at the University of Victoria, the Victoria School of Writing, the Banff Centre for the Arts, and was Writer-in-Residence at Macquarie University in Sydney, Australia.

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ISBN 978-1-77201-221-7

Fiction

5.5 × 8.5"; 128 pp; Trade paper

\$14.95 CAN / \$14.95 US

February

Please visit [talonbooks.com](http://talonbooks.com) for a complete listing of M.A.C. Farrant's available books.



## The Weight of Snow

CHRISTIAN GUAY-POLIQVIN

*translated by David Homel*

After surviving a major accident, a man is trapped in a village buried in the snow and cut off from the world by a nationwide power failure. He is entrusted to Matthias, a taciturn old man who agrees to heal his wounds in exchange for wood, food, and, crucially, a place in the convoy leaving for the city in the spring – the only escape. Inside Matthias's house, the two men find themselves prisoners of winter and of their own rough confrontation. Surrounded by a nature both hostile and sublime, they weave complex links as they become subjected to the rumours and passions shaking the village. As the centimetres of snow accumulate, the men's relationship oscillates between commiseration, mistrust, and mutual aid borne of necessity. Will they manage to stand up against external threats and intimate pitfalls?

*The Weight of Snow* is a riveting, character-driven story mostly taking place behind closed doors, akin to Stephen King's masterpiece *Misery*. In its original French version, the book has won a number of prestigious prizes, including the Governor General's Literary Award, the Ringuet, and the Prix littéraire France-Québec.

**Christian Guay-Poliquin** was born just north of the U.S. border in Saint-Armand, Quebec, in 1982. He believes the art of the narrative is grounded in the demands and details of daily life, situated in a world ripe with experience. He is currently developing a doctoral thesis on the hunting narrative. His two novel, *Running on Fumes*, was published in English by Talonbooks, and in French by La Peuplade. His second novel, *Le poids de le neige*, his first novel, was published in both Quebec and France.

Award-winning author and literary translator **David Homel** also works as a journalist, editor and screenwriter. He was born in Chicago in 1952 but left at the end of the tumultuous 1960s and continued his education in Europe and Toronto before settling in Montreal 1980. He worked at a variety of industrial jobs before beginning to write fiction in the mid-1980s. He is a two-time recipient of the Governor General's Literary Award for Translation.

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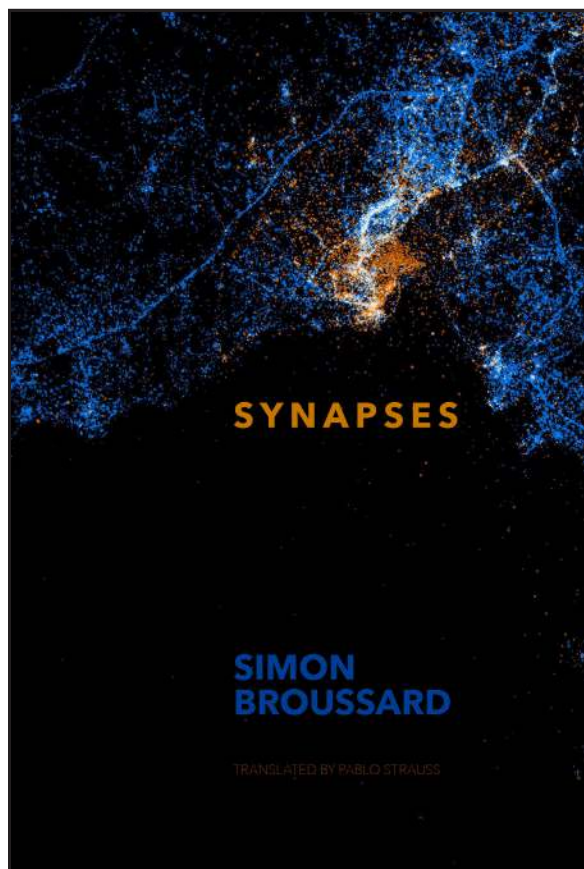
Fiction

5.5 × 8.5"; 208 pp; Trade paper

\$19.95 CAN / \$19.95 US

March

Christian Guay-Poliquin's *Running on Fumes* is also available from Talonbooks.



