

Talonbooks Winter 2022



Talonbooks Awards and Prizes, Recent Highlights

2021

Roderick Haig-Brown Regional Prize (BC and Yukon Book Prizes): Dukasang Wong, *The Diary of Dukasang Wong: A Voice from Gold Mountain* (Finalist)

Dorothy Livesay Poetry Prize (BC and Yukon Book Prizes): Junie Désil, *eat salt | gaze at the ocean*: (Finalist)

Dorothy Livesay Poetry Prize (BC and Yukon Book Prizes): Fred Wah, *Music at the Heart of Thinking: Improvisations 1–170*: (Finalist)

2020

The A. M. Klein Prize for Poetry: Oana Avasilichioaei, *Eight Track* (Finalist)

The BC and Yukon Book Prizes' Bill Duthie Booksellers' Choice Award: Bill Richardson, *I Saw Three Ships* (Short-listed)

Governor General's Literary Award for Drama: Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story* (Finalist)

Governor General's Literary Award for Poetry: Oana Avasilichioaei, *Eight Track* (Finalist)

The Stephen Leacock Memorial Medal for Humour: Drew Hayden Taylor, *Cottagers and Indians* (Short-listed)

The Stephen Leacock Memorial Medal for Humour: Bill Richardson, *I Saw Three Ships* (Long-listed)

The Sunburst Award for Adult Fiction: Christian Guay-Poliquin, *The Weight of Snow* (Long-listed)

2019

Latner Writers' Trust Poetry Prize: Stephen Collis (Winner)

Dorothy Livesay Poetry Prize (BC and Yukon Book Prizes): Fred Wah and Rita Wong, *beholden* (Finalist)

Governor General's Literary Award for Drama: Tetsuro Shigematsu, *1 Hour Photo* (Finalist)

Governor General's Literary Award for Drama: Kevin Loring, *Thanks for Giving* (Finalist)

Governor General's Literary Award for Translation: Pablo Strauss, *Synapses* (Finalist)

Indigenous Voices Award for Published Poetry in English: Wanda John-Kehewin, *Seven Sacred Truths* (Finalist)

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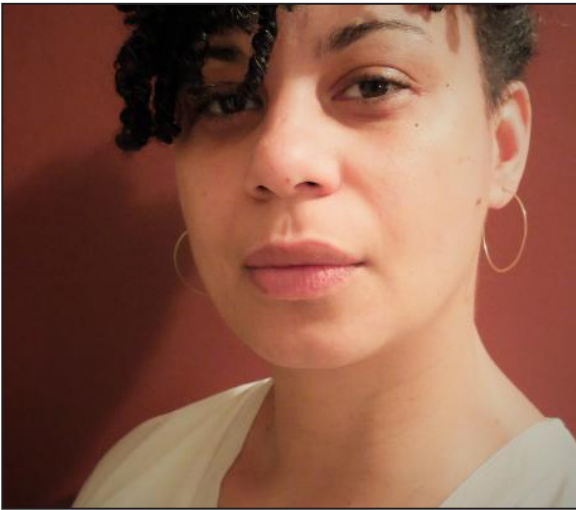
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Harrows

CECILY NICHOLSON



Harrows takes place mainly in the rural and reconnects to a long history of Black intellectual and artistic history in relation to agriculture, alongside the challenge of decolonizing the work of cultivation. It foregrounds the author's childhood and current rural experience, connecting them to movements and organizing for food security and global networks of related, resurgent practices. An underlying almanac draws on tabular observation, weather, and the paths of the sun, moon, and points of stars in relation to a localized growing year. Refusing the romance of cultivation and predictive customs – understanding “the farm” to be a tract of colonial advance – tropes of charm and whiteness, tradition and supremacy are confronted in this study of biome, water, soil, and seed.

