

BIBLIOASIS

WINTER 2015/16



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BIBLIOASIS

WINTER 2015

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CHRISTMAS GHOST STORIES

SELECTED AND ILLUSTRATED BY SETH



COVER NOT FINAL



Halloween might seem like the spookiest time of year—but Charles Dickens, H.G. Wells, and Edith Warton felt otherwise. They were among the many authors who set their scariest stories during the dark and shivering days of—yes, Christmas.

Biblioasis is thrilled to announce a new series of beautifully illustrated, collectable books that share these classic Christmas ghost stories with readers across North America. Seth, our world-famous and beloved cartoonist, will design and illustrate each book in his own inimitable way. Trimmied to fit the coziest stocking, they're specifically made for placement beside the registers of the finest bookstores.

Entering the 2015 Christmas season with Charles Dickens' "The Signal-Man," and A.M. Burrage's "One Who Saw," the series will continue with three to four new books each year.



SETH's comics and illustrations have appeared in the *New Yorker*, *The Walrus*, the *New York Times Magazine*, *Best American Comics*, and *McSweeney's Quarterly*. He is the author of the best-selling comic series *Palookaville*, is Lemony Snicket's partner for the new Young Readers series, *All the Wrong Questions*, and designed Biblioasis' 2012 translation of Anton Chekhov's *Love Stories*. Seth lives in Guelph, Ontario with his wife Tania and their two cats.

Also of Interest:



About Love
Anton Chekhov

Trade Paper
5.5 x 7.25
978-1-926845-42-5
14.95 CAD

eBook
978-1-926845-43-2



THE SIGNAL-MAN

CHARLES DICKENS



Overtaken by insomnia, a gentleman wanders through a damp winter countryside—until he discovers the black mouth of a railway tunnel. To his amazement, deep in the gorge before the tunnel, he spies an ancient signal-man.

Although at first unresponsive to his calls, the signal-man eventually invites him down to a lonely shack. It's there, over the course of two sleepless nights, that we learn the signal-man's horrifying secret: a shrouded figure haunts him, foretelling a catastrophe soon to befall that very stretch of the tracks. Has the signal-man lost his mind in the solitary dark of his profession? Or does he see the phantom of his own grizzly fate?

First published in 1866 for a special Christmas issue of *All the Year Round*, Charles Dickens' "The Signal-Man" has since fallen into obscurity. This beautiful reissue, designed and illustrated by the inimitable Seth, breathes new life into a

work many consider one of the best Christmas ghost stories ever written.

CHARLES DICKENS was one of the most prolific and beloved novelists, short storywriters, essayists, and cultural critics to write in English. Author of *The Adventures of Oliver Twist*, *A Christmas Carol*, *Bleak House*, *A Tale of Two Cities*, and other well-known classics, his influence on world literature is immeasurable.

November 2015 | Gift Book / Short Fiction

4 x 6 | 56pp | Trade Paper: 978-1-77196-064-9 | \$8.95 CAD

ONE WHO SAW

A.M. BURRAGE



Simon Crutchley, a sensitive writer, flees the clatter of London for the sleepy French city of Rouen. After settling in at l'Hôtel d'Avignon, he sits down to work in its courtyard garden, but finds himself inexplicably blocked. Later that night, while smoking at the window, Crutchley looks down into the same garden—only to spy a beautiful, solitary young woman weeping on a bench, face hidden from view. The next day, when Crutchley makes inquiries about her among the staff, he's met with gasps and signs of the cross. Eventually, for his protection, an employee attempts to move him to a different room: a room without a view into the courtyard. But Crutchley, now compelled to see the woman's face, refuses. It's then that the employee tells him the ghastly origins of the weeping figure and tells Crutchley an uncomfortable truth about himself: that he is "one who sees."

Originally published on Christmas in 1931, A.M. Burrage's "One Who Saw" is widely regarded as the author's masterpiece. Selected especially by Seth, this new, gorgeously illustrated edition reintroduces Burrage's unforgettable story to a new generation of readers.

ALFRED McLELLAND BURRAGE (1880-1956) was a prolific British writer remembered most fondly for his tales of horror. His two best-known collections are *Some Ghost Stories* (1927) and *Someone in the Room* (1931, written under the pseudonym "Ex-Private X"). Burrage's short fiction has been widely anthologized.

November 2015 | Gift Book / Short Fiction

4 x 6 | 56pp | Trade Paper: 978-1-77196-066-3 | \$8.95 CAD

HE WANTS

ALISON MOORE

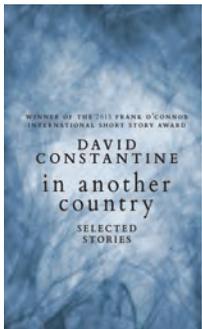
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January 2016 | Novel
5.25 x 7.75 | 172pp

Trade Paper: 978-1-77196-056-4
\$18.95 CAD
eBook: 978-1-77196-057-1

Also of Interest:



In Another Country
David Constantine

Trade Paper
6 x 8
978-1-1771960-17-5
28.95 CAD

eBook
978-1-771960-182

Lewis Sullivan lives less than a mile from his childhood home. His grown-up daughter visits every day, bringing soup, and he spends his evenings at his second favourite pub for half a shandy and sausage. But when an old friend appears, Lewis finds his comfortable life shaken up, and he longs for more excitement. A modern-day *Death in Venice* by the author of Booker-shortlisted *The Lighthouse*, *He Wants* is charged and unpredictable.

ALISON MOORE'S *The Lighthouse*, was shortlisted for the Man Booker Prize 2012 and the National Book Awards 2012 (New Writer of the Year), winning the McKitterick Prize 2013. Her shorter fiction has been published in Best British Short Stories anthologies and in her debut collection, *The Pre-War House and Other Stories* (forthcoming, Biblioasis, 2017), whose title story won a novella prize. Born in Manchester in 1971, she lives near Nottingham with her husband Dan and son Arthur.

PRAISE FOR *HE WANTS*

“Following her Booker-shortlisted *The Lighthouse*, Alison Moore’s artistically pleasing second novel is... a story of ageing and thwarted desire in which a man drifts away from his moorings into Dionysian impulses, after a lifetime spent serving the values of the humdrum contemporary community in which he lives...”

—Rachel Cusk, *The Guardian*

“A nuanced, haunting tale of desire and repressed longing, and a very creditable successor to her quietly stellar debut, *The Lighthouse*.”

—James Kidd, *The Independent*

“Moore movingly mines the aching gap between aspiration and actuality.”—Anita Sethi, *The Observer*

PRAISE FOR *THE LIGHTHOUSE*

“*The Lighthouse* looks simple but isn’t, refusing to unscramble what seems a bleak moral about the hazards of reproduction, in the widest sense.” —Anthony Cummins, *The Guardian*

“Moore’s writing has a superb sense of the weight of memory.”
—Kate Saunders, *The Times*

THE NEW NOVEL FROM THE BOOKER-SHORTLISTED AUTHOR OF *THE LIGHTHOUSE*

from He Wants

“YOU DON’T WANT ANYTHING, DO YOU, DAD?” says Ruth, on her way out of the living room. Lewis opens his mouth to reply, but he can’t decide whether he does or not, he can’t say what he might want, so he doesn’t say anything.