# Synapses

SIMON BROUSSARD

*Translated by Pablo Strauss*

Formally inventive, Simon Brousseau's *Synapses* orchestrates a series of beautifully crafted literary snapshots, each involving a different character, eloquently presented using a sole, twisting and turning, stylistically accomplished sentence written in the second-person singular. Brousseau depicts a vast society of differing psyches and souls, all unique and idiosyncratic, yet interconnected, quasi neurologically, in a dialogic network of humanity. With *Synapses*, his first novel, Brousseau realizes the surprising feat of a pointillist literary masterpiece.

*Synapses* uses a unique literary form: 200 or so snapshots of distinct characters, all using single sentences and a second-person singular narration. Original and literary, yet expressing the quotidian.

Simon Brousseau was born in Quebec City in 1985. He lives in Montreal and teaches literature at Jean-de-Brébeuf College. In 2014 at Université du Québec à Montréal he defended his dissertation on the work of David Foster Wallace and the question of literary influence (to be published as an essay by Éditions Nota Bene in 2019). *Synapses*, his first novel (Cheval d'août, 2016) was a finalist in the 2017 Grand Prix du livre de Montréal, and will be published in English with Talonbooks in 2019, translated by Pablo Strauss. *Les fins heureuses* (Cheval d'août, 2018) is a collection of short stories.

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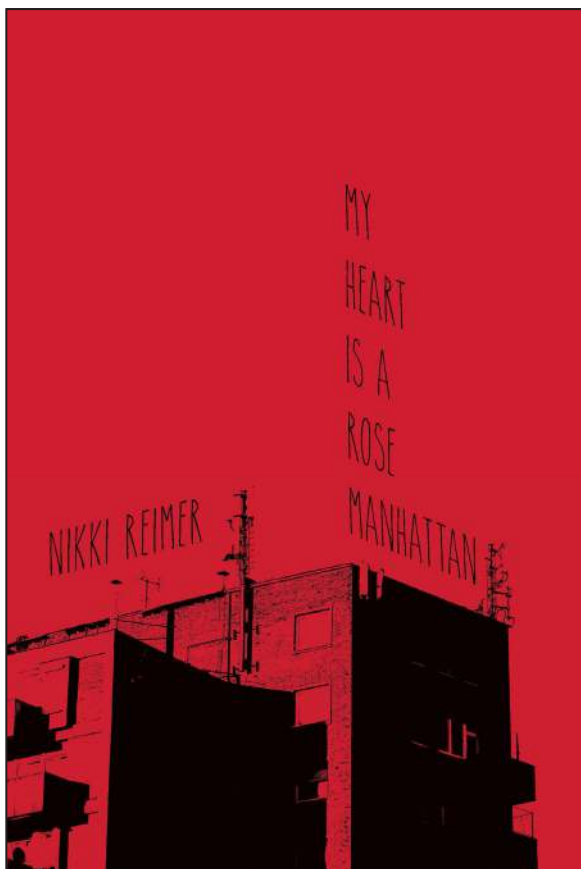
ISBN 978-1-77201-223-1

Fiction

5.5 × 8.5"; 208 pp; Trade paper

\$19.95 CAN / \$19.95 US

May



# My Heart is a Rose Manhattan

NIKKI REIMER

*My Heart is a Rose Manhattan* is a darkly humorous book about grief and isolation. The poems are cutting yet tender; sorrowful yet filled with righteous anger, absurdist at times but still recognizable, reassuring us that “it’s ok to grieve forever.” There is death and loss, architecture, alcohol, horse statues, and catalogues of life away from the urban centres of Canada. This book wants to “subvert the literary industrial complex,” but also crash in like the Kool-Aid meme with all-caps non sequiturs and “overdrawn affluenza.” These poems are addicted to social media and simultaneously well versed in feminist theory. Some of the poems rail against the abuses of rape culture, asking: What is excusable? Who is implicated? Who is believed?