Cecily Nicholson is rural, small-town Ontario via Toronto and South Bend, relocated to the Pacific Coast now almost two decades. On Musqueam-, Squamish-, and Tsleil-Waututh-occupied lands known as Vancouver, she worked for many years in the Downtown Eastside neighbourhood. A part of the Joint Effort prison abolitionist group and a member of the Research Ethics Board for Emily Carr University of Art and Design, Cecily was also the 2017 Ellen Warren Tallman Writer in Residence at Simon Fraser University. She is the author of *Triage*, *From the Poplars*, winner of the 2015 Dorothy Livesay Poetry Prize, and *Wayside Sang*, winner of the 2018 Governor General's Literary Award for English-Language Poetry.

Cecily Nicholson's *From the Poplars*, *Triage*, and *Wayside Sang* are also available from Talonbooks.

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 Poetry
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 Forthcoming April 20, 2022



Standing in a River of Time

JONÍNÁ KIRTON

Standing in a River of Time merges poetry and lyrical memoir on a journey exposing the intergenerational effects of colonization on a Métis family. Kirton does not shy away from hard realities, meeting them head on, but always treating them with respect and the love stemming from a lifetime of spiritual healing and decades of sobriety. This collection unravels painful memories and a mixed-blood woman's journey towards wholeness. The Ancestors whisper to Kirton throughout, asking her to heal, to bring them home, so that within these stories of redemption and loss the dead walk with us, their presence felt as the story unfurls in unexpected ways. Kirton does not offer false hope, nor does she push us towards answers we are not yet ready for. Instead, she gestures towards the many healing modalities she has explored as she discovers that the path to reconciliation is not only a long and winding road, but also that it begins with those closest to us.

Jónína Kirton is a Red River Métis/Icelandic poet and a graduate of the Simon Fraser University's Writer's Studio, where she is an instructor and their BIPOC Auntie. A late-blooming poet, she was sixty-one when she received the 2016 City of Vancouver's Mayor's Arts Award for an Emerging Artist in the Literary Arts category. A board member of the Indigenous Editors Association, she works with both Indigenous and non-Indigenous authors and poets. Her first collection of poetry, *page as bone – ink as blood*, was released by Talonbooks in 2015; Joanne Arnott described it as "restorative, intimate poetry, drawing down ancestral ideas into the current moment's breath." Talonbooks released her second collection, *An Honest Woman*, in 2017. It was a finalist for the Dorothy Livesay Poetry Prize; Betsy Warland said of it: "Kirton picks over how she was raised familially and culturally like a crime scene."

Jónína Kirton's *An Honest Woman* and *page as bone – ink as blood* are also available from Talonbooks.

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Poetry

6 × 9"; 192 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming January 26, 2022



Unfuckable Lardass

CATRIONA STRANG

Unfuckable Lardass begins as an attempt to refract and undercut an outrageous insult allegedly lobbed at German Chancellor Angela Merkel. As is well attested, women, no matter how accomplished, continue to be framed, judged, and viewed in reductive and sexualized terms that ignore and indeed attempt to deny their existence as subjects of their own complex histories. This book is one attempt among many to revert the patriarchy's gaze. As such, it is fuelled by the energy of grief and rage, counterpoised by moments of love and hope. Strang's *Unfuckable Lardass* not only rejects the objectifying gaze but, more importantly, turns towards the great and expanding richness of alternate possibilities.

A founding member of the Institute for Domestic Research, Catriona Strang is the author of *Low Fancy*, *Corked*, and *Reveries of a Solitary Biker*, and co-author with the late Nancy Shaw of *Busted*, *Cold Trip*, and *Light Sweet Crude*. She frequently collaborates with composer Jacqueline Leggatt, and lives with her two grown kids on unceded xʷməθkʷəyəm, Skwxwú7mesh, and səliłwətaʔt Lands.

Catriona Strang's *Corked*, *Reveries of a Solitary Biker*, and are also available from Talonbooks.