Ruth takes their teacups through to the kitchen, puts them heavily into the sink and turns on the tap.

It is still close enough to winter to be dark outside at getting-up time. Ruth complains about having to drag herself out of her warm bed at what feels like four o’clock in the morning, but Lewis rather likes how it feels to wash his face in the bathroom sink before it is light. It makes him feel like a man with a job to do, like a farmer rising before dawn, like a jet-setter with an early flight to catch.

It is dark, still, when Ruth drops her boy off at his new nursery. She has said to Lewis that it must seem to the boy as if she is leaving him with strangers in the middle of the night. “Yes,” said Lewis, “it probably does.”

By the time she gets to Lewis’s house, though, it is almost light.

Sitting in his armchair in front of the television, Lewis can see her standing looking out of the kitchen window while she waits for the water to run warm, her fingertips in the cold drizzle. The snowdrops are still out and the daffodils should soon be through. She raises her voice to say to him, “Your lawn’s looking a bit dead.” He once pointed out an azalea that had turned bright red – not just its flowers but its leaves as well were all scarlet, glorious, and Ruth told him it was dying. You got a final show, she said, this burst of beauty before it expired. He’d had an oleander, too, of which he was rather fond, but she took one look and said it was poisonous and that it had to go.

She would not let the boy play in Lewis’s garden until the plant had gone, and even now she will not let the boy go in there, because if some toxic part of it is still lying around he will put it in his mouth.

Whenever Ruth glances at Lewis’s garden, he holds his breath, wondering what’s coming, what will have to go. She washes out the cups and then stands in the kitchen doorway, drying her hands on a tea towel while she tells him about the course she is thinking of taking. “I am going to do one this year,” she says. For years, she has been planning on doing a degree, trying to decide on one: French, with German or Italian or Spanish, with a year abroad, perhaps in Paris; or French with Chinese, a year in China; or French with European Studies or Global Studies or Philosophy, or Modern Languages with History of Art. Now that she has the boy she has been looking into evening classes instead, languages without the year abroad. She goes back into the kitchen to hang the damp tea towel over the cold radiator.

“What about the boy?” calls Lewis. “I can look after him.” “John will look after him,” she says.

Yes, thinks Lewis, John will look after him. John is a good man, a good father, and hospitable to Lewis, even though Lewis cannot bear, now, to be in a room with him.

Lewis has sometimes thought about retaking his maths A level, in which he had got such a disappointing grade. He does not know where his old textbooks are though. He does not want to have to buy them all over again. He says to Ruth, “Do you know where my old maths books are?”

“No,” she says. “What maths books? You don’t mean your old school books? What do you want them for? It’s all done differently now, you know. Everything’s changed since your day.” She wanders over to the bookshelves. “You’re always losing your books.”

He has only recently noticed just how many Bliss Tempest novels Edie managed to accumulate. They were just about all she read, and she read them repeatedly. She read them in bed; he would switch off his lamp and she would still be reading.

Marketing Plan:

- North American Print Campaign
- North American TV & Radio Campaign
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- Author Tour: Vancouver, Toronto, Ottawa, Montreal, and elsewhere

BAD THINGS HAPPEN

KRIS BERTIN

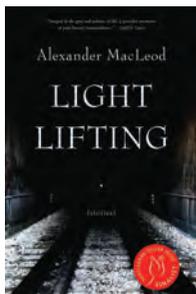
COVER NOT FINAL



February 2016 | Short Fiction
5 x 8 | 224pp

Trade Paper: 978-1-77196-054-0
\$19.95 CAD
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Also of Interest:



Light Lifting

Alexander MacLeod

Trade Paper
5.25 x 8.25
978-1-897231-94-4
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978-1-926845-21-0

The characters in *Bad Things Happen*—professors, janitors, webcam models, small-time criminals—are between things. Between jobs and marriages, states of sobriety, joy and anguish; between who they are and who they want to be. Kris Bertin’s unforgettable debut introduces us to people at the tenuous moment before everything in their lives change, for better or worse.

KRIS BERTIN’s stories have appeared in *The Walrus*, *The Malahat Review*, *The New Quarterly*, *PRISM International*, and other magazines. He is a two-time winner of the Jack Hodgins’ Founders’ Award for Fiction and has had his work anthologized in *The Journey Prize Anthology*, Oberon’s *Coming Attractions* and *EXILE’s CVC Anthology*. He lives in Halifax, Nova Scotia.

PRAISE FOR KRIS BERTIN

“Kris Bertin is one of Canada’s rising literary stars ... he’s a provocative, award-winning writer of some of the best short fiction currently being written across the country.”

—Trevor Corkum, *Currently Living*

from *Bad Things Happen*

WHEN WE BROKE INTO HIS HOUSE, it was in the middle of the afternoon, so it felt like we weren’t doing anything illegal. He had a step ladder leaned up against the side of his place, so it took nothing to get onto his little wooden balcony and through the sliding door.

All at once we’d done it. We were in hunky Jason Parvis’s house. My heart was racing but we made an agreement beforehand that we would say nothing once we got in there, so I stayed quiet. The smell that hit us was overpowering. Like old gym socks and rotting milk. Garbage. And when we got inside, we felt sick.

I didn’t have a word for what it looked like. It wasn’t just messy or dirty. It was crazy. The floors were clean, swept and mopped, but every surface was covered in stacks of stuff. Food wrappers from a year ago, receipts and old tissues and bills everywhere, protein shakes gone solid—at least ten of those.

Filthy plates and utensils stacked in an armchair, a coffee and side table piled with paper and plastic ones, brown with stains and crawling with flies. Tan pointed at a moldy old cake in a plastic bubble sitting in the middle of the couch and made a gagging

A DISTURBING AND STELLAR DEBUT, BROUGHT TO THE PRESS AND EDITED BY ALEXANDER MACLEOD

motion with her finger. I nodded, but I wasn't so much repulsed as worried. He was such a normal-seeming guy, and so handsome and charming. I didn't know how a person could live like this, let alone imagine him doing it.

A weight bench with dirty laundry heaping over it. An old movie, broken in half with the tape torn out of it and hanging off the side of the dining room chair. I'd picked up one half of it and read the title before putting it down. Anal Hooker Hell. There was a plastic jack-o-lantern hanging over the stairs, and when I saw it, I stood still, and stared. I counted all the months forwards and backwards from May and didn't know if it was from a Halloween that left or the one coming around. On the first three steps heading up there were three bowls. One was filled with broken glass, ash and cigarette butts, and the other two had more tissues, some apple cores, and plastic pens, chewed into frayed blue sticks.