Reimer carries through on past themes from their previous work *DOWNVERSE*, but with a more cutting and acerbic tone. There are soap opera plot lines and predictive tweet streams. ‘The Rose Manhattan’ of the title is a cipher, an enigma, a warm liquid in the throat and an ache in the belly. These poems reassure that “it’s ok to grieve forever.”

Pull up a chair, get a drink – a rose manhattan or a quartz gimlet. Gourmet ginger-ale if you prefer. Gertrude Stein’s not coming back. A rose is a rose is a rose manhattan.

Praise for *Vandal Love*

“*Vandal Love* seems like a trans-generational *On the Road* ... also infused with a kind of inherited defeatism ... the perfect Americanized expression of an unexamined Existentialism, the ultimate Beat utterance.”  
—*The Globe and Mail*

Nikki Reimer writes poetry, non-fiction, and criticism, organizes in the community, yells on the internet, and makes digital art. Her first book of poetry, *[sic]* (Frontenac House, 2010), was shortlisted for the Gerald Lampert Memorial Award. She has published three chapbooks: *that stays news* (Nomados Press, 2011), *haute action material* (Heavy Industries, 2011), and *fist things first* (Wrinkle Press, 2009). Her work has also been shortlisted for the Lit POP Award and the PRISM International Creative Non-Fiction Contest. She is a member of the Writer’s Guild of Alberta and a founding co-director of the Chris Reimer Legacy Fund Society.

ISBN 978-1-77201-224-8

Poetry

5.5 × 8.5”; 112 pp; Trade paper

\$16.95 CAN / \$16.95 US

April

Nikki Reimer’s *DOWNVERSE* is also available from Talonbooks.





## It's a Big Deal!

DINA DEL BUCCHIA

So many things seem like a BIG DEAL: buying clothes, food trends for healthfulness and coolness, what's trending online, your personal problems, what someone else has said, the political landscape, an Instagram post, avocado toast. This list could go on and on. What's a big deal to someone might be nothing to another. *It's a Big Deal!* questions the way modern society values, interprets, and roasts or embraces these ideas. How do these big deals affect us, and the way we interact with others? Is the way we measure "bigness" different than it used to be? Does it mutate as time goes on? From popular trends in health and wellness to the big deals of life like death and work, love and politics, and into the extinct megafauna that used to walk this earth, this book looks at the ways we interpret those things. This collection is wry, sensitive, bitchy, and honest. With a unique voice that holds humour and heart, the poems reflect the ever-changing big deals we encounter in the world.

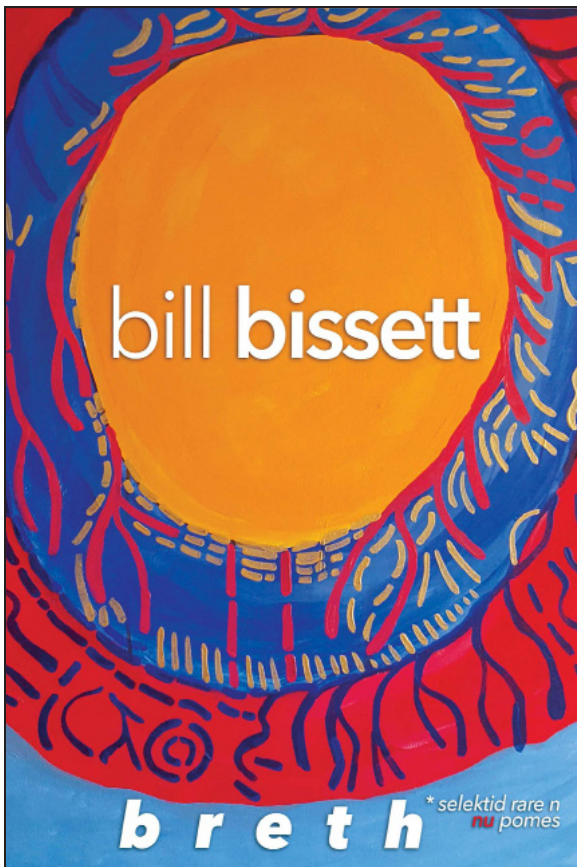
Dina Del Bucchia is the author of three collections of poetry, *Coping with Emotions and Otters* (Talonbooks, 2013), *Blind Items* (Insomniac Press, 2014), and *Rom Com*, (Talonbooks, 2015), and a collection of short stories, *Don't Tell Me What to Do* (Arsenal Pulp Press, 2017). She also hosts *Can't Lit*, a podcast on Canadian literature and culture, with Zomparelli and Jen Sookfong Lee. Her short story, *Under the 'l,'* was a finalist for the Writers' Trust RBC Bronwen Wallace Award in 2012. She is a senior editor of *Poetry Is Dead* magazine and is the Artistic Director of the Real Vancouver Writers' Series. She has an MFA in Creative Writing from the University of British Columbia, where she currently is an instructor in writing comedic forms. Find out more about her at [dinadelbucchia.com](http://dinadelbucchia.com).