ISBN 978-1-77201-388-7

Poetry

6 × 9"; 92 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming January 18, 2022



its the sailors life / still in treatm

BILL BISSETT

bill bissett garnered international attention in the 1960s as a pre-eminent figure of the counter-culture movement in Canada and the U.K. In 1964, he founded *blewointment* press, which published the works of bpNichol and Steve McCaffery, among others. bissett's charged readings, which never fail to amaze his audiences, incorporate sound poetry, chanting and singing, the verve of which is only matched by his prolific writing career – over seventy books of bissett's poetry have been published. A pioneer of sound, visual and performance poetry – eschewing the artificial hierarchies of meaning and the privileging of things (“proper” nouns) over actions imposed on language by capital letters; the metric limitations imposed on the possibilities of expression by punctuation; and the illusion of formal transparency imposed on the written word by standard (rather than phonetic) spelling – bissett composes his poems as scripts for pure performance and has consistently worked to extend the boundaries of language and visual image, honing a synthesis of the two in the medium of concrete poetry. Among bissett's many awards are: The George Woodcock Lifetime Achievement Award (2007); BC Book Prizes Dorothy Livesay Prize (2003) *peter among th towing boxes / text bites*; BC Book Prizes Dorothy Livesay Prize (1993) *inkorrect thots*.

A pioneer of sound, visual, and performance poetry, bill bissett composes his poems as scripts for pure performance and has consistently since the 1960s worked to extend the boundaries of language and visual image, honing a synthesis of the two in the medium of concrete poetry. bissett's latest collection since the monumental *breth* (Talonbooks, 2019), *its th sailors life / still in treatment* is, using the poet's own words, “an epik poetik novel uv language n speech” confronting “thos controlling effekts on us” and about “acceptans uv loss greef separaysyuns charaktrs in serch uv self liberaysyun n societal equalitee n all th forces against that path.” Eschewing the artificial hierarchies of meaning and the privileging of things (“proper” nouns) over actions imposed on language by capital letters; the metric limitations imposed on the possibilities of expression by punctuation; and the illusion of formal transparency imposed on the written word by standard (rather than phonetic) spelling, bissett's expressive assemblages in this collection are “like walking thru sum fne lines.” The poems in this collection are coupled with stunning illustrations by the author.

Visit talonbooks.com for a complete listing of bill bissett's available books.

ISBN 978-1-77201-391-7

epub 978-1-77201-392-4; pdf 978-1-77201-393-1

Poetry

6 × 9”; 290 pp.; Trade paper

\$24.95 CAN / \$24.95 US

Forthcoming February 22, 2022



Un

IVAN DRURY

The poems in *Un* interrogate the subjectivity of a western revolutionary socialist's early-twenty-first-century masculinity against a backdrop of revolutionary legacies of moderate gains and terrible defeats. Thematically, the poems draw from the U.S. War on Terror and the disappearances of people extrajudicially apprehended from the Middle East and North Africa as a lament for the failure of the promises of socialism to deliver formerly colonized people out of imperialism's terrible grasp. Throughout the text the metaphors of absence, negation, and unbeing repeat – the negativity of a global class struggle now forty years in retreat. But because the philosophical method in *Un* is dialectical, negation does not mean hopelessness or final defeat. Instead, *Un* hints at new revolutionary possibilities, the emergence of old, tidal syntheses, through the combination of historical difficulty with the arrival of unknown days ahead.

Ivan Drury is a founding member of Red Braid Alliance for Decolonial Socialism and editor and writer with *The Volcano* newspaper. He has a long history in left communities on the unceded Territories of Musqueam, Squamish, Tsleil-Waututh nations. Ivan has a master's degree in history from SFU and teaches history and labour studies to international students. *Un* is his first book of poetry.