I said nothing, just shot glance after glance at Tan, but she didn't seem to notice. Too busy inspecting a pair of boxer shorts from the laundry-weights, holding them up, looking closely for stains. Looking around me, I had the feeling that everything had some deep meaning behind it, even if it didn't. Tan had found a giant Darth Vader bong on the table and was carrying it around with her, his underwear in her other hand. We had agreed not to touch anything, but I suddenly didn't want to stop her. If I could keep silent it would almost be like we'd never been here at all. I would just take what I'd learned and try to work with it as best I could.

Later, when it was over, we stayed silent for another five minutes, just walking up the road.

That was weird, I said.

Yeah, she agreed, looking at the sky. Fucked up.

And we might've gotten it out of our system if we'd bothered to talk about it, but instead Tan talked about her father. What he was like before he left. She'd never mentioned any of it before, and it seemed important not to interrupt her, but it felt like it had nothing to do with anything. Usually all she had to say was junk about her mother and how horrible she was. How she never wanted to end up like her, no matter what.

Jason was at the cash and we sort of didn't want to see him right away so we went in through the Carnation Food entrance instead of the Esso one. It was one of those half-and-half places with a gas station on one side and a restaurant on the other. We almost never went in the front because no matter what time of day it was you could smell grease and sausages and there were great big fat people and it all just grossed us out. Even if we wanted to get milkshakes or soup or whatever, we'd still go in through the side, then through the hallway between the store and the diner, where the bathrooms were.

But today we couldn't. It's not like Jason could even guess what we'd been up to but the both of us knew we couldn't talk to him yet. We were too wound up and I thought it made more sense to ease ourselves into it, so I led us in through the double doors, through the stinky egg smell and past the trucker hats and perms and sat where we never sat before.

What are you doing? Tan asked.

What?

We should act normal, she said.

I'm normal, I said. You're the one who's all skanked up. And it was true, she was. She'd put on her sister's clothes and big earrings and a ton of makeup. Her boobs were all jacked-up in a pushup bra but it wasn't sexy looking. They just looked unnaturally swollen, like she was allergic to something in the air.

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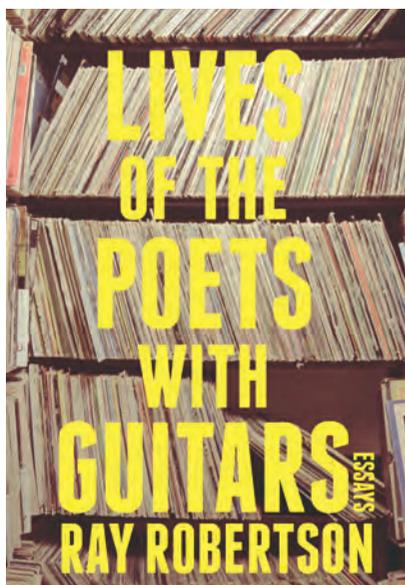
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- North American Print Campaign
- North American TV & Radio Campaign
- Online and Social Media Campaign
 - 1500 copy print run
- Author Tour: Halifax, Fredericton, Montreal, Toronto, Windsor, and elsewhere

LIVES OF THE POETS (WITH GUITARS)

Thirteen Outsiders Who Changed Rock & Roll

RAY ROBERTSON

COVER NOT FINAL



March 2016 | Nonfiction

5.25 x 8.25 | 224pp

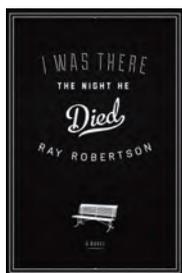
Trade Paper: 978-1-77196-072-4

\$19.95 CAD

eBook: 978-1-77196-073-1

14 full pages of black and white illustrations

By the Same Author:



**I Was There
The Night He Died**

Ray Robertson

Trade Paper

5 x 7.5

978-1-927428-69-6

19.95 CAD

eBook

978-1-927428-70-2

“What nature means to Jim Harrison’s books,” Ray Robertson writes in the preface to the present volume, “music means to mine.” *Lives of the Poets (with Guitars)* picks up where Samuel Johnson left off nearly 250 years ago, collecting biographical and critical portraits of 13 of rock & roll, blues, folk, and alt-country’s most inimitable artists. These often irreverent essays offer a riotous, toe-tapping and original take on how each musician shaped their genre, while looking into their tumultuous lives and how these helped to shape their art.

RAY ROBERTSON is the author of the novels *I Was There the Night He Died*, *Home Movies*, *Heroes*, *Moody Food*, *Gently Down the Stream*, *What Happened Later*, and *David*, as well as two collections of non-fiction: *Mental Hygiene: Essays on Writers and Writing* and, most recently, *Why Not? Fifteen Reasons to Live*, which was short-listed for the Hilary Weston Prize for non-fiction and long-listed for the Charles Taylor Prize for non-fiction. He lives in Toronto.

PRAISE FOR RAY ROBERTSON

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

“Robertson’s art is as character-driven as Mordecai Richler’s ... he wants us all to behave better and doesn’t care who he angers along the way.”—*Globe and Mail*

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

“Robertson shares a literary wildness with Thomas Wolfe.”
—*Cleveland Free Times*

from *Lives of the Poets (with Guitars)*

“MUSIC WASHES AWAY FROM THE SOUL the dust of everyday life” declared the novelist Berthold Auerbach, and who hasn’t experienced the rejuvenating uplift of music at the end of the day, at the end of an affair, when one feels quite simply at the end of the line? More than a convenient coping device, however—a pragmatic panacea for a too-stressful life—music can remind us that existence is about more than merely surviving; at its best, it offers us the chance for the sort of transcendence of the suffocatingly mundane that poets and theologians like to go on and on about but that musicians actually

RAY ROBERTSON LIFTS THE VEIL, WRITING DIRECTLY ABOUT HIS MUSICAL IDOLS FOR THE FIRST TIME IN THIS COLLECTION OF ICONOCLASTIC PORTRAITS.

deliver. From Phillip Larkin's poem "For Sidney Bechet," an ode to the American jazz musician of the title: "On me your voice falls as they say love should/Like an enormous yes." Offering humanity its necessary dosage of Enormous Yesness: who wouldn't want that job?

Except that it's not mine—just as it isn't most people's—so one does the next best thing: listens, listens, and sometimes, if one is lucky, falls in love with a particular musician's entire body of work, coming to know their soul as expressed through the singular personality of their music as well as—perhaps even better than—one's own. And like any love that is more than ephemeral infatuation, this love changes, deepens, becomes more complex over time. My youthful idolatry of Gram Parsons has ripened into middle-aged awe at his musical accomplishments mixed with occasional exasperation at his personal behaviour. When one becomes deeply immersed in someone's art, it's inevitable to want to know as much as possible about the artist's life. T.S. Eliot and a load of other over-orderly intellects would disagree, but an artist and their art are inseparable. More than that: because our favourite musicians are as close to real-life magicians as most of us will ever know (now you see your hum-drum little world; hum along to my song and abracadabra now you don't), it's understandable that we would want to know more about the source of that uncommon magic. In the process, sometimes we come to be almost as fascinated with the life story as we do with the art that sprang from it. Occasionally we even come to be as inspired by the life as much as by the art itself. Plato's *Dialogues* are intellectually stimulating; his account in *The Apology* of Socrates' last days wholly stirring.

