

# BOOKTHUG

FALL 2015



Adventures in *Literary Publishing* since 2004

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

Dear Amazing Booksellers, Hello!

People are always asking how we came up with the name BookThug. Well, that story isn't terribly interesting, I'm afraid. We found it. What's interesting, however, is what this stumbled-upon name has come to stand for. Like most names, BookThug means something a little different for different people. For some, 'BookThug' evokes the 'experimental' side of literature. For others, it's all about poetry, or maybe poetic fiction. Still others think that 'BookThug' is a synonym for "The Island of Misfit Toys." Well, sure. BookThug means all of these things, but at the same time, it's not exclusively any of them. Like all good words (and books!) BookThug is an idea that is difficult to nail down. Whatever it means, I think our readers can agree: BookThug is a go-to publisher for intelligent, engaged, contemporary writing. And if you are a good Bookseller, I'll bet you have customers who are looking for this very thing.

We are, of course, only too happy to oblige. This fall we have a wide variety of such writing for your most discerning patrons to enjoy. Three fictioneers, all new to BookThug, offer radically different takes to narrative, in voices that are equally unique:

Jess Taylor's debut collection *Pauls* will simply mesmerize with a fresh take on the short fiction genre. We are super-stoked to to present this amazing new talent to the reading world. The stories in Taylor's book are magically intertwined in a world inhabited by Pauls and Paulinas, and we are sure that everyone will agree that Jess deserves to be called "one of the best alt-lit reads coming out of Canada."

Josh Massey's dystopic and poetic *The Plotline Bomber of Innisfree* tackles themes of industrialization in the not too distant future. We can't wait for everyone to meet Jeffery Inkster, the hurdy-gurdy-playing es-hipster turned elk farmer.

And we're very excited to be introducing a new diasporic voice to the literary landscape. Jean Marc Ah-Sen's debut *Grand Menteur* explores the wild and crazy world of Mauritian street gangs in what is sure to become a Lock, Stock and Kreol classic.

If that isn't curiously eclectic enough for your patrons, we've got a super-fun selection of poetry launching this fall too! Liz Worth's take on Andy Warhol's "unreadable novel" is sure to provide access to this difficult and unwieldy text: *No Work Finished Here* is as much a celebration of Warhol's original book as it is a new perspective on the original conceptual

project in a 451-poem sequence that reinvents Warhol's artistry of uncreativity.

Poetry Editor Phil Hall is working on two books again this fall, neither of which is anything like the other. *Emanations*, the sixth book in Steve Ross Smith's life-work poem *fluttersong*, responds to and creates a dialogue with works of some of the poet's favourite writers. Joining this established poet is newcomer Samuel Andreyev, whose musical and quirky book *The Relativistic Empire* is sure to garner some attention as it brings some soundings to our senses.

BookThug veterans Shannon Maguire and Chantal Neveu are both back with new books this fall. Maguire's *Myrmurs: An Exploded Sestina* thrums with high-octane energy as it networks through medieval texts and contemporary poetics. Neveu's *A Spectacular Influence* is a kind of poetic manifesto that addresses the immediate question of consciousness itself. Translated by the talented Nathanaël, this brief but intense book will place its readers under the influence.

And lastly, we have Brian Dedora's deeply personal account of his experiences in Spain and his interrogation of the work of poet Federico Garcia Lorca. *Lorcation* is an important text, both for fans of Lorca and for anyone who has ever found themselves in the position of Other.

To close, dear Bookseller, I will let you in on a little secret. We at BookThug Headquarters have come to think of the name BookThug as the perfect word to represent what we do. Yes, we publish books, that part is obvious. But we are also Thugs—we advocate. We advocate for new and contemporary writing with all of our being. We believe in it: it is important; it deserves to be read and discussed; it is part of a larger conversation about what literature is at this moment in human history. And to that end, I want to thank you for the important role you play in our advocacy, by reading this catalogue and engaging with our books, as a wonderful mediator between BookThug and your patrons.

**Jay MillAr**  
*Publisher (and BookThug forever)*



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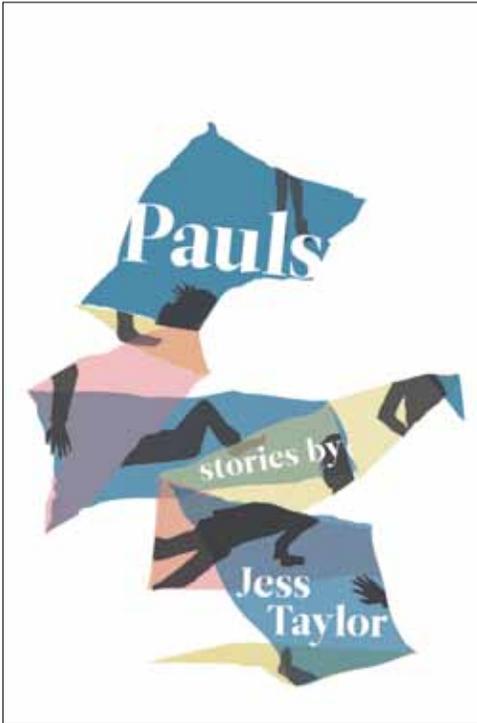
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## Pauls Jess Taylor

Paul is not always the same Paul, but could very well be a similar Paul, another Paul in a long line of Pauls. Paul runs through forests, drinks in student housing, flirts with girls, at times is a girl, loves men, makes friends, jumps from buildings, hurts people, gets hurt, climbs up towards the sky, waits for a sunrise, and all those human things.

*Pauls*, the debut short-story collection by the exciting young writer Jess Taylor, is about people: the things that remain unseen to them; how they cope with their unforgettable pasts; the different roles they take in each other's lives; how they hurt each other; how they try to heal each other; the things they want to learn; and the things they'll never discover. At the same time, *Pauls* is a portrayal of the world as these people see it—they all exist in a universe that is strange and indifferent to those within it. Coincidences, relationships, conversations, and friendships all pose more questions than answers.

With a unique tone that balances humour, irony, and heavy themes, this series of interconnected stories has already garnered attention from awards' panels, with the title story winning Gold at the 2013 National Magazine Awards. Its contemporary tone and playful language offer an enjoyable read for people who like lively short fiction that focuses attention on themes of identity, relationships, and love.

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

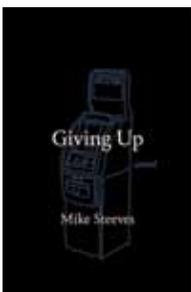
Trade Paper: 9781771661683  
\$20.00  
ePub: 9781771661690  
Author Hometown: Toronto, ON

### Praise for *Pauls*:

"A magical and penetrating collection of strange, mundane, traumatized and ecstatic people who are all named Paul. Its simple sentences are little atoms of wonder." —Heather O'Neill, author of *The Girl Who Was Saturday Night* and *Lullabies for Little Criminals*

"Reading a Jess Taylor story is like planting a magic bean and watching, with a flashlight, as it grows overnight into something you've never seen before. But then you climb up the stalk of the story and look around and realize there is no magic at all, at least, nothing un-real. These are true stories, illuminated with the wisdom of Flannery O'Connor and the wild leaping logic of Hans Christian Andersen." —Michael Winter, author of *Minister Without Portfolio* and *Into the Blizzard: Walking the Fields of the Newfoundland Dead*

### Also of Interest:



Giving Up  
Fiction  
Michael Steeves

Trade Paper  
8x5.25 inches  
9781771660914  
\$20.00

"I read Jess Taylor's debut with a kind of childlike enthusiasm. As a writer, she's thoughtful, compassionate, imaginative and intellectually curious. Her stories tend to establish themselves slowly, like a storm moving in, and they always revolve around a strong emotional centre that pulls you in, some sort of gravity. Don't resist." —Guillaume Morissette, author of *New Tab*, finalist for the 2015 Amazon.ca First Novel Award



from *Pauls*

from “Paul”

One street over from Paul lives another Paul. They grew up together and are good friends. People sometimes describe them as inseparable, refer to them as “The Pauls” or just “Pauls” if they think they’re clever. Paul who lives on Werther Street works at a paper mill, and Paul who lives on Spruce Trail Crescent became an academic.

When the two Pauls were ten, exchanging stories about bike rides and dirty jokes and secrets at the back of the playground, a third Paul was born to a family on the outskirts of town. Paul was a name that ran in his family – his father’s middle name was Paul, and his grandfather’s first name was Paul, and his great-grandfather’s middle name was Paul, and his great-great grandfather’s first name was Paul, and so on. A new Paul was born to the family, and the lights in the hospital hurt his eyes, and the air in the world hurt his lungs, and he wailed and wailed and that hurt his throat.

