“But there is the eternal in art”
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Tulip & Other Plays

Set in the madness of 17th Century Holland during the spectacular and frighteningly strange Dutch obsession with tulip bulbs, TULIP is a wild play about greed, beauty, deceit and botany. The bubble bursts; within days, many are ruined. Starvation and poverty ensue.

WILDEST DREAMS (2013)
Poor old Jack. It just keeps going bad. Is that any way to have a life, thinks he? Would it rain?, he wondered, gazing fearfully into the dark grey sky. It smelt like rain. A conspiracy of nature? Its no good - Audrey’s screwing around. And nobody cares.

ALL THINGS AT ONCE (2019).
A contemporary lamination, an elegy for the authenticity of experience, and for re-claiming one's own life. Which, after all, is the same as love. ALL THINGS AT ONCE features a giant Gulliver, dancing cows, ferocious boundaries, counterfactual history, and shocking deaths, as well as the protagonist, the poet Byron.

Don Druick

Don Druick is a distinguished playwright, translator, a baroque flutist, and an avid bread baker. In a career spanning more than 50 years, Don Druick's plays and translations have been produced on stage, radio and television in Canada, Europe, Japan, and the