I've certainly been inspired by both. It was the dazzling babble of Little Richard's lyrics and not Mallarme's poetry that first provided me with an early lesson in the wonderfully malleable nature of words and what they can be pushed and prodded into communicating. It wasn't Shakespeare's plays but Gram Parsons' voice that convinced me life is essentially tragic. But I also learned from Ronnie Lane that making the art one desires to make—that one needs to make—more than compensates for the alternating opposition and indifference one will likely encounter for living life on one's own terms. I learned from Townes Van Zandt and Gene Clark that what can fire our imagination can also extinguish it. And like any other itchy writer, it's not enough to simply experience these truths—one wants to convey in words what it is that makes for a musically-transformed, more-alive human being, to sing a hymn in praise of a particular existence transformed by a lucky lifetime blessed with enormous Yeses.

In one form or another, this has always been there in my novels—what nature means to Jim Harrison's books, I remember one day realizing, music means to mine—but there's also always been a desire to one day drop the fictional veil and directly espouse and explore at length the lives of some of the musicians who have so deeply enriched my life. Which is what *Lives of the Poets (with Guitars)* is about. I decided when I was 26 years old that I wanted to write novels instead of pursuing philosophy because it seemed to me as if literature was the more subtle tool for examining the maddening, miraculous ambiguity of existence, and in the following twelve essays I employ much the same narrative approach as I do in my day job, telling a life story while also investigating the works of art that often gave that life its guiding purpose.

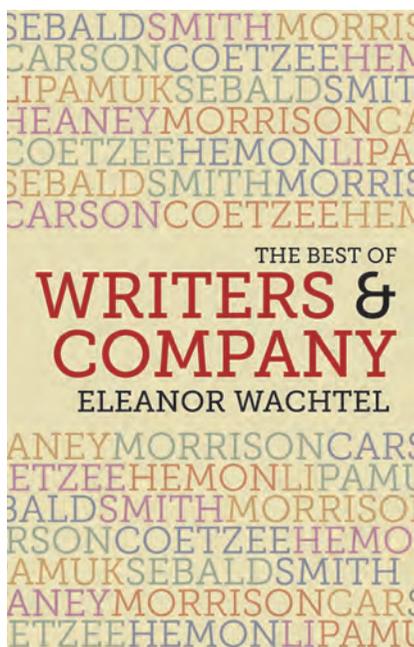
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ELEANOR WACHTEL

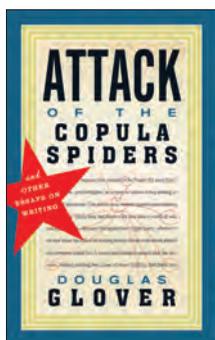
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Douglas Glover

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Eleanor Wachtel is one of the English-speaking world's most respected and sought-after interviewers. This book, celebrating her show's 25 year anniversary, presents many of her best conversations from the show with authors including Jonathan Franzen, Alice Munro, Hilary Mantel, J.M. Coetzee, Zadie Smith, W.G. Sebald, Toni Morrison, Seamus Heaney, and nearly a dozen others who share their views on process, the writing life, and the hazards of literary fame. By turns humorous, insightful, empathetic and profound, this gathering will help to cement Eleanor Wachtel's reputation as one of the leading interviewers of her time.

ELEANOR WACHTEL was born and raised in Montreal, where she studied English literature at McGill University. Wachtel has worked as a Literary Commentator on CBC *Stereo's State of the Arts*, a writer-broadcaster for *The Arts Tonight*, a Toronto reporter for *The Arts Report*, as host of *The Arts Tonight* from 1996 to 2007 and has been host of CBC Radio's *Writers & Company* since its inception in 1990.

PRAISE FOR ELEANOR WACHTEL

"Eleanor is much more than an interviewer: she enters into conversations, opens debates, sketches in background. She interprets and suggests, but never imposes. She projects curiosity, spontaneity, humour and goodwill. Her sense of respect, her tact, her utter lack of obsequiousness... and her uncanny ability to ask difficult questions... have endeared her to readers and listeners."

—Carol Shields

PRAISE FOR MORE WRITERS & COMPANY

"A gold mine.... What makes Eleanor Wachtel's *Writers & Company* delightful to hear makes [this] collection of writerly interviews delightful to read: Wit. Intelligence. Tact. Grace."

—Editor's Choice, *The Globe and Mail*

"An absolutely beautiful read.... Wachtel is a passionate and articulate interviewer."—*The Toronto Sun*

"What a collection! This book, and its predecessor, should find a place as invaluable companions to modern [literature]. It's a pleasure to read, and serves as a guidepost to the world of books in our time."—*The Thunder Bay Chronicle-Journal*

A SILVER ANNIVERSARY GATHERING OF THE BEST INTERVIEWS FROM ELEANOR WACHTEL'S BELOVED CBC RADIO PROGRAM

from *The Best of Writers & Company*

Zadie Smith started writing *White Teeth* while she was a student at Cambridge, and the novel was published when she was only twenty four years old. A big, vibrant story of crosscultural, crossgenerational, modern London, *White Teeth* won three first novel awards: the Whitbread, the Commonwealth, and the Guardian. It was made into a television miniseries, translated into more than twenty languages, and sold over a million copies.

Some way to launch a career. Zadie Smith was born in North London in 1975, the oldest of three children, to an English father and much younger Jamaican mother. Her last novel, *On Beauty*, is another sprawling multicultural and multigenerational story, this time set mostly in New England. In part a campus novel, the main character is a professor of art history, and not long ago Smith spent a year as a Radcliffe Fellow at Harvard University. *On Beauty* was shortlisted for the Booker and won the Orange Prize.

Zadie Smith is a generous writer, moving easily between sensibilities, ages, and intellects. Even before she published *On Beauty*, she was writing insightful essays about Kafka, George Eliot, E. M. Forster, and Nabokov. To her own surprise, she found herself with a collection, *Changing My Mind*, which also includes her reflections on movies, some contemporary writers, and her craft. She spoke to me from the CBC's London studio.

EW: The opening essay in your collection, *Changing My Mind*, describes your first encounter with the novel *Their Eyes Were Watching God* by early twentieth-century African American writer Zora Neale Hurston. Can you tell me about that?

ZS: In my early teens, my mom was always pushing black American fiction my way with absolutely the best intentions, and I had some of my best reading experiences through that early Toni Morrison, early Alice Walker. But I suppose after a while I became suspicious about why she was continually pushing only black American fiction at me. So when she gave me Zora Neale Hurston I was reluctant to read her, but the book got around that.

EW: Briefly, what's *Their Eyes Were Watching God* about?

ZS: It's really just a simple love story about a woman looking for the right man in her life, and she goes through three of them before she finds him. But it's also obviously a story about what it was like to be a black woman in America in the late 1920s, early 1930s. And it's the story of a consciousness coming to life—from an oppressed consciousness to one that is genuinely free.