The two Pauls are twenty-five when this story takes place. One Paul has a stack of books in front of him, and the other Paul brushes fragments of wood from his clothes. New Paul is not so new anymore. He’s fifteen. Paul goes to school, and he doesn’t say much (perhaps part of him remembers how wailing hurt his throat). He comes home, and he goes outside, and he listens to the birds. And he walks into the forest, and he thinks about how every day is a new day, a good day, a strange day, and what a world it is that he lives in. He touches bark on trees. He touches the waxy surface of maple leaves, and then touches elm leaves and tries to think about the difference. Sometimes he collects hickory nuts that have fallen onto the moss at the edge of the forest. He pretends to be a gatherer in a hunter/gatherer society, but he feels too old for such games sometimes. Those times he goes deeper into the forest where his cat emerges from bushes, and he follows her through the forest, mostly just to see where she’ll go.

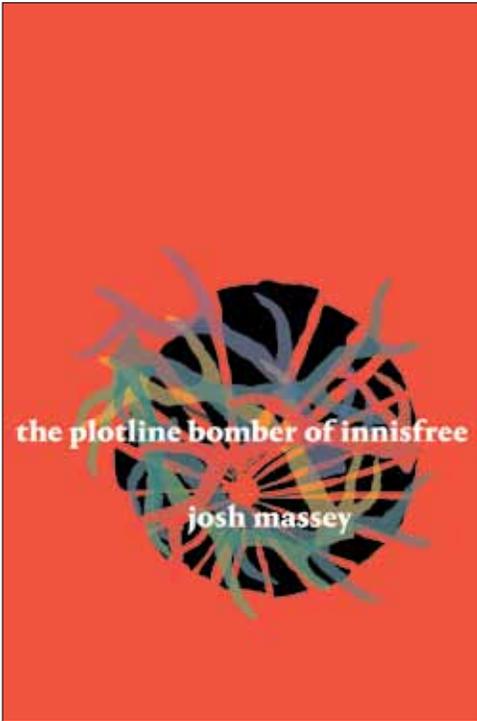
Paper-mill Paul has decided to get married. There’s money in the bank, and there’s a girl that loves him, and he’s not sure what else to do, since every day he drives to work and then he works and then he gets paid, when two weeks go by and then he puts the money in the bank and takes the girl that loves him on dates and then he goes over to PhD Paul’s house after he’s drunk from dinner wine. And they stay up all night talking about the things they talk about and doing what they do. So Paul proposes and the girl that loves him accepts and starts picking out dresses. Paul sits in front of his computer reading literary theory, and he is alone, and his eyes hurt.

There’s a girl in Paul’s math class that has a crush on him, and she writes his name in the margins of her notebook, Paulpaulpaulpaul, and she tries really hard not to think about his last name. The way it would look after her first name. Besides, her older sister told her the other day on the phone from university that not all girls want to get married, and not all guys do either. Sometimes it’s okay to not want those things and to be a Strong Independent Woman instead. And the girl thought that maybe that’s how she should be. “But are we still able to love someone and be independent?”



photo: Brian St. Denis

Jess Taylor is a writer and poet based in Toronto, Ontario. She is the host and founder of the Emerging Writers Reading Series and is the fiction editor of *Little Brother Magazine*. Her work has been published in a variety of journals, magazines, and newspapers, including *Little Fiction*, *Little Brother*, *This Magazine*, *The National Post*, *Emerge Literary Journal*, *Great Lakes Review*, *Zouch Magazine*, and *offSIDE Zine*. Her pamphlet chapbook, *And Then Everyone*, was released by Picture Window Press in the spring of 2014. In October 2014, Anstruther Press released her first full-length chapbook, *Never Stop*. Recently, she was named “one of the best alt-lit reads coming out of Canada” by *Dazed and Confused Magazine*. She also received the Gold 2013 National Magazine Award in Fiction for her short story, “Paul.” Connect with Taylor at [www.jesstaywriter.com](http://www.jesstaywriter.com), on Facebook ([www.facebook.com/jesstaywriter](http://www.facebook.com/jesstaywriter)), on Twitter @jesstaywriter, or on Tumblr ([www.jesstaywriter.tumblr.com](http://www.jesstaywriter.tumblr.com)).



## The Plotline Bomber of Innisfree Josh Massey

Set in the near future in the mountainous and fielded cusp between BC and Alberta, *The Plotline Bomber of Innisfree* by Josh Massey is the story of Jeffery Inkster, an ex-hipster-turned elk farmer. Inkster, whose goal is to live peacefully with his elk, harvesting their antlers, becomes embroiled in the political violence of oil-pipeline expansion.

Drawing from his experience working in the “Peace Country” of northern BC, Massey brings us the story of a community of artists and eccentrics who all become suspects in a series of pipeline bombings. But, amid the activism and counter-terrorism, there are other, more mysterious forces at play, forces that eat into the consciousness of all those involved.

Terrifying, hilarious, and suspenseful, this novel offers a satirical perspective of industrial society that will at once unsettle readers and present them with a cathartic release from the exasperation they might feel living in a civilization teetering towards environmental collapse.

Fans of metafiction, especially those who enjoy works with a thriller edge, and admirers of the works of writers Italo Calvino and Jorge Luis Borges and filmmakers Christopher Nolan, David Cronenberg, and David Lynch, will appreciate this post-modern take on contemporary industrial and environmental politics through storytelling.

October 2015 | Fiction  
8x5.25 inches | 256 pages

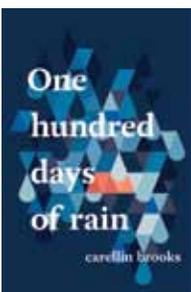
Trade Paper: 9781771661263  
\$20.00  
ePub: 9781771661270  
Author Hometown: Terrace, BC

### **Praise for *The Plotline Bomber of Innisfree*:**

“Using prose poems, news blogs, documents and regular fictionalized text, Massey creates and records a bizarre world of the imagination. Or is it imaginary? Perhaps it’s our future. Through the voices of a variety of eccentric characters, Massey makes a convincing case in this short, complex, entrancing novel that is part futurist fiction and part ecological manifesto.”

—Mark Frutkin, author of *Fabrizio’s Return*, winner of the Trillium Book Award

### Also of Interest:



One Hundred Days of Rain  
Fiction  
Carellin Brooks

Trade Paper  
8x5.25 inches  
9781771660907  
\$20.00



## from *The Plotline Bomber of Innisfree*

In the district county of Enderbee, farther into the mountain corridors than the town of Byzantium, on my thousand-acre elk ranch called Innisfree—that's where you will find me, Jeffery Inkster, with the elk I serve and the elk who serve me.

Mnemosyne I and Hyperion I were the first animal settlers in Enderbee. Me, the first human settler, I am the humble elk servant with alfalfa feed. All I ask of the elk is their velvet antlers, and all they want from me is food, a fair ration of freedom, and the worship they deserve.

The animal tourists always want to know about predation on elk and elk-mating practices. They want to know, for instance, how a Hyperion licks a Mnemosyne from croup to withers before mounting. I like to tell the animal tourists that elk know much more about foreplay than most people. As for predation, well, that will most likely come up later on in this tour.

Forever be me happy, happy in the district of Enderbee, on my thousand-acre elk ranch called Innisfree. People started calling me Mr. Happy Man, and coming to the farm, and now I give tours, plant the bean rows, sit on the steps of my newly finished porch, and I tell visitors about processes involving the land. Such as the powers of controlled daydream—how someone can nap before they go down to the secret river of our property, and imagine fish tails forming a doily pattern as they doze. Of course they'll never know who's going to catch the three-spined stickleback when they wake up and go down to that river, but they will know where to place the silver spoon when they dine with the two-fork Titans.

Imagine an elk, I might say, who dolphin-leaps over the counter at an emerald-hued café. You can tell by the falling-human-shaped velvet antlers of a second elk beside the soda machine that things are a certain way, that somebody like me, who was born in a wet, readerly city in the lower Northwest, can land in a rancher's life.

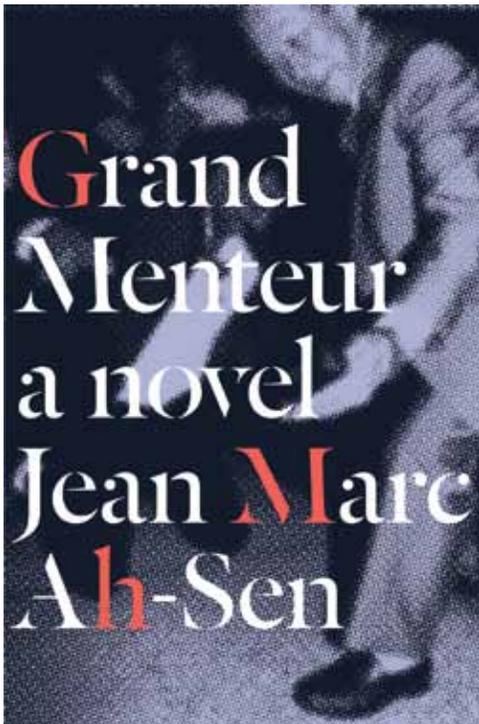
Some people have a harder time with the imagining, others find more difficulty in the doing, but at Innisfree ranch those actions are one, the divisions are trying to close, which is a beautiful, beautiful thing to see.