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 6 × 9"; 112 pp.; Trade paper
 \$16.95 CAN / \$16.95 US
 Forthcoming March 17, 2022



The In-Between

MARCUS YOUSSEF

Marcus Youssef is one of Canada's best-known contemporary playwrights. His plays have been produced in dozens of theatres in fifteen countries across North America, Europe, and Asia. He is the recipient of Canada's largest cultural prize, the Siminovitch Prize for Theatre, as well as the Rio Tinto Alcan Performing Arts Award, the Vancouver Mayor's Arts Award, the Chalmers Canadian Play Award, the Seattle Times Footlight Award, the Vancouver Critics' Innovation Award (three times), and the Canada Council Staunch Lynton Award for Artistic Achievement. Over the years Marcus has also written for a half-dozen shows on CBC Radio and Television and a wide variety of Canadian print and web-based publications. Marcus is artistic director of Vancouver's Newworld Theatre and co-founder of the East Vancouver-based, artist-run production studio PL1422. He was the inaugural chair of the City of Vancouver's Arts and Culture Policy Council, a Canadian Fellow to the International Society for Performing Arts, and co-chair of the Vancouver political party The Coalition of Progressive Electors. He is currently an editorial advisor to Canadian Theatre Review and a consulting advisor for the National Arts Centre English Theatre. He teaches regularly at the National Theatre School of Canada, Studio 58 Langara College, and the University of British Columbia. See: marcousyoussef.com / newworldtheatre.com.

Adopted as a baby by white parents who found her in an orphanage in Vietnam, Lily has always considered herself Canadian. When Karim – a guy she's liked for a long time – finally starts to show interest in her, Lily's best friend Brit starts to hang out with some grade-twelves with radical opinions about immigrants. After a conflict between Brit and Karim breaks out when other students share racist, anti-immigrant memes, a misunderstanding leads to a lockdown in the school. Lily finds herself right in the middle, forced to make hard choices about who she really is and which friend she's going to believe. Set in a school facing the real-life challenges of immigration, income inequality, and fears of violence, *The In-Between* is a realistic, relatable exploration of the complex social circumstances students must navigate in contemporary schools. Like Youssef's international hit *Jabber*, seen by tens of thousands of young people across North America and Europe, *The In-Between* brings humour, sensitivity, and a deftly authentic ear to the adult-sized questions young people confront as they enter their later teens.

Visit talonbooks.com for a complete listing of Marcus Youssef's available books.

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Drama

5.5 × 8.5"; 112 pp.; Trade paper

\$16.95 CAN / \$16.95 US

Forthcoming March 7, 2022



Still / Falling and The Code

Two Plays for Teenaged Audiences

RACHEL ABERLE

Still/Falling and *The Code* explore contemporary social issues today's teens face in their daily lives: anxiety and depression, the complexities of gender dynamics, and the challenges that arise when the lines between friendship and romance are blurred. A realistic, honest, and bitingly funny look at the difference between so-called teen angst and mental illness, *Still/Falling* (which includes an adaptation for a male actor) follows Nina as she tries to come to terms with what it means to struggle with anxiety, depression, and self-harm and to rise above them with as much strength, and as few scars, as possible. In *The Code*, grade-eleven student Moira becomes a hero when she stages a school-wide protest after her school's principal implements a dress code for school dances. But when the principal responds by cancelling the spring dance, Moira's followers viciously turn on her. With humour and nuance, *The Code* challenges audiences to hold themselves accountable for their words and actions and consider what's at stake when lines are crossed.

Rachel Aberle is a theatre artist born and raised in various parts of the Greater Vancouver area, on areas including the Traditional, Ancestral, and unceded Territories of the Musqueam, Squamish, Tsleil-Waututh, Stó:lō, Stz'uminus, Qayqayt, Tsawwassen, and Kwantlen Nations. As a playwright, Rachel strives to explore complex issues with humour and curiosity. Her first play, *Still/Falling*, has toured across North America and received the Jessie Richardson Theatre Award for Significant Artistic Achievement. Her second play, *The Code*, was recognized with the Sydney J. Risk Prize for Outstanding Original Script by an Emerging Writer. Rachel is the artistic director of Green Thumb Theatre and a graduate of Studio 58. Her greatest joy in life is being a mom to the one and only Elliot Eva, who inspires, surprises, and challenges her every single day.

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