EW: You say it took you only three hours to read but it left you in tears. Why did it have such an impact?

ZS: I've read it so many times now, and taught it and studied it, that it's difficult to remember exactly because it's become such an artifact to me. I think my initial response was a personal one. Not that the character was like me in practical terms, we were from different universes, but her genetic inheritance and mine were similar, her hair and my hair, her eyes and my eyes, and her skin and my skin. These were reading experiences that I didn't normally have. I didn't realize how much I wanted to have that experience. So I think it was a sense of relief.

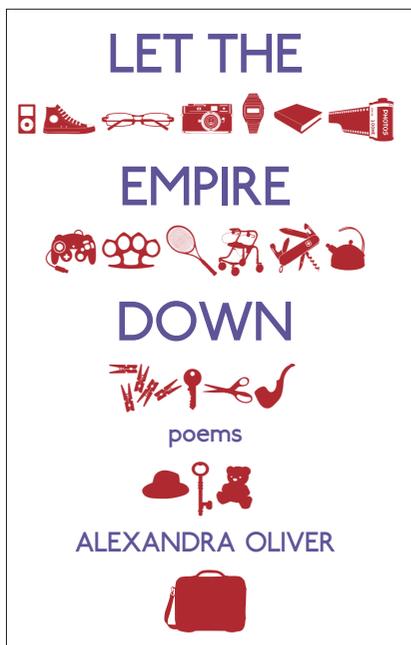
Marketing Plan:

- North American Print Campaign
- North American TV & Radio Campaign
- Online and Social Media Campaign
 - Galleys available by request
 - Co-op available
- Author Tour: Toronto, Montreal, Ottawa and Vancouver
 - 3000 copy print run

LET THE EMPIRE DOWN

ALEXANDRA OLIVER

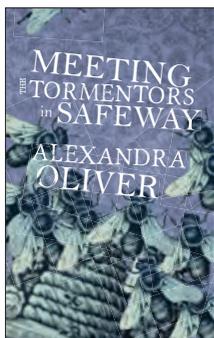
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April 2016 | Poetry
5.25 x 8.25 | 72pp

Trade Paper: 978-1-77196-078-6
\$18.95 CAD
eBook: 978-1-77196-079-3

By the Same Author:



**Meeting the
Tormentors in
Safeway**
Alexandra Oliver

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ALEXANDRA OLIVER was born in Vancouver, BC. Her last book *Meeting the Tormentors in Safeway* (Biblioasis 2013) was the recipient of the 2014 Pat Lowther Award. Oliver is the co-editor (with Annie Finch) of *Measure for Measure: An Anthology of Poetic Meters* (Random House/Everyman 2014) as well as a co-editor of Canadian formalist journal *The Rotary Dial*, and a contributing editor for both *Partisan* and *ARC Poetry*. She lives in Burlington, Ontario.

PRAISE FOR ALEXANDRA OLIVER

“Alexandra Oliver has many arrows in her quiver—all of them sharpened to a fine point. This is an excellent and entertaining collection.”—Timothy Steele, author of *Sapphics against Anger and Other Poems*

“Alexandra Oliver is in full command of a saber wit and impeccable ear. Lucky the reader along for the ride.”
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“An incredible feat of vision and voice...technically, nothing is out of Oliver’s grasp. Her go-to iambic pentameter can swallow anything in its path. Meeting the Tormentors in Safeway should go a long way toward establishing Oliver as one of the country’s best stanza makers, with a fluidity and ambition aspiring to Dylan Thomas or Yeats...When she succeeds, she succeeds entirely.”
—*The National Post*

Marketing Plan:

- National Radio and Print campaign
 - Social media campaign
 - Promotional broadsides
 - Co-op available
 - 750 copy print run
- Author Tour: Toronto, Hamilton, Kingston, Ottawa, Montreal, Windsor and Vancouver

METANOIA

SHARON MCCARTNEY

COVER NOT FINAL



A MAJOR STYLISTIC DEPARTURE, *METANOIA* CONTINUES THE MERCILESS DISSECTION OF SELFHOOD OF PAST COLLECTIONS

T.S. Eliot and Tennessee Ernie Ford, Buddha and Jesus, Jung and Heidegger. Love, solitude, obliteration, the ocean and a sad neighbor who feeds pigeons. *Metanoia* is an aphoristically narrative poem that engages all of these, a book-length meditation on transformation, enlightenment, on opening one's eyes. McCartney's work evinces that journey, the junket into the self.

SHARON MCCARTNEY is the author of *Hard Ass* (2013, Palimpsest), *For and Against* (2010, Goose Lane Editions), *The Love Song of Laura Ingalls Wilder* (2007, Nightwood Editions), *Karenin Sings the Blues* (2003, Goose Lane Editions) and *Under the Abdominal Wall* (1999, Anvil Press). Her poems have been included in the 2012 and 2013 editions of *The Best Canadian Poetry in English*. She has an MFA from the University of Iowa's Writers' Workshop and an LL.B. from the University of Victoria. In 2008, she received the Acorn/Plantos People's Prize for poetry. She lives in Fredericton, New Brunswick, where she works as a legal editor.

PRAISE FOR SHARON MCCARTNEY

"McCartney's poetic voice is direct, confessional, and, at times, philosophical, examining the nuances of family dynamics, romance, friendship, and illness. These lyric narratives are structured in single-stanza bursts of emotion and infused with plenty of raw vulnerability."—Jennifer LoveGrove, *Quill & Quire*

"No unnecessary word, no dull word, no stock imagery, every new insight or description at once astonishing and just, everything at once new and yet polished, diamond hard. Her language is brilliant, sensuous, startling, sometimes relaxed and cajoling, sometimes savage."—M. Travis Lane, *The Antigone Review*

Marketing Plan:

- Social Media Campaign
- National Print and Radio campaign
- Promotional broadsides
 - Co-op available
 - 500 copy print run
- Author Tour: Fredericton, Moncton, Halifax, Montreal, Kingston, Ottawa, Toronto and Windsor

April 2016 | Poetry
5.25 x 8.25 | 64pp

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Reminiscent of the novels of Tom Robbins and David Mitchell, with perhaps a dash of Thomas Pynchon, *The Party Line* establishes Leroux as one of North America's most intelligent and innovative young authors.

CATHERINE LEROUX was born in 1979 in the Northern suburbs of Montreal. After holding various jobs she became a journalist and devoted herself to writing. Her first novel, *Marche en forêt*, was published in February 2011 by Éditions Alto.