During the halfway break of this most recent tour, two kids came running through the pines, gripping a sizeable elk rack, each by a tine. When they saw the rest of the group waiting by the wagon, they did a one-handed bugle—bugling being one of the lessons we teach on the wagon tour. The antlers that weren't harvested for velvet, and that aren't gnawed through by mice, show up as lucky finds on the spring tours. I showed the kids where to fit the rack on a big hive of antlers in the middle of the fence out the main dirt road. Other antlers—there are more than we know what to do with—stick from each post around the forest and river and field. The alfalfa tractor has also got antlers above its grille.



photo: Talon Gillis

Josh Massey's fiction and poetry have been published in journals in Canada, Italy, the US and the UK. He is the author of the novel *We Will All Be Trees* (2009) and has won a Canadian Community Newspaper Award for his journalism. His literary film work has been screened at the Ottawa International Writers Festival, the Arts Wells Festival in BC and other events. Massey holds a Bachelor of Arts degree in Cultural Studies from McGill University, and a Master of Arts degree in English from the University of Northern British Columbia. Originally from Ottawa, Massey currently lives in Terrace, BC. Connect with him on Twitter @Northwestism.



## Grand Menteur Jean Marc Ah-Sen

The secret world of Mauritian street gangs is not for the faint of heart. Fraught with peril and mischief, its inner workings are a mystery to the daughter of one of its most valued members: Serge, the Grand Menteur. A liar of exceptional caliber whose sole responsibility is to purposefully confuse police with alibis, the Menteur fears for the criminal future he has unwittingly introduced into his daughter's life, when her clear knack for violence attracts the notice of senior gang members.

Mauritian Kreol, English, and French blend together into a heady brew of language in *Grand Menteur*. Written in a nuanced style reflecting the island-nation's convoluted history of colonialism, this debut novel by Jean Marc Ah-Sen sheds an unflinching light on the poverty and down-and-out hardship of a shadow class of immigrants from the 1940s to the '80s.

Their story, with elements of child/parent relations and the tumultuous emotions tied to leaving home for greener pastures, will resonate with readers familiar with diasporic fiction, adventure and travelogue writing, and 'lock, stock and barrel' British crime fiction.

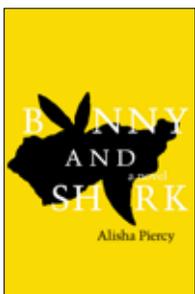
October 2015 | Fiction  
8x5.25 inches | 160 pages

Trade Paper: 9781771661300  
\$20.00  
ePub: 9781771661317  
Author Hometown: Toronto, ON

### Praise for *Grand Menteur*:

"Jean Marc Ah-Sen's *Grand Menteur* is a dazzling display of diction, filled with Mauritian Kreol, Latin tags and masterful English, with wonderful narrative momentum. From the island of Mauritius to the island of England and later, homeless shelters in Toronto, it is a fascinating story of Mauritian street gangs, emigration, capers that don't pay, and a father-daughter relationship like no other. Jean Marc Ah-Sen's *Grand Menteur* is voice-driven fiction at its lyrical best."  
—John Goldbach, author of *The Devil and The Detective*

### Also of Interest:



Bunny and Shark  
Fiction  
Alisha Piercy

Trade Paper  
8.75x5.5 inches  
9781771660518  
\$20.00



## from *The Grand Menteur*

My father used to run around in the mid-forties with a group of hustling street toughs called the “Sous Gang.” A subject of spirited ridicule, the name was variously attributed to as strange a thing as the practice of sooging catamarans clear of dead fish, to the synchronized smirking members performed when accused with a crime. One account, brimming with college-petulance, even related the name to the Kreol phrase, “To enne sou inne vinne cinq sous” (“Your penny’s become a nickel”) – a veiled reference, if anything ever was, to distinguishing sodomites by their similarity to the dimensions of circulating coinage. These were young, darned-if-you-did-darned-if-you-didn’t children, exulting behind the embrasures of a coconut-studded headquarters, who would arrange themselves for a bizarre allogrooming ritual that spilled out onto the street, the bazaar, or as was often their custom, the Champ de Mars Race Course. They would blow nits out of each other’s hair and with a wad of chewed gum flattened into a four-inch square, catch the airborne pests, intent on selling them as an ersatz tukmaria for the composition of alouda glace. You will perhaps encounter no more challenging a task than to imagine this farouche network of children, these bandolier-wearing layabouts who carried stale tamarinds clumped into katty quids, sensible enough to search for ectoparasites among one another, but who were unmindful of honouring society’s customs of civility with so much as a grunt of acknowledgement. If a shopkeeper inquired why they were not in school when they walked before his storefront in the noontide sun, they walked on by, paying him no heed, only to return after nightfall to render all of his goods invendible in one manner or another.

The story of how my father came into contact with this network of delinquents is a rather hopeless one. I stress this point because solicitors and constables always believe a lifestyle of crime involves the overdetermination of choice, like you could decide the quality of water that came out of the Colmar canal and into your taps, or the colour of your skin. The architecture of survival does not make provisions for choice, just as there is always unfinished business somewhere or other. Suffice it to say that holed up somewhere in a David Street tannery, poor and left to his own devices, my eight-year-old father would reflect silently on his exclusion, dreaming of the material world. The Sous Gang meanwhile found relief from Lady Luck’s retreating favours in the form of several well-coordinated rackets. It was not known to the majority of the wayfaring public, to cite one memorable example, that in the chiselled-hollow Tin Lizzies abandoned behind a walled junkyard on La Rue Royal, existed an elaborately structured glory-hole where two hundred rupees could produce the epiphanic combination of a mastiff’s unclenched cheeks and, if one was looking for it, a clear conscience. Though there’d be a greater likelihood of surviving a leap from Montagne Dessignaux with a clutch of chickens strapped about your arms than finding true happiness, at the very least you had a sporting chance of getting every cent of your money’s worth. Their eventual meeting, I have it on my father’s word, transpired when the singular circumstance of a vacancy arose within the Sous ranks – a vacancy for a grand menteur, a position my father knew dangerously well from his time panhandling in the street with my grandfather.

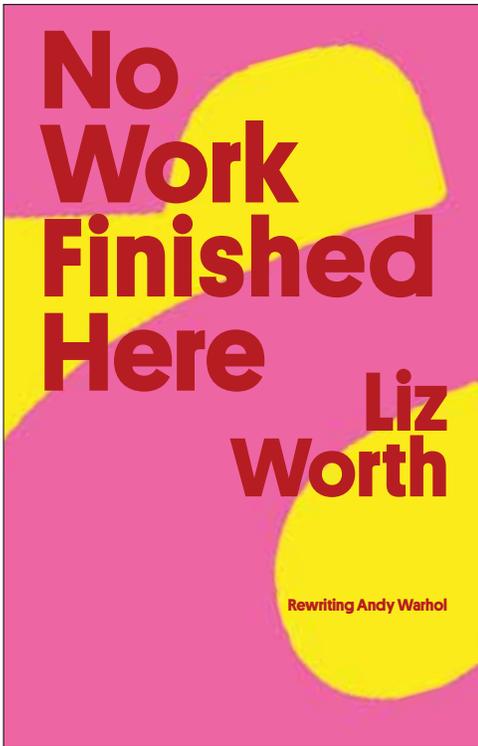


photo: Katrina Lagaç

Jean Marc Ah-Sen was born in East York, Ontario, in 1987. He comes from a family of Mauritian winemakers and was a frequent contributor to the *Innis Herald*, a University of Toronto newspaper. He lives in Toronto with his wife and son. *Grand Menteur* is his first novel. Find Ah-Sen on Facebook ([www.facebook.com/jeanmarcahsen](http://www.facebook.com/jeanmarcahsen)) or Twitter (@jeanmarcahsen).



COVER NOT FINAL



September 2015 | Poetry  
8x5.25 inches | 480 pages

Trade Paper: 9781771661645  
\$20.00  
ePub: 9781771661669  
Author Hometown: Toronto, ON

Also of Interest:



Agony  
Poetry  
Steven Zultanski

Trade Paper  
8x6 inches  
9781927040409  
\$20.00

## No Work Finished Here Rewriting Andy Warhol Liz Worth

When Andy Warhol's *a, A Novel* was first published in 1968, *The New York Times Book Review* declared it "pornographic." Yet over four decades later, *a, A Novel* continues to be an essential documentation of Warhol's seminal Factory scene. And though the book offers a pop art snapshot of 1960s Manhattan that only Warhol could capture, it remains a challenging read. Comprised entirely of unedited transcripts of recorded conversations taped in and around the Warhol Factory, the original book's tone varies from frenetic to fascinating, unintelligible to poetic.