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ISBN 978-1-77201-225-5  
Poetry  
6 × 9"; 112 pp; Paperback  
\$16.95 CAN / \$16.95 US  
April

Dina Del Bucchia's *Coping with Emotions and Otters*, and *Rom Com* are also available from Talonbooks.





## breth

selektid rare n nu pomes

BILL BISSETT

*breth* presents both new and selected poems from legendary Canadian sound, visual, and performance poet bill bissett. bissett's innovations have shaped poetry, music, painting, and publishing and have stimulated, provoked, influenced, shocked, and delighted audiences for half a century. This new collection, bissett writes, "shows sew manee threds thru poetree n language between n thru lyrik sound song vizual narrativ non narrativ his her storikal naytur humour sexual romantik politikul metaphysikal spiritual fuseyun th pickshur image in th lettr th shape uv th lettr in th drawing line orchestrating th needs 4 caring n heering n being with each othr all th drama uv all uv us lerning why n how creating thru art n th bizness uv life a much mor free n equitabul societee b r e t h contains manee storeez uv being ther n getting ther n uv th love uv art n each othr th sharing times n th losses in our journee 2 b helping each othr n th planet erth nobody owns n thru art manee ways uv lifting ourselvs with kleen watr erth fire n air n love ths b r e t h is abt thees adventurs uv sharing physical being n love spiritual n touching th manee ways art poetree can take us byond th gift n prison uv self in2 th manee worlds in n uv ths beautiful galaxee n ourselvs uttring th sounds in th images n lettrs n lettrs 2 manee passing comets n ourselvs spin th reel droom xchanging love 4 love our manee selvs on fire our gifts 2 each othr n ourselvs that evreeun has enuff ths time uv th sun n th lite in th dark touch th sun in time with joy n sorrow lerning n unlerning language n poetree can show we join with ourselvs n each other."

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

A pioneer of sound, visual and performance poetry—eschewing the artificial hierarchies of meaning and the privileging of things ("proper" nouns) over actions imposed on language by capital letters; the metric limitations imposed on the possibilities of expression by punctuation; and the illusion of formal transparency imposed on the written word by standard (rather than phonetic) spelling—bissett composes his poems as scripts for pure performance and has consistently worked to extend the boundaries of language and visual image, honing a synthesis of the two in the medium of concrete poetry.