PRAISE FOR CATHERINE LEROUX

“With this ambitious novel, both in its theme and in its architecture, Catherine Leroux once again demonstrates her strong and penetrating writing.”—*Le Devoir*

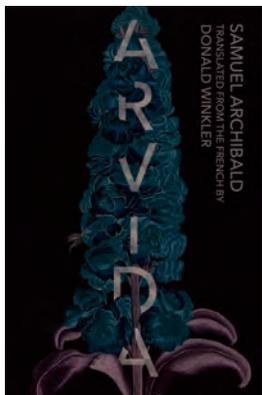
“Catherine Leroux knows how to make atmospheres in a few lines, a very personal style ...”—*Salon Littéraire*

Marketing Plan:

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 - Social Media Campaign
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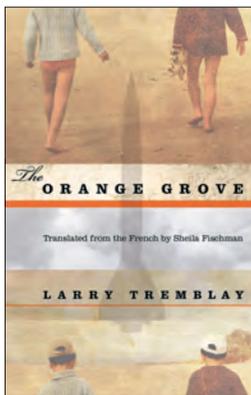
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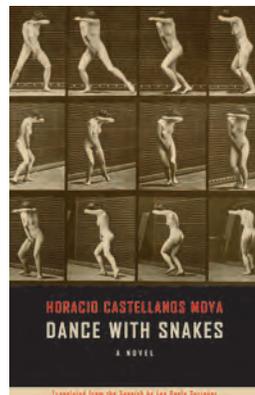
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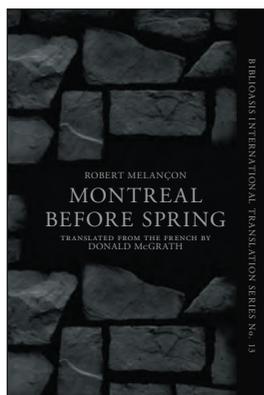


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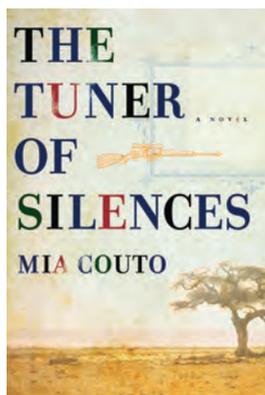
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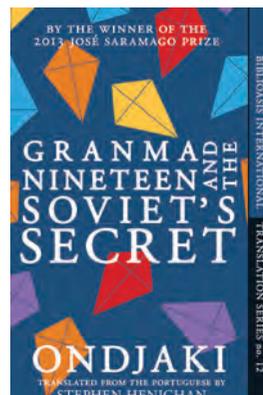
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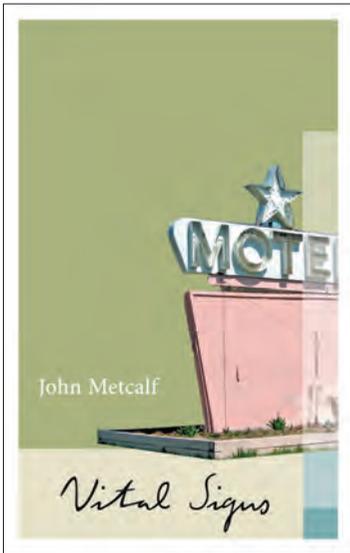
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VITAL SIGNS: COLLECTED NOVELLAS

JOHN METCALF

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A reSet original, *Vital Signs* brings together the collected novellas by a modern master of the form, a writer who Alice Munro has said “often comes as close to the baffling comedy of human experience as a writer can get.” Elegant, wry, compassionate, and mischievous, with echoes of Kingsley Amis, Evelyn Waugh, and Muriel Spark, John Metcalf’s *Vital Signs* will bump the funny bone and pierce the heart.

JOHN METCALF was Senior Editor at the Porcupine’s Quill until 2005, and is now Fiction Editor at Biblioasis. A scintillating writer and magisterial editor and anthologist, he is the author of more than a dozen works of fiction and non-fiction, including *Standing Stones: Selected Stories*, *Adult Entertainment*, *Going Down Slow*, and *Kicking Against the Pricks*. He lives in Ottawa with his wife, Myrna.

January 2016 | Novel | 5.25 x 8.25 | 400pp
Trade Paper | 978-1-77196-052-6 | \$19.95 CAD

FIRST THINGS FIRST: SELECTED STORIES

DIANE SCHOEMPERLEN

COVER NOT FINAL



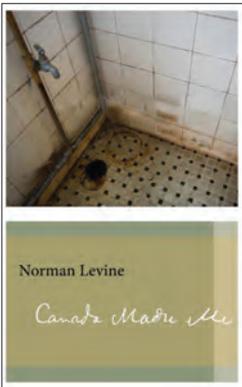
A reSet original, *First Things First* gathers 18 of the best of Diane Schoemperlen’s earliest and uncollected stories, with several being published in book form for the first time. Playfully inventive, comic, moving and profound, this collection will reinforce Schoemperlen’s importance as one of the leading short story writers of her generation.

Diane Schoemperlen has published several critically acclaimed collections of short fiction and three novels, *In the Language of Love* (1994), *Our Lady of the Lost and Found* (2001), and *At A Loss For Words* (2008). In 2008, she received the Marian Engel Award from the Writers’ Trust of Canada. Her most recent book was *By the Book: Stories and Pictures* (Biblioasis, 2013). She lives in Kingston, Ontario.

February 2016 | Fiction | 5.25 x 8.25 | 300pp
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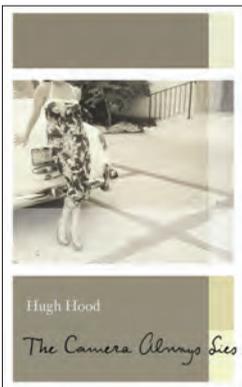
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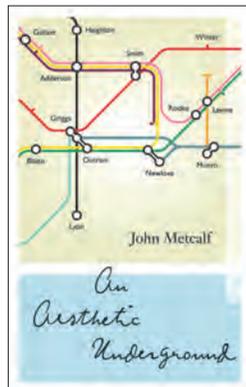
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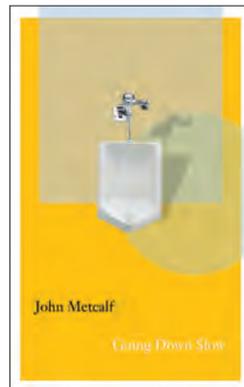
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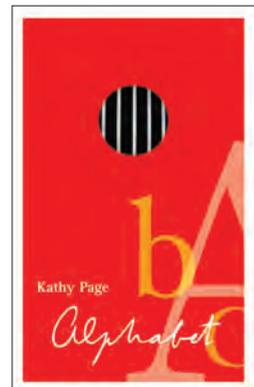
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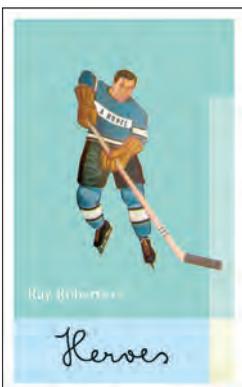
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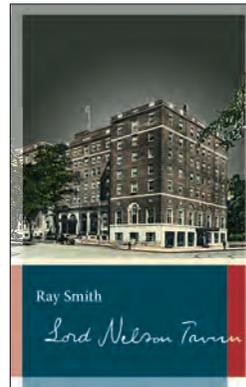
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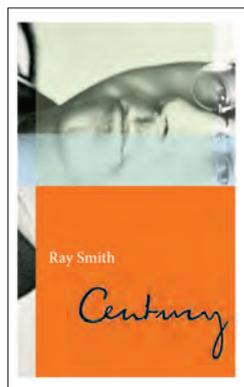
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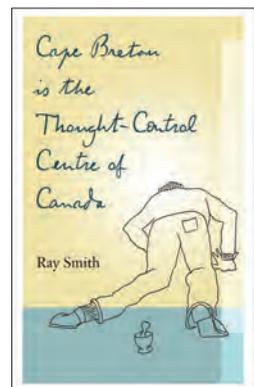
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MARTIN JOHN