*No Work Finished Here: Rewriting Andy Warhol* by Liz Worth attempts to change that, by appropriating the original text and turning each page into a unique poem. In remixing *a: A Novel* into poetry using only words and phrases from each piece's specified page, Worth sets the scene for the reader, not unlike eavesdropping in a 24-hour diner, with poetry full of voices competing to be heard, hoping for just a sliver of attention at the end of a long, desperate night.

True to Worth's style, the poems in this collection hiss and pop with confessional whispers while maintaining the raw, distorted qualities originally captured on tape and documented in *a, A Novel*. Warhol fans, archivists, and academics, as well as readers of confessional and conceptual poetry and fiction, will jump at the chance to be a part of the Factory in-crowd in *No Work Finished Here: Rewriting Andy Warhol*.

### Praise for *No Work Finished Here*:

"Liz Worth's collection of poems is a testament to both her artistry and daily discipline. In an age of diminished attention, her perseverance in daily poem-making by mining the same source over and over reminds us that artists can be a model of life without distraction—how to go deeper and deeper until you find yourself looking back at you."

—Heath Allen, composer *Andy, A popera*

### Praise for Liz Worth's *PostApoc*:

"Whether it be poetry, performance art, or prose, Liz Worth has the uncanny ability to turn the grotesque and profane into something sublime and sensual. With *PostApoc*, she has taken this to a higher level by solidifying her unique voice and bringing rock 'n' roll to its logical dystopian conclusion."

—Brandon Pitts, author, playwright, and poet

"The end of the world is not a new idea. Liz Worth writes as if it were. You come away gasping. Begging for hope. Begging for happiness. Begging for the sanctuary of the unreal. *PostApoc* makes Cormac's *The Road* seem paved with yellow brick. You'll need more air after reading this."

—Bob Bryden, singer-songwriter, founding member of Christmas, Reign Ghost, Benzene Jag, and Age of Mirrors



from *No Work Finished Here*

**page 9 – I would like to be gone**

I'm scared of what I'm  
starting to find:  
lists, like that one,  
of heartbreaking news  
written as romance.

Night Time can sometimes be  
very evil.  
Have you thought that  
she believes in what she's doing,  
has spoken of  
shocked reaction,  
the world she found reading water.  
She doesn't like to go anywhere,  
just hem someone into  
next Tuesday.

I would like to be gone already  
because I believe her.  
I lost so many things last night  
at the factory.  
It's safer not to return.

**page 41 – The job we have**

I'd love to speak to Gerard but he's  
somewhere on Eighth Street,  
disgusted with the telephone,  
disgusted with people.  
He knows I allow you  
to take pictures of me, furious I  
won't go without you.  
I really am a property  
being shown to just anybody,  
wanted on the edge.  
He says you shouldn't be like that,  
should at least let me go out but  
I don't blame you, don't want to see  
what I don't have.

I won't go without you, my dear.  
I would never do anything like that to you.

I can leave Gerard a message,  
spell out the terrible job we have.

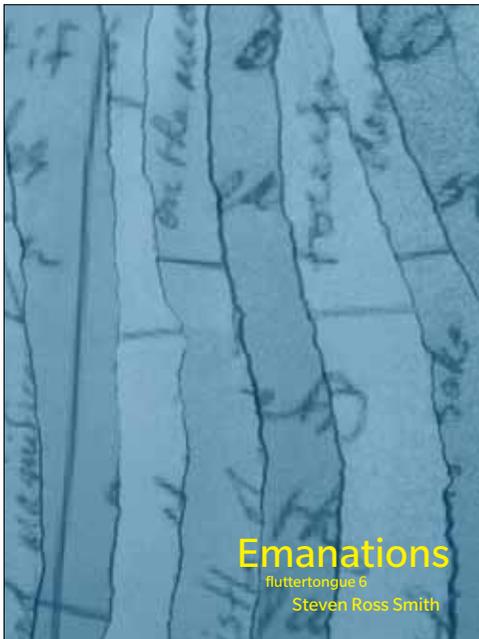


photo: Shawn Nolan

Liz Worth is a Toronto-based author. Her first book, *Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond*, was the first to give an in-depth account of Toronto's early punk scene. She has also released a poetry collection called *Amphetamine Heart* and a novel called *PostApoc*. You can reach her at [www.lizworth.com](http://www.lizworth.com), on Facebook ([www.facebook.com/lizworthbooks](https://www.facebook.com/lizworthbooks)), or Twitter @LizWorthXO.



COVER NOT FINAL



## Emanations: fluttertongue 6

Steven Ross Smith

Steven Ross Smith is one of Canada’s preeminent sound poets. He is also one of the few poets in Canada currently engaged in writing a life-poem (a long poem that encompasses a life)—*Emanations* is the sixth chapter of that project.

Smith bends, confuses, and disintegrates the fundamental premises of poetic and fictive creation—working language, narrative, and meaning like sculptural material. *Emanations: fluttertongue 6* marks Smith’s return to verse form, while being a further engagement with composition by sound and its visual placement on the page.

These poems “emanate” from specific works by other poets, including bpNichol, Sylvia Legris, Federico Garcia Lorca, and Lisa Robertson. In this charged and frenetic work, the dominant themes are nature’s precariousness, social conundrums, and poetics.

This collection will appeal to fans of highly torqued and playful language reminiscent of bpNichol’s *The Alphabet Game*, Phil Hall’s *Hearthedral: A Folk Hermetic*, and Fred Wah’s *is a door*.

### Praise for *Emanations: fluttertongue 6*:

“Steven Ross Smith’s *Emanations: fluttertongue 6* “Sounds like Futurism / looks like Charades.” It’s meant to provoke second-sight and attention to echoes, to what shimmers and whispers in the sensuality of sense. Herein is, oh “Poet,” “a pitch of try-to-understand before dark drops.” Need a guide? Look up Roy Miki and/or Samuel Beckett. You’re on to something!”

—George Elliott Clarke, Toronto’s Poet Laureate, 2002 winner of the Governor General’s Literary Award for Poetry for *Execution Poems*

“A superb technician of rhythm, rhyme and resonance, Smith lays everything on the table for an earth under siege from high finance, rampant human pollution, and wars of the supermarkets. His lines spill and flow like winding rivers or lapping waves laced with erotically sensuous word-scents that take us to what flutters just within and without our grasp. Aroused, we devour their prayers, their scoffs, their love songs, swept along in their amazing quilted music.”

—Meredith Quartermain, author of *Rupert’s Land*

“Steven Ross Smith’s *Emanations: fluttertongue 6* both sets its own landing field and touches down, in poetry that bucks and soars. Even the hyphens dart about in this surprise-fest, this portrait of the poet as renewer and renewed.”

—Gerald Hill, author of *Hillsdale Book*

“Breath bubbles up, a whisper echoes, a nothingness, mineral, oesophageal, a throated speechless gasp. These emanations sound from the body, pause on the page but briefly, beg to be breath again.”

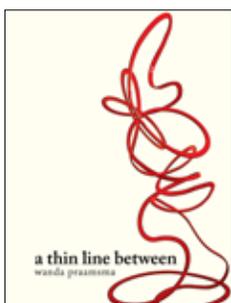
—JR Carpenter, author of *Words the Dog Knows*

September 2015 | Poetry  
8x6 inches | 112 pages

Trade Paper: 9781771661522  
\$18.00

ePub: 9781771661539  
Author Hometown: Banff, AB

### Also of Interest:



a thin line between  
Poetry  
Wanda Praamsma

Trade Paper  
8x6 inches  
9781771660532  
\$18.00



from *Emanations*

*Chirrup*

On a long thin frond beside an ambling feeder stream  
green frog gleams, sheen and  
pock, journey-scarred

Shiny squatter  
vaults on coil-sprung-legs, plays  
hide-and-seek in a camouflage of reeds

That shine is not word-polish  
is slick that slides  
metric feet beyond the edge

Watch out, don't slip  
on thin polytrichum moss  
into carnivorous froggie's watery home

Swamp's warbling orchestra  
is poet's weighty inspiration  
sounding syllables, croak for croak, into twilight

A frog, nonetheless, is not a poem  
though a poem may *have* legs, may leap  
—the poet has witnessed—the frog-leg flip from pond to plate

Toil cast in the skein of words nets scant reward, bares  
verser competition, fish-tale envy, moans of woe  
—*frog ate my living bait*

*Chirrup* strums another species  
singing harmony from foggy hollows  
rubbing scrawny sonic legs

Meanwhile, back in the bog, pulsing overtone  
persists, a throaty concerto trebles air  
as poet strives for voice to sing along

Poet dons amphibian disguise  
plashes among watery progenitors, splashes  
to and fro, treads here and there, for a line