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

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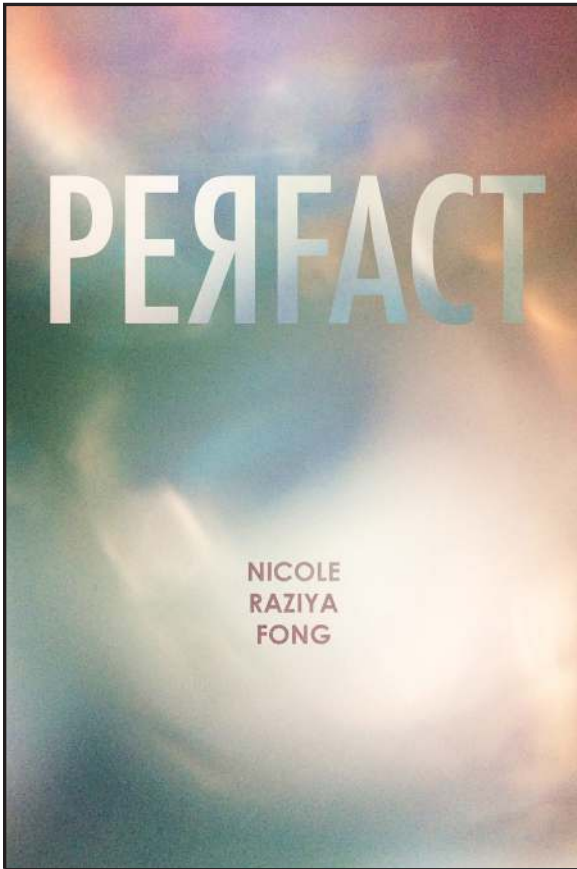
Poetry

5.5 × 8.5"; 528 pp; Trade paper

\$29.95.95 CAN / \$29.95.95 US

April

Please visit [talonbooks.com](http://talonbooks.com) for a complete listing of bill bissett's available books.



**Nicole Raziya Fong** is a writer living in Montreal. Her work seeks to delimit and re-construct immaterial ampules of psychic experience, coaxing the incorporeal into inhabiting a more muscular physique. Her chapbook, *Fargone* (2014), was published as part of the *Poetry Will Be Made By All* project. Past work has appeared in publications including *Cordite*, *Poetry is Dead* and *The Volta*. *PERFACT* is her first book.

## PERFACT

NICOLE RAZIYA FONG

*PERFACT* is a series in three parts, beginning with an interrogation into the structure of experience, language and identity. The title poem, 'PERFACT', is an approach to materiality and consciousness in which each are made to intersect, partaking in a coded interchange. Here, the author aims to upturn language and cause it to interrogate the conditions of its organizing structure. This interchange precedes the dramatic stage-play, 物の哀れ (*mono-no-aware*, an untranslatable Japanese term which might be expressed as an empathy or awareness of things; an innate receptivity of materiality or its experiencing of intensities which are always obscured or altered by other forces); a *dark night of the soul* whose dramatic interchange leads a feminine 'I' inwards and back again, countering the coherence of singular identity with the threat of sublimation. This mystical junction makes way for 'MINE', a lineated poem presenting a disassociated clarity marked by absence; survival's persistent interlude.

There are several shifts occurring within the book—a formal shift apparent in the oscillation between confessional modes of writing and a more abstract approach; a perceptual shift in the interaction or juxtaposition between the reoccurring 'I' and undefined speakers or events; and the continual affective shifting apparent throughout the book, intended to make physical the changes occurring within a mutable psychic landscape.

Antonin Artaud's Theater of Cruelty, the writings of St. John of the Cross, Simone Weil and Edmond Jabes, as well as the illustrations of Hildegard von Bingen had significant impact on my thinking during the writing of 物の哀れ. In terms of poetic texts, the work of Gertrude Stein is a precedent for the title poem; George Oppen and the early aesthetics of Jospher Ceravolo were significant influences on the last.

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ISBN 9978-1-77201-227-9

Poetry

5.5 × 8.5"; 112 pp; Trade paper

\$16.95 CAN / \$16.95 US

April



Carmen Aguirre has written and co-written twenty-five plays, including *Blue Box*, *The Trigger*, and *Chile Con Carne*. She is currently touring her latest one-woman show, *Broken Tailbone*, and is writing three new plays. Her second memoir, *Mexican Hooker #1 and My Other Roles Since the Revolution* was published in April 2016 to outstanding reviews, was shortlisted for the Hubert Evans Non-Fiction Prize, is a *Globe and Mail* bestseller, and a National Post and CBC Best Book of 2016. Her first book, the critically acclaimed *Something Fierce: Memoirs of a Revolutionary Daughter*, won CBC Canada Reads 2012 and is a #1 national bestseller. Carmen is the recipient of the Hispanic Business Alliance's 2014 Ten Most Influential Hispanics in Canada Award, Latincoover's 2014 Most Inspirational Latin Award, the 2014 Betty Mitchell Outstanding Actor Award for her work in Alberta Theatre Projects' *The Motherfucker with The Hat*, the 2012 Langara College Outstanding Alumna Award, the 2011 Union of B.C. Performers' Lorena Gale Woman of Distinction Award, and the 2002 New Play Centre Award for Best New Play, for *The Refugee Hotel*. Carmen has over eighty film, TV, and stage acting credits. She is a graduate of Studio 58.