Anakana Schofield

From the winner of the 2013 Amazon.ca First Novel Award and the 2013 Debut-Litzer Prize for Fiction

“*Martin John* is a beguiling triumph.”—Patrick deWitt, author of *The Sisters Brothers*

From Anakana Schofield, the brilliant and unconventional author of *Malarkey*, comes a dark and uncomfortable novel circuiting through the minds, motivations, and pre-occupations of a character many women have experienced, but few up until now, have understood quite so well. The result confirms Schofield as one of the bravest and most innovative authors at work in English today.

DEBRIS

Kevin Hardcastle

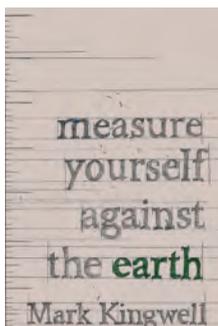
“There is a sure-handed display of craftsmanship in these eleven stories. Kevin Hardcastle’s characters make dire decisions; violence is commonplace but indelibly described. Everyone gets hurt, but everything makes sense, and the storytelling is so good—the language, a soothing balm for the pain.”—John Irving

The eleven remarkable stories in Kevin Hardcastle’s debut *Debris* introduce an authentic new voice. Written in a lean and muscular style and brimming with both violence and compassion, these stories unflinchingly explore the lives of those—MMA fighters, the institutionalized, small-town criminals—who exist on the fringes of society, unveiling the blood and guts and beauty of life in our flyover regions.



978-1-77196-040-3

Trade Paper | \$19.95 CAD



978-1-77196-046-5

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MEASURE YOURSELF AGAINST THE EARTH

Mark Kingwell

“An engaging collection from an urbane, observant writer of admirably lucid prose.”
—*Kirkus Review*

Mark Kingwell is the rare philosopher who is as at home discussing Sex and the City as he is civility, who can find the Plato in pop culture, and sees in idleness a deeply revolutionary gesture. In *Measure Yourself Against the Earth*, he brings his heady mixture of critical intelligence and infectious enthusiasm to bear on film, aesthetics, politics, and more, and confirms his place as one of our leading cultural theorists and philosophers.

ZOROASTER’S CHILDREN

Marius Kociejowski

“[Kociejowski] proffers the reader equal measures of autobiography, insight and quirky charm.” —Michael Dirda, *The Washington Post Book World*

Zoroaster’s Children brings together the best of Marius Kociejowski’s travel writing. A companion volume to last year’s critically acclaimed *The Pebble Chance*, these essays, conceived somewhere between “a waning moon and the nerves behind a flayed man’s face,” evince the deep absorption in a people and place which are the hallmark of great travel writers.



978-1-77196-044-1

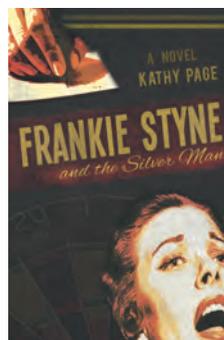
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RECENTLY RELEASED

FRANKIE STYNE AND THE SILVER MAN

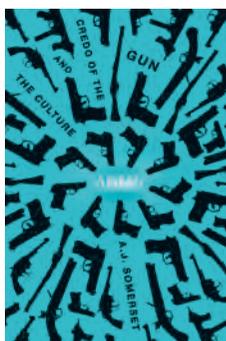
Kathy Page

Frankie Styne, the physically deformed author of violent best-selling novels, understands that in ugliness lies power. Nominated for a top literary prize, his intensely private life is exposed, and he hatches a revenge-plot from his own novels targeting his agent. Set into motion, it changes not only his own life but that of the young woman and her near-brain-dead, but beautiful, son next door in an unexpected way. A novel of literary revenge and celebrity culture and the power of beauty in an ugly world, *Frankie Styne* is unforgettable.



978-1-77196-038-0

Trade Paper | \$19.95 CAD



ARMS: THE CULTURE AND CREDO OF THE GUN

A.J. Somerset

Arms: The Culture and Credo of the Gun offers up one of the first looks at the gun as our pre-eminent cultural symbol of power and asks how it got that way. Sharp-eyed and acerbic, sure-handed and sportive, *Arms* presents an intellectual and cultural history that is certain to enrage, entertain and provoke debate, while showing that the gun cultures of Canada and the United States may not be so different after all. If guns, as the NRA often exclaims, do not kill people, Somerset shows how the idea of the gun has become something many believe worth dying for.

978-1-77196-028-1

Trade Paper | \$22.95 CAD

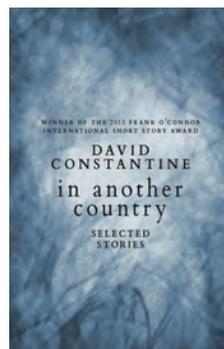
IN ANOTHER COUNTRY

David Constantine

Winner of the 2013 Frank O'Connor Award

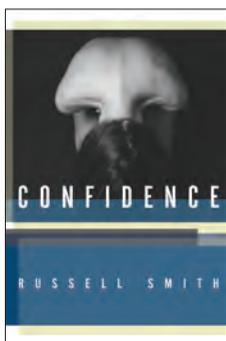
“Revelatory ... [David Constantine] is always attuned to the interplay between the tangible and the invisible.”—*Wall Street Journal*

The first American publication by one of the greatest living fiction masters, *In Another Country* spans Constantine's remarkable thirty-year career. Known for their pristine emotional clarity, their spare but intensely evocative dialogue, and their fearless exposures of the heart in moments of defiance, change, resistance, flight, isolation, and redemption, these stories demonstrate again and again Constantine's timeless and enduring appeal.



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CONFIDENCE

Russell Smith

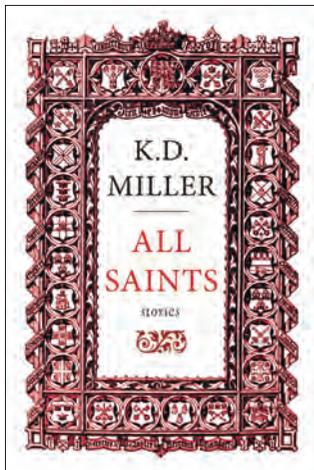
“Darkly hilarious ... Russell Smith continues his assault on what he sees as the tame sensibility of Canadian literary fiction ... Confidence finds Smith at the top of his game.”—Morley Walker, *The Winnipeg Free Press*

In the stories of *Confidence*, there are ecstasy-taking PhD students, financial traders desperate for husbands, owners of failing sex stores, violent and unremovable tenants, aggressive raccoons, seedy massage parlors, experimental filmmakers who record every second of their day, and wives who blog insults directed at their husbands. There are cheating husbands. There are private clubs, crowded restaurants, psychiatric wards. There is one magic cinema and everyone has a secret of some kind.