Poet flails in the pool of words  
noun-croaker, verb-  
stroker, with under-trained legs

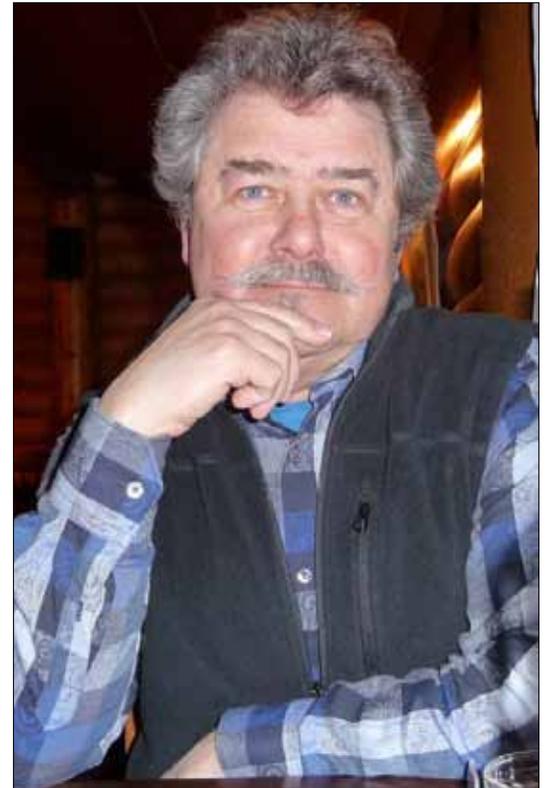
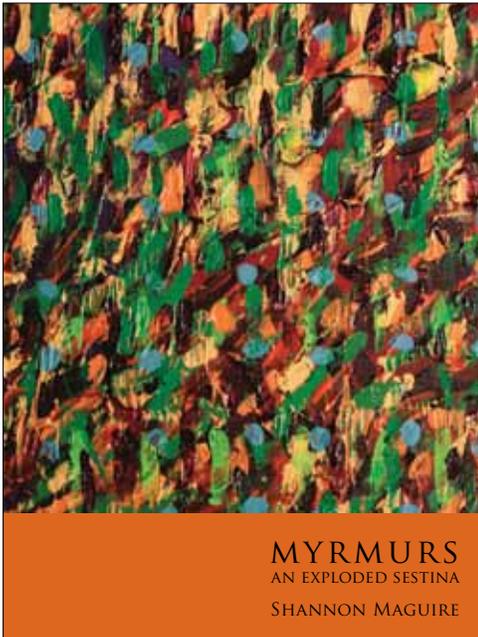


photo: J. Jill Robinson

Steven Ross Smith is a sound and performance poet, as well as a writer of fiction and lyric poetry. He has served as publisher/editor at Underwhich Editions, business manager of *Grain* magazine, managing editor for Banff Centre Press, and as editor of the online magazine *Boulderpavement*. He has been publishing books since the 1970s, and was a member of the legendary sound poetry group, Owen Sound. Smith's book *fluttertongue 3: disarray* won the 2005 Saskatchewan Book of the Year Award. The chapbook *Pliny's Knickers*, a collaboration between Smith, poet Hilary Clark, and artist Betsy Rosenwald, won the 2006 bpNichol Chapbook Award. In 2008, he became Director of Literary Arts at The Banff Centre, where he served until February 2014. Smith currently lives in Banff, Alberta. Connect with Smith at [www.fluttertongue.ca](http://www.fluttertongue.ca) or on Twitter @SonnyBoySmith.



COVER NOT FINAL



## Myrmurs: An Exploded Sestina Shannon Maguire

How are self-regulating systems such as cities, languages, and ant colonies alike or unlike? What does a medieval love poem have to do with neocolonialism? What politics does interspecies desire entail? How can we escape the trappings of enlightenment and make meaning otherwise?

*Myrmurs: An Exploded Sestina* explores the connection between medieval texts and textuality, contemporary poetics and politics. In this book, acclaimed Canadian poet Shannon Maguire uses the form of the sestina, a medieval love-poem that follows a set pattern based around six end-words, as a starting point to explore living systems: cities and languages as self-organizing entities; ants; post-human entanglements and attachments; neocolonialism and how to break free of it.

Following on her critically acclaimed, *fur(l) parachute* (published by BookThug in 2013), this second collection in Maguire's planned medievalist trilogy develops a new type of poetic form—"the exploded sestina," borrowing the sestina's pattern of repetition and obsession with the number six, but transforming it into a 39-part network of poems. Beside and around the text are notes or "illuminations" that hint at some of the ways Maguire thinks about self-organization and political and amorous attachments.

People interested in medievalism and surrealism, eco-critical poetics, and queer theory will excite in this innovative and nuanced work—though they may never look at ants or language the same way again.

September 2015 | Poetry  
8x6 inches | 112 pages

Trade Paper: 9781771661607  
\$18.00

ePub: 9781771661614  
Author Hometown: Toronto, ON

### Praise for Shannon Maguire:

"Looking around at the landscape of poetry that continues to matter deeply to me, I see in Maguire kin I didn't know I had. I believe I have found a new favourite poet." —Stephen Collis, author of *To the Barricades*

### Praise for *fur(l) parachute*:

"Maguire grapples with poetic heredity in a quest to reconstruct a pastoral lyric from translation and procedure. This extended stochastic murmur-beat thrusts grammar into ecstatic contortion." —angela rawlings, author of *Wide slumber for lepidopterists*

"At once knotted and knotty (and naughty), bewildering and bewitching; a visionary text that looks to the past to find our future."—Eric Schmalz for *Lemon Hound*

"In her astonishing and original *fur(l) parachute*, Shannon Maguire trans-slants the Old English poem 'Wulf and Eadwacer' to offer us our queer, extra-human being still capable of love and mourning. The best thing I've read in years."  
—Larissa Lai, author of *Automaton Biographies*

By the Same Author:



fur(l) parachute  
Poetry  
Shannon Maguire

Trade Paper  
8.5x5.5 inches  
9781927040607  
\$18.00



from *Myrmurs*

from “Pleasure”

awake we snuck out of driveways at midnight in our parents’ rusted vehicles; skidded snowy back roads alone in advance of daylight, to drive to Blind River & beyond into bottomless coffees instead

asleep we were stolen fur coats & stopped for breakfast on the top of cranes awake you made homebrew & we lay side by side on the pullout unable to touch & unable not to

asleep smashed teapots were piled where once there was slag & naked, we had to win our dresses from the landfill guy

awake velcro & fun fur seemed medieval but we fried an egg & applied sparkles to our body hoping it would hide our edible wild

asleep your throat was electrical, your antique green piano covered in white flowers & you sat in long trailing skirts & spurs, attracting your own species of small singing fly

awake we stuck our index fingers into our lower jaw learning how to relax enough to sustain a note without going sharp, talked of troubadours

asleep we pleaded passage from freighters & the river was a mailbox full of sketches & hand-scrawled sheet music from Barcelona

awake we kept minutes of our theatrical actions & spun under the granite gleam of buildings till we scraped our knees on the earliest

asleep we had elongated leaves for light absorption & stiff upturned wigs

awake they started locking the dumpsters before we could get at their new boots & the free dinners we cooked on Saturdays were served to more and more

asleep we peddled celery over the washed out highway but three black bears bit our legs

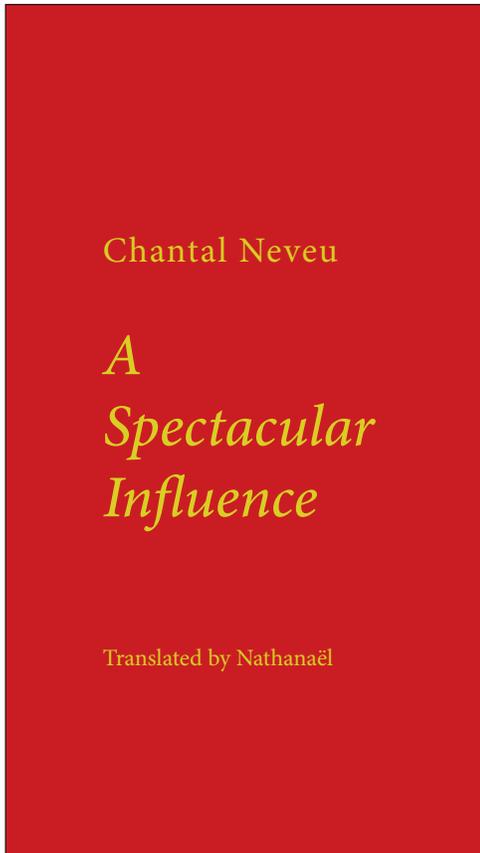


photo: Tanis MacDonald

Shannon Maguire’s first collection, *fur(l) parachute*, was shortlisted for the Robert Kroetsch Award for Innovative Poetry. Also a finalist for the bpNichol Chapbook Award for *Fruit Machine*, and the Manitoba Magazine Award for Best Suite of Poems for “The Fur Parachute Suite” in *CV2*, Maguire’s work has appeared in numerous journals and anthologies, including the *Best American Experimental Writing of 2014*, *Jacket2*, *Event*, among others. She holds an MFA in Creative Writing from the University of Guelph, an MA in English from Brock University, and is currently a doctoral candidate in the Department of English and Film Studies at Wilfrid Laurier University, where she studies noise and queer and Métis poetics. Born and raised in Sault Ste. Marie of predominantly Irish and Métis heritage, Shannon now divides her time between Waterloo, Toronto, and Sault Ste. Marie. Wherever she finds herself, she reads and writes incessantly. Connect with Maguire on Twitter @avant\_elle.