ISBN 978-1-77201-228-6  
 Drama  
 5.5 × 8.5"; 224pp; Trade paper  
 \$19.95 CAN / \$10.95 US  
 April

## Chile Con Carne and Other Early Works

Chile Con Carne, ¿QUE PASA with LA RAZA, eh?, and In a Land Called I Don't Remember

CARMEN AGUIRRE

Three early plays from influential Canadian Latina playwright, Carmen Aguirre. The plays, *Chile Con Carne*, *¿QUE PASA with LA RAZA, eh?*, and *In a Land Called I Don't Remember*, deal with the experience of exile – the hardships, the heartache, and the horror – as well as revealing the fresh perspective refugees bring to North American society. Written in the 1990s, all three plays explore the far-reaching effects of the violence and terror the regime of now-ousted dictator Augusto Pinochet, still in power during the plays' composition, inflicted on the Chilean population, both at home and abroad, effects explored in many of Aguirre's award-winning later plays. These are impacts refugees cannot escape even when they manage to flee to physical safety; the plays' explorations of refuge and recovery are as pertinent now as they were when they were first written.

Praise for *Chile Con Carne*

"What makes this play so engaging is the rich characterization of Manuelita, whose naive voice reveals a number of complex issues slowly and with nuance: the historical plight of Chilean refugees in the mid-1970s, the struggles of race and culture for first generation Canadian children, immigrant poverty amongst the white middle class, and environmentalism in B.C. forests."

—Canadian Literature

Please visit [talonbooks.com](http://talonbooks.com) for a complete listing of Carmen Aguirre's available books.



# Redpatch

SEAN HARRIS OLIVER & RAES CALVERT

*Edited by Susan Holbrook*

This is the story of a Métis soldier fighting for Canada on the Western Front of Europe during World War I. Vancouver 1914: a young Indigenous man named Jonathon Woodrow, desperate to prove himself as a warrior, enlists to fight in the Canadian army. Relying on his experience in hunting and wilderness survival, Private Woodrow quickly becomes one of the most feared trench raiders in the 1st Canadian Division. But as the war stretches on, with no end to the fighting in sight, Woodrow begins to realize that he will never go home again.

A 2017 finalist for the Playwright Guild of Canada's prestigious Carol Bolt Award for Playwrights, *Redpatch* focuses on how First Nations soldiers and communities contributed to Canada's involvement in the First World War.

**Sean Harris Oliver** is a Canadian playwright, director, performer, and filmmaker. His work has appeared throughout Canada and the US in a variety of arts festivals, public readings, and theatre productions. Since 2010 Sean has written, performed, and directed plays with Hardline Productions, a Vancouver-based theatre production company that he co-founded with Raes Calvert and Genevieve Fleming. Sean's other plays include: *Eight Seconds*, *Bright Blue Future*, *The Fighting Season* and *The Soldier's Wife*. Sean is a graduate of Queen's University and Studio 58.

**Raes Calvert** is a Métis theatre artist from Vancouver. Raes is proud of his Indigenous heritage, which originally comes from the Nootka Sound region of Vancouver Island. He has performed nationally and internationally with a number of Canadian theatre companies and is a three-time nominee and one-time recipient of a Jessie Richardson Theatre Award. Last year Raes received a REVEAL Indigenous Arts Award from the Hnatysyn Foundation. Raes has written or co-written: *Cativo*, *Coercion (Neanderthal Festival)* *Our Neighbourhood (Hive 2: the new bees)* with Hardline Productions, and his solo show: *The World in HDHD*.

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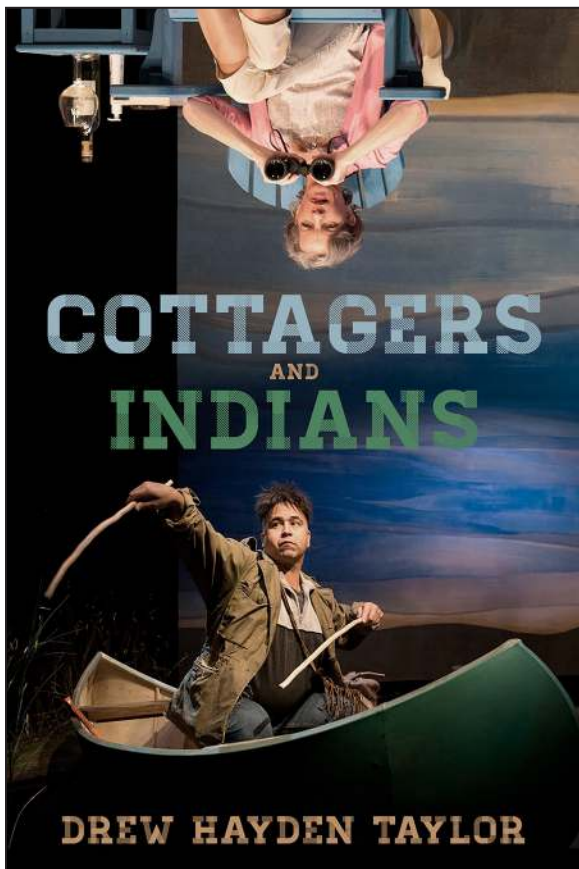
Drama

5.5 × 8.5"; 128 pp; Trade paper

\$18.95 CAN / \$18.95 US

March





## Cottagers and Indians

drew hayden taylor

DREW HAYDEN TAYLOR

*Cottagers and Indians* explores the politics and issues surrounding a real-life event still occurring in the Kawartha Lakes region of Central Ontario. An Indigenous man, Arthur Copper, has taken it upon himself to repopulate the nearby lakes with wild rice, known amongst the Anishnawbe as Manoomin, much to the disapproval of the local non-Indigenous cottagers, Maureen Poole in particular. She feels the plant interferes with boating, fishing, swimming, and is generally an eyesore that brings down the property values of her cottage and those of her neighbours. Drew Hayden Taylor's thirty-second play is a powerful dramatization of contemporary confrontations taking place between environmentalism and consumerism, Indigenous and non-Indigenous sensibilities.

"An important play about an issue which affects us all."

—*Ontario Arts Review*

Ojibway writer **Drew Hayden Taylor**, hailed by the Montreal Gazette as one of Canada's leading Native dramatists, writes for the screen as well as the stage and contributes regularly to North American Native periodicals and national newspapers. His plays have garnered many prestigious awards, and his beguiling and perceptive storytelling style has enthralled audiences in Canada, the United States and Germany. Although based in Toronto, Taylor has traveled extensively throughout North America, honoring requests to read from his work and to attend arts festivals, workshops and productions of his plays. One of his most established bodies of work includes what he calls the Blues Quartet, an ongoing, outrageous and often farcical examination of Native and non-Native stereotypes.

Among Taylor's many awards are: the Canada Council Victor Martyn Lynch-Staunton Award for Theatre (2009); the Governor General's Award for Drama, Nominee (2006) In a World Created by a Drunken God; the Siminovitch Prize in Theatre, Nominee (2005); James Buller Aboriginal Theatre Award for Playwright of the Year (1997) Only Drunks and Children Tell the Truth; and the Dora Mavor Moore Award for Outstanding New Play, Small Theatre Division (1996) Only Drunks and Children Tell the Truth.

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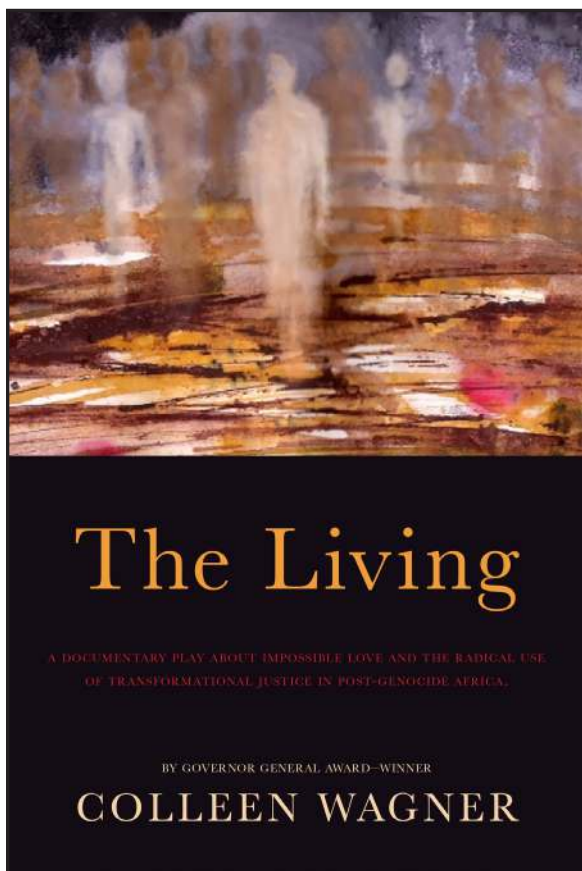
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March

Please visit [talonbooks.com](http://talonbooks.com) for a complete listing of Drew Hayden Taylor's available books.



## The Living

COLLEEN WAGNER

*The Living* is a powerful and unsettling documentary play by Colleen Wagner, author of the Governor General's Literary Award-winning play *The Monument*. It is inspired by the actual stories of women and girls who survived trauma in post-conflict zones like Rwanda and Uganda. *The Living* examines the lives of victims and perpetrators, post-genocide, who live side-by-side in government-issued housing, as well as the role of NGO-funded campaigns. By means of theatrical fiction, documentary work, and re-enactment, *The Living* provides a creative path toward reconciliation, in hopes that the impossible act of forgiveness can end the cycle of revenge.

Colleen Wagner was born in Alberta and studied at the Ontario College of Art and the University of Toronto. Her first play, *Sand*, was on the final shortlist for best international play at the Royal Exchange Theatre in Manchester, England, in 1989. She won the 1996 Governor General's Literary Award for Drama for *The Monument*, which continues to be produced internationally and is translated into half a dozen languages. She teaches at York University and divides her time between a farm in New Brunswick and Toronto.

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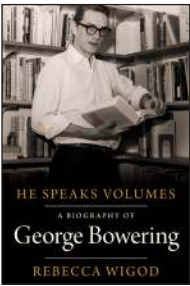
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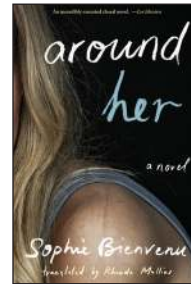


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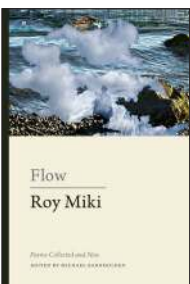


**Around Her**  
SOPHIE BIENVENU  
*Translated by*  
Rhonda Mullins

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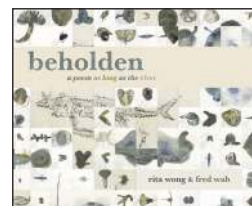


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ROY MIKI  
*Edited by*  
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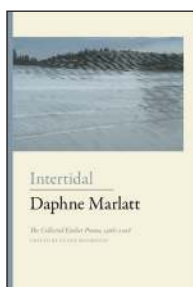
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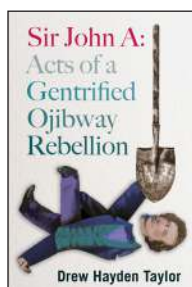
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