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BACKLIST HIGHLIGHTS



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ALL SAINTS

K.D. Miller

Finalist for the 2014 Rogers Writers' Trust Fiction Prize
A *Globe and Mail* Best Book of 2014

“A quietly astonishing book of short stories.”—Anne Kingston, *Maclean's*

This collection presents the secret small tragedies of an Anglican congregation struggling to survive. *All Saints* delves into the life of Simon, the Reverend, and the lives of his parishioners: Miss Alice Vipond, a refined and elderly school-teacher, incarcerated for a horrendous crime; a woman driven to extreme anxiety by an affair she cannot end; a receptionist, and her act of improbable generosity; a writer making peace with her divorce. Effortlessly written and candidly observed, *All Saints* is a moving collection of tremendous skill, whose intersecting stories illuminate the tenacity and vulnerability of modern-day believers.

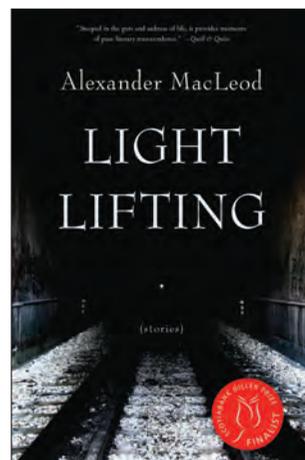
LIGHT LIFTING

Alexander MacLeod

A National Bestseller
An American Library Association Notable Book of 2012
Atlantic Book Award Winner
Finalist for the Giller Prize and the Frank O'Connor Award

“Engrossing, thrilling and ultimately satisfying: each story has the weight of a novel . . . The choice of words is spare, simple and unaffected, and the rhythm is perfect . . . stunning work. Mr. MacLeod's next contribution will be eagerly anticipated.”—*The Economist*

Set in Windsor and Detroit, *Light Lifting* is a bestselling collection in the tradition that, since Sherwood Anderson, has used the short story to explore community life. Its distinctly masculine voice earns comparisons with Stuart Dybek and Thom Jones, and its tender, muscular tone has won hearts across the country.



978-1-897231-94-4 | Trade Paper
\$19.95 CAD

MALARKY

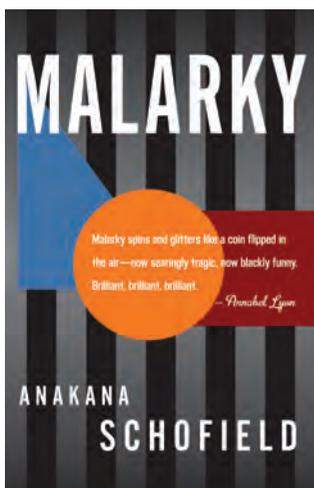
Anakana Schofield

A National Bestseller
Amazon.ca First Novel Award winner, 2013
A Barnes & Noble Discover Great New Authors Selection, 2012
Winner of the Debut-Litzy Prize for Fiction, 2013

“Quirky, raucous and utterly unconventional.”—*Reader's Digest*

“Delightfully offbeat . . . Schofield shows a deft—and altogether welcome—comic touch.”—*The National Post*

Our Woman: Farmwife. Teapot-wielder. Sexual Outlaw. Anakana Schofield's story of an eccentric Irish widow coming to terms with her son's homosexuality has enraptured readers from Dublin to Vancouver.



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

ABOUT LOVE: 3 STORIES BY ANTON CHEKHOV

Translated by David Helwig, Designed and Illustrated by Seth

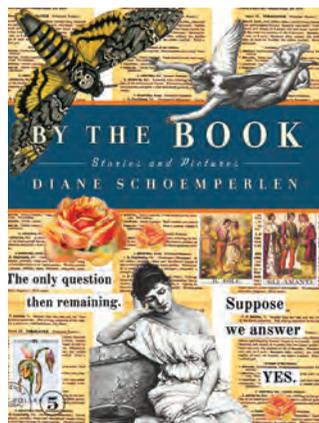
Written in France toward the end of his career, these stories are Chekhov's only attempt at the linked collection. The first is a grotesque Gogolian comedy; the second a narrator's impassioned response; and the third a poignant story of failed love. Together the stories of *About Love* comprise three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

A 5.5 x 7.25 hardback with two-colour printing throughout, illustrated by the internationally recognized cartoonist whose drawings grace the cover of *The New Yorker*, *About Love* makes a perfect gift for Christmas or Valentine's Day.



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\$14.95 CAD



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\$28.95 CAD

BY THE BOOK

Diane Schoemperlen

“[Schoemperlen] breaks her readers out of the present to give them more insight into who they are and how they live . . . A meditative, poetic journey . . .”
—Stacey May Fowles, *The Globe & Mail*

Once touted as compendiums of human knowledge, the encyclopedias and handbooks of bygone eras now read quaintly, if not comically—yet within their musty pages are often found phrases of uncanny evocative power. Scrupulously stitching such fragments together, in a sequel to the Governor General's Award-winning *Forms of Devotion*, *By The Book* is a collection of verbal and visual collages whose alchemies transform long-dead texts into tales of enduring vitality. With visually witty full-colour artwork, Schoemperlen's irreverent and ironic brand of nostalgia combines vintage kitsch with comic, creepy, unexpectedly moving yarns.

INHERITANCE

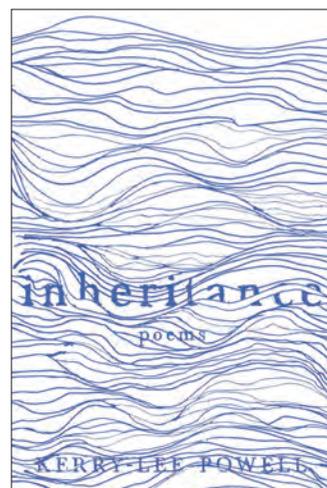
Kerry-Lee Powell

Finalist for the 2015 Gerald Lampert Memorial Award

“Kerry-Lee Powell uses her personal history like a spring board. Watch as she jack-knives into your thoughts. These poems stay with you. The jack-knife in this case isn't the dive. Powell actually cuts into you, leaves a mark.”

—Michael Dennis

Inspired by a shipwreck endured by Powell's father during the Second World War, and by his subsequent struggle with post-traumatic stress disorder and eventual suicide, *Inheritance* is a suite of lyric poems that explores violence, trauma, and mental illness.



978-1-927428-79-5 | Trade Paper

\$18.95 CAD