COVER NOT FINAL



## A Spectacular Influence

Chantal Neveu,

Translated by Nathanaël

Drawing from philosophy (including Pre-Socratic materialists, Nietzsche, and Spinoza), *A Spectacular Influence* by Chantal Neveu offers readers an exercise in extreme perception. With clear lines and minimalist language, *A Spectacular Influence* solicits movement in melancholy as a way of celebrating the intimate role that each of us plays in the human collective experience.

This is Neveu’s “materialist poetry manifesto” in all its paradoxical joy through tragedy. It holds a linguistic magnifying glass up to core subjects at the foundation of our very humanness, dwelling in the Spinozan questions, Is consciousness an illusion? How do metamorphoses arise within the collective?

In this graceful, rich translation by acclaimed author and translator Nathanaël, Neveu’s poetic perspective invites us to consider that, in our inevitable connection with the world, “I am a human, and nothing human is foreign to me” (after Terence).

### Praise for *A Spectacular Influence*:

“In this book, magnificent with density, the most external events are retranslated into intimate events. The writing produces effects of counterpoint that seem to layer several melodic lines tied one to the other. And it is there, in that musical space, that the body is exposed: something arises that changes it, jars it, modulates it, brings about a state or a motion that is the sign of life beating.”

—Alexis Lussier, *Spirale Magazine*

“[*A Spectacular Influence*] traverses the question of the representation and the place of the body in the midst of the fluctuating settings that surround us.”

—Nicolas Tardy, *Cahier Critique de Poésie*

“This is poetry, radically.”

—Hugues Corriveau, *Le Devoir*

October 2015 | Poetry  
9x5 inches | 64 pages

Trade Paper: 9781771661768  
\$18.00

ePub: 9781771661775

Author Hometown: Montreal, QC

Translator Hometown: Chicago, IL

### By the Same Author:



*Coit*

Poetry

Chantal Neveu

Translation by Angela Carr

Trade Paper

8x6 inches

9781927040393

\$20.00



from *A Spectacular Influence*

Nothing, unseizable thing, unseizable granite pebble in the middle of a room.

Headless body, fifty-one bodies, heads torn off by shells, fifty-one Albanians, their fifty-one jaws, exploded.

“You can’t have the bodies now; come back later.”

There are no more jaws, they have no throats, there are dead bodies, some flesh on some bones. There are bodies of mythic men, Aphrodite’s bodies, with or without a head, flesh of limestone, granite. There is the thought of men who sculpted magnificent bodies. Magnificent as a pleonasm. A phantasm.

The thought of the men who invented gods is missing. There are heads missing, in marble, limbs, shoulders, noses, abdomens. Fifty-one Albanians are missing, even if the fifty-one bodies are returned headless.

I looked at the marble bodies, I invent the thinking of the men who invented some gods. I hear the word “Albanian,” I am inventing men, living, mortal. I hear “fifty-one,” I see a mass of men, all of humanity, thinking heads and bodies. I hear “the jaw torn off,” I see the violence, bloody. And I hear “by shells,” some men are thinking war, some men are moving shells.

Shells explode on the radio.

The dead bodies will be moved. Stone has been moved, cut. The bodies will be kept. Will we dare look at them? The heads separated from the bodies, the fallen bodies, the bodies of dead men, separated from the bodies of women, alive. The woman will no longer lie down alongside the men, not in sleep or in love. They will be deposited, perhaps, in the tombs. The men, the women?

Marble women were deposited alongside the dead bodies of mortals in the tombs of the Cyclades. Violin-women, arms crossed over their rounded stomachs. Long throats, armless over their striped bellies. The women of flesh, standing over the tombs, the stomachs, the throats, will remain, separate.

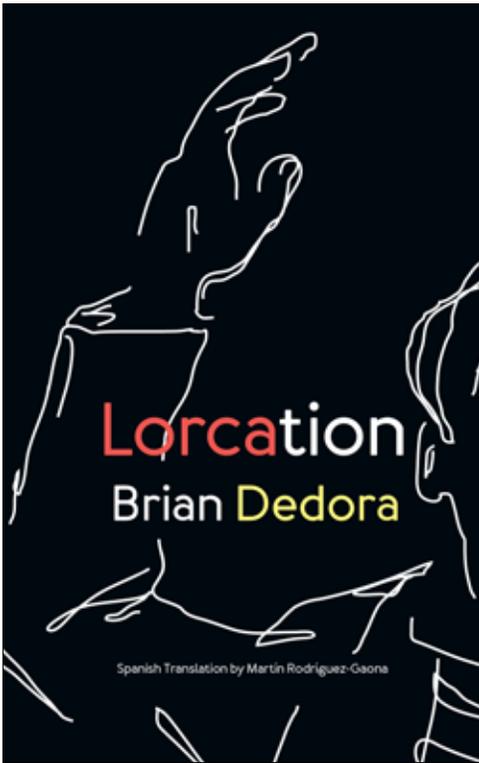
Throats slit, stomachs disemboweled, fetuses and viscera hanging from the walls, one hundred and thirty-six Algerians, male and female, dead, massacred. I don’t hear the cries, cannot invent what the men think who disembowel stomachs.



photo: Pascal Dufaux

Chantal Neveu is a writer and an interdisciplinary artist. She is the author of the books *Une Spectaculaire influence* (2010), *Coit* (2010; translated into English by Angela Carr and published by BookThug in 2012), and *mentale* (2008). Her interdisciplinary textual projects include *Édres* followed by *Édres | Debors* (2005) and *Je suis venue faire l’amour*, among others. *A Spectacular Influence*, translated by Nathanaël, is Neveu’s second book to be published by BookThug. She lives in Montreal.

The (self-)translating author of more than twenty books, Nathanaël writes in English and in French. Her recent works include *Sotto l’immagine* (2014), *Sisyphus, Outdone. Theatres of the Catastrophal* (2012) and *Asclepias: The Milkweeds* (2015). Nathanaël’s extrinsic translations include works by Danielle Collobert, Édouard Glissant, Hervé Guibert, Catherine Mavrikakis, and Hilda Hilst (the latter in collaboration with Rachel Gontijo Araújo). Nathanaël lives in Chicago.



## Lorcation

Brian Dedora

Spanish translation by Martín Rodríguez-Gaona

When acclaimed Canadian writer Brian Dedora travelled to Spain in 2012 to explore “Lorca’s Granada,” he experienced an unexpected transformation that set him on a path of understanding—of the life and work of Federico Garcia Lorca, of the basic elements in common between the Spanish writer’s life and his own, and of the tragic grandeur of Lorca’s death in Granada in 1936.

*Lorcation* progresses transformationally from prose poem to informal essay, sustained by its three vital metaphors of journey, suitcase, and crossroads. The book, presented as a bilingual English and Spanish edition, follows Dedora’s reading and re-enactment of Lorca’s life and writing, especially the Spanish author’s emergent awareness of his homosexuality, culminating, for Dedora, in a new understanding of Lorca’s call to attend to the living within the enigma of death.

With its blending of the personal with the historical, *Lorcation* by Brian Dedora will fascinate lovers of Lorca’s writing, and may just spur on a whole new generation of readers to discover the life, loves, and losses of this enigmatic Spanish virtuoso.

September 2015 | Poetry  
8x5 inches | 96 pages

An English/Spanish Edition

Trade Paper: 9781771661560  
\$18.00

ePub: 9781771661577

Author Hometown: Toronto, ON

### Praise for Brian Dedora:

“Gutsy writing from a diving heart that knows how to surface from darkness into the liberating play of language. Stories within stories of growing up Other. Brian Dedora’s sleight-of-hand narrating offers social recognitions with all the casualness of experience as it hits, hard.” —Daphne Marlatt

“Dedora drags the past without misty-eyed backward looking or anything that reads like recrimination; just a tautly measured parsing of what occurred and the implicit amazement that anyone in midlife feels that somehow one has ducked and dodged at just the right time and managed to make it this far.”  
—Bill Richardson

“Dedora...creates a perfectly homogeneous book, ‘a continuum of traces’ into the future. A truly haunting reading experience.” —Lola Tostevin

### Also of Interest:



*Here in There*  
Poetry  
Angela Carr

Trade Paper  
8x6 inches  
9781771660327  
\$20.00



from *Lorcation*

**THE FIRST PART OF THE JOURNEY, MADRID**

April 8<sup>th</sup>, 2012

You arrive at the crossroads where, so the story goes, choice is made, the bargain struck, not the choice they'd have you believe but more a following of what is there, what you know, where your body has guided you leaning towards what in your body has presented itself in the way of pleasure... "Yeah, that feels good."

So there you are between the bear shit and the buckwheat, left and right, and they are so loaded with their history of language, of cultivation, of nature, of culture, of right and wrong (the Latin of dexter and sinister) weighted on your back, the wordless drudgery you've dragged to this place, free only as you word it.

Oh yes, you've been warned about playing with fire especially when fire is what you own, not to mention sticky fingers,

*'al primer gusto de la alcoba,'*

the first excitement of the bedroom.

Or:

*asombrado con el alba oscura del vello sobre los muslos*

amazed by the dark dawning of the thighs' fine hairs

Or deeper still

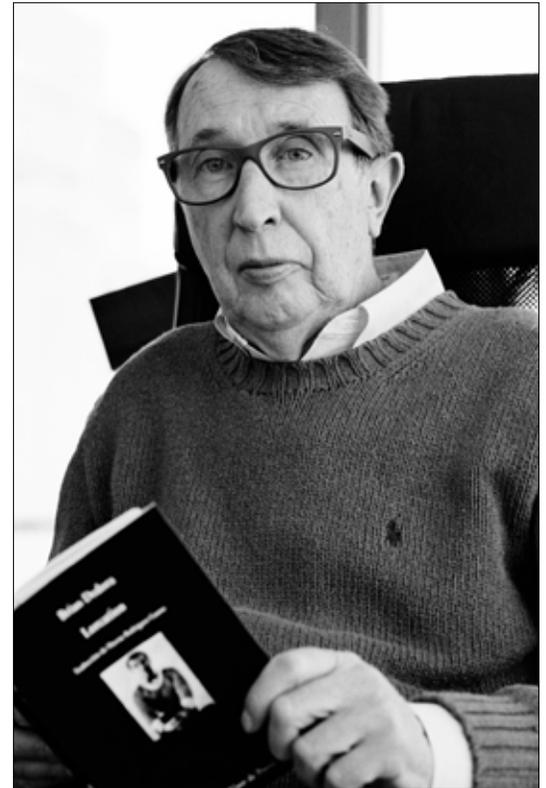


photo:

British Columbia-born Brian Dedora is a writer and performance artist whose work has been anthologized and widely published in special and limited editions. His books include *Eye Where: A Book of Visuals* (2014), *A Few Sharp Sticks* (2011), *A Slice of Voice at the Edge of Hearing* (2008), which was shortlisted for the ReLit and George Ryga Awards, *With WK in the Workshop* (1989), as well as *White Light* (1987). Dedora lives in Toronto, Canada and Granada, Spain.



COVER NOT FINAL



## The Relativistic Empire

Samuel Andreyev

An obsessive perfectionist, Samuel Andreyev inhabits several worlds: he writes in English while living in France; he is an internationally known composer, performer, and teacher; and he is an experimental poet who documents words, phrases, and rhetorical devices while staying true to the fundamental tools of classical poetry.

*The Relativistic Empire*, Andreyev’s second poetry collection, combines the brevity and lightness of a comic strip with the complexity and richness of French symbolist poetry. Spare, yet rich with meaning; suggesting narrative, while forcefully pushing away from it—these poems strive for an edgy involvement with the world and language. Only a poet straddling borders of sound and sense could achieve this.

Readers familiar with the poetry of Tom Raworth, Trevor Joyce, or Rae Armantrout, will delight in Andreyev’s intense work.

### Praise for *The Relativistic Empire*:

“*The Relativistic Empire* is a carnival of specific instructions. Andreyev’s declensions describe absurd reality. Humour takes the poems on all the rides, from ‘real’ to ‘false’ in all their mirrors.” —Alice Burdick, author of *Holler*

“*The Relativistic Empire* shows the exquisite in the everyday; the slips of the tongue which sharpens the pencil’s point until it bleeds. Our things—and the names we give them—slide from strange to stranger, from contained to container. Whistling the orchestration of a beautiful “teflon ballet,” Andreyev makes the poem march to clockwork and despair.” —Derek Beaulieu, Calgary’s Poet Laureate

October 2015 | Poetry  
8x6 inches | 112 pages

Trade Paper: 9781771661720  
\$18.00

ePub: 9781771661737  
Author Hometown: Toronto, ON  
Currently resides in France

### Also of Interest:



Afterletters  
Poetry  
R. Kolewe

Trade Paper  
8x6 inches  
9781771660549  
\$18.00



from *The Relativistic Empire*

FALLING UPHILL BACKWARDS

here comes the parade of casual  
disruptions  
in the woods a dim light  
flickering in the distance  
tampers with the present moment

and now all we have left are photographs  
in no great hurry to dust the

ceiling. when did things  
begin to lose their cohesion?  
rulers know notches like it narrow

with nothing to draw his pipe on  
furiously blowing smoke rings into the mirror  
as the sun set on the palace

back then we had to stand  
in line just to watch the tube  
pockets bulging with ill-folded maps  
—& only five minutes to come  
up with a working  
prototype

THE THICKENING AGENTS

can't just go putting  
all the rich people in jail  
happy to loaf around in filth

trying to avoid the putrid  
taste & visible ravages  
of bridesmaid's disease

not exactly rolling in it either  
the masses their two-bit aspirations  
tampering with the hassock or

mixing wax fruit with real vegetables  
atop a cardboard box upon which  
your initials are scrawled

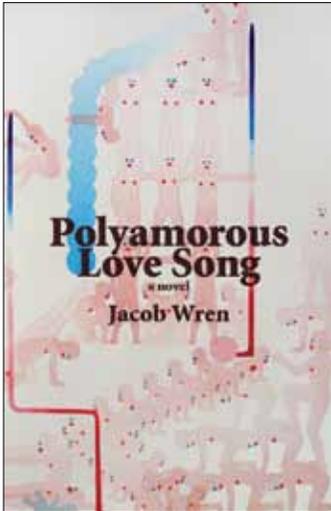


photo: Caroline Mareschal

Samuel Andreyev is a writer, composer, teacher, and performer. His vocal, chamber, and orchestral compositions are performed in countries around the world. He operated The Expert Press, devoted to contemporary poetry, for several years in Toronto. His first full collection of poems, *Evidence*, was published by Quattro Books in 2009. Born and raised in Ontario, Andreyev studied composition, musical acoustics, orchestration, electroacoustics, and musical analysis at the Paris Conservatory (CNSMDP) and IRCAM (Paris). He has lived in France since 2003, where he is currently employed as a Professor of Musical Analysis at the Conservatoire de Cambrai, and as a freelance composer, writer, and oboist. Connect with Andreyev on Twitter @samuelandreyev.



# NOTABLE TITLES



A GLOBE & MAIL TOP 100 BOOK OF 2014

*Polyamorous Love Song*

Jacob Wren

9781771660303

\$23.00

“The book of your dreams.”

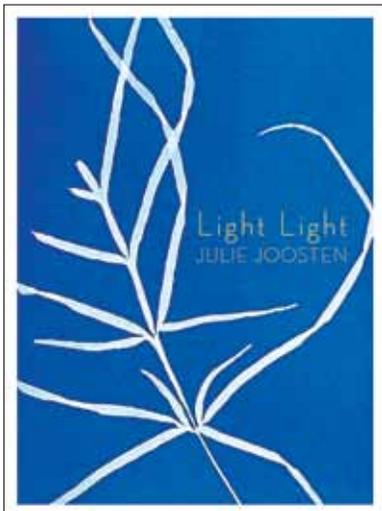
—*The Globe and Mail*

“At once thoughtful, thrilling, terrifying, comedic and disturbing.”

—*Cult MTL*

“Polyamorous Love Song is a fine dystopic vision of a future already here.”

—*Nomadic Press*



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

*Light Light*

Julie Joosten

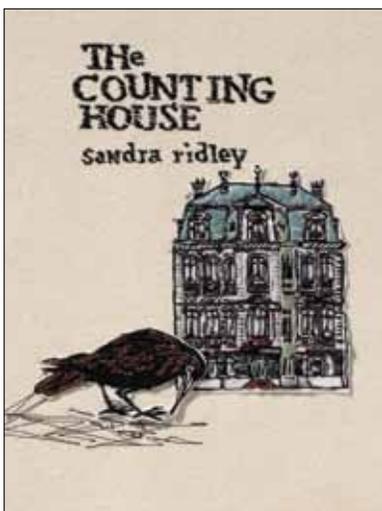
9781927040836

\$18.00

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

—BARBARA CAREY, *The Toronto Star*

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



SHORTLISTED FOR THE 2014 ARCHIBALD LAMPMAN AWARD FOR POETRY

*The Counting House*

Sandra Ridley

9781927040843

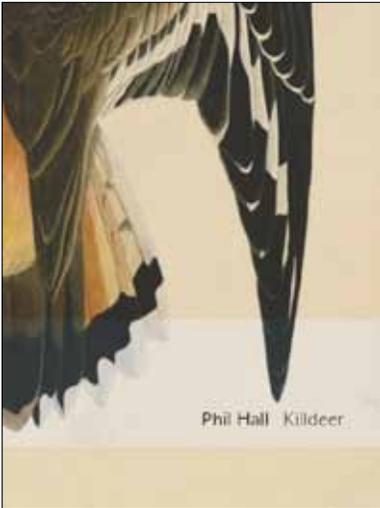
\$20.00

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

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



NOTABLE TITLES



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

*Killdeer: Essay Poems*

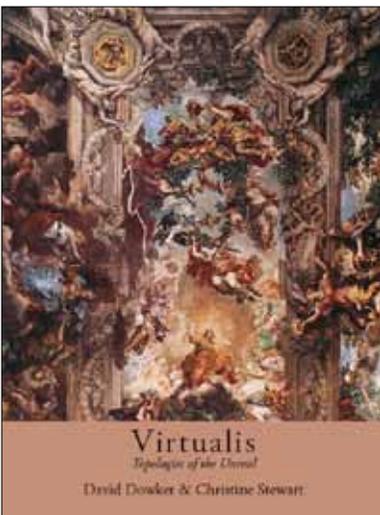
Phil Hall

9781897388815

\$18.00

“Hall manages to rescue the lyrical essay from its recondite excesses and turn it into something that’s as adventurous as it is readable. This book charts [Hall’s] development as a writer, but it also demonstrates and furthers that development.”

—PAUL VERMEERSCH, *The Globe and Mail*



SHORTLISTED FOR THE 2014 STEPHAN G. STEPHANSSON AWARD FOR POETRY

*Virtualis: Topologies of the Unreal*

David Dowker & Christine Stewart

9781927040621

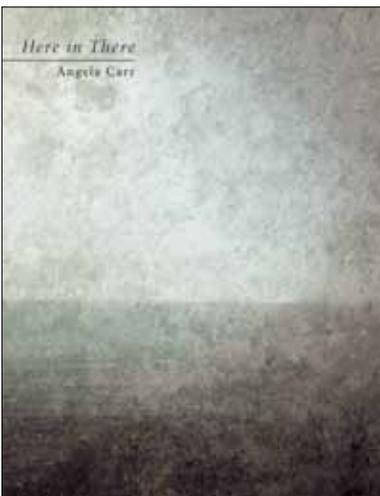
\$18.00

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

—CHRIS MORAN, *HTML Giant*

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

—ROB MCLENNAN



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

*Here in There*

Angela Carr

9781771660327

\$20.00

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

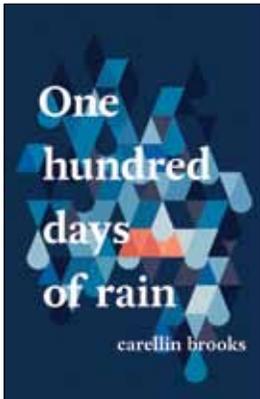
“These texts are remarkable.”

—ERÍN MOURE



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

## FICTION



*One Hundred Days of Rain*

Carellin Brooks

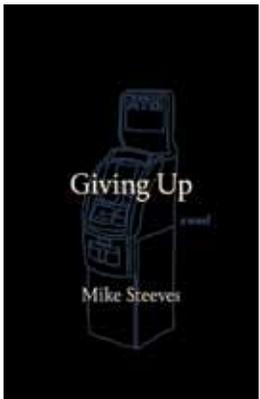
9781771660907

\$20.00

“A memorably profound and stylish portrait of love’s complications.”

—*Publishers Weekly*

“Brooks describes a world either lost in or entirely made of rain. It’s in these flashes of insight where she gets closest to revealing something essential: all this rain is simply the water we’re all swimming in, whether or not we really notice it.” —*The National Post*



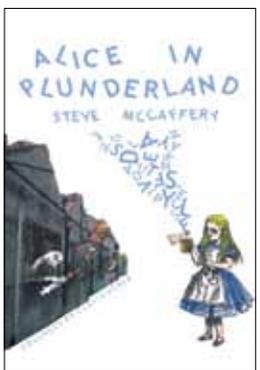
*Giving Up*

Mike Steeves

9781771660914

\$20.00

“Mike Steeves is a brilliant, singular voice in CanLit: funny and fresh and fast! *Giving Up* burns and glows with the intensity of a blue flame and all the pathos and obsessiveness and truth and absurdity of modern coupledness.” —MIRIAM TOEWS, author of *All My Puny Sorrows*



*Alice in Plunderland*

Steve McCaffery

Illustrations by Clelia Scala

9781771660891

\$20.00

“*Alice in Plunderland* explores the inner depths of an addict’s mind as Charles Dodgson (Lewis Carroll) might experience it. Written to the same structure and tune of Carroll’s original 1865 story, *Alice’s Adventures in Wonderland*, the reader is no longer left to ponder what Underland would be like through the eyes of a desperate junkie.” —JAMES BONNER for *Nomadic Press*

## TRANSLATION



*The Thought House of Philippa*

Suzanne Leblanc

Translation by Oana Avasilichioaei & Ingrid Pam Dick

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“A unique and brilliant approach to the self, and to the intimate, as it creates and balances its own architecture of knowledge and emotion.” —NICOLE BROSSARD



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*the pet radish, shrunken*

Pearl Pirie

9781771660921

\$18.00

“[Pirie will] slip a hard edge into the most carefree poems to knock you out while other lines evoke giggles.... a radiant union of contemporary situations and classic themes...charming, playful, and immaculately skewed.” —*Maisonneuve*



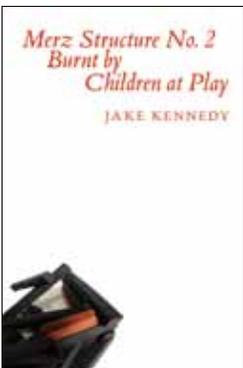
*Endangered Hydrocarbons*

Lesley Battler

9781771660938

\$18.00

“*Endangered Hydrocarbons* takes the language of oil extraction and plays it through different discourses—religion, mythology, imagined conversations with Foucault, public consultation processes, and creative writing.” —*Alberta Views*



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

Jake Kennedy

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“[Jake Kennedy is] by turns unexpected, provocative, surreal, and amusing.”

—BRENT WOOD

“[Kennedy] is full of surprises, surprises of image, of motion, of geometry, of emotion.”

—AMANDA EARL



*Their Biography: an organism of relationships*

kevin mcpherson eckhoff

9781771660945

\$18.00

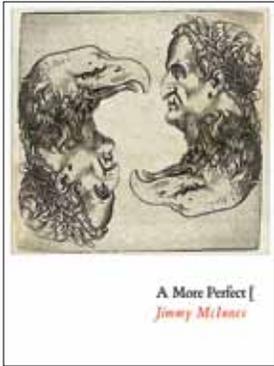
“It might be the best autobiography not written by its subject, and it’s certainly the funniest.”

—*This Magazine*

“It’s a hilarious, melodramatic interpretation of the idea we have no essential self, but that our personality shifts depending on the day and social context. Where is the “real” eckhoff inside of all of this? *Their Biography* suggests the self is a comedy of errors, but the stage rather than the play.” —*The Winnipeg Free Press*



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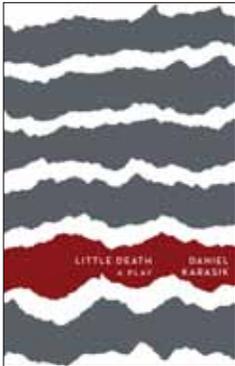


*A More Perfect* [  
Jimmy McInnes  
9781771660969  
\$18.00

“*A More Perfect* [ reads like a performance theory handbook, a poet’s theater script, and a grammar manual, all rolled into one concatenating barrel of tricks.”

—CHARLES BERNSTEIN

DRAMA



*Little Death: A Play*  
Daniel Karasik  
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“Karasik is one of Canada’s most exciting young dramatists. With *Little Death* he is asking juicy, red meat questions about sex, meaning, and mortality. It is a little gem of a play; finely crafted and timeless.” —JORDAN TANNAHILL, winner of the 2014 Governor General’s Literary Award for Drama for *Age of Minority: Three Solo Plays*

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BookThug gratefully acknowledges support from the Ontario Arts Council and the Canada Council for the Arts for its publishing program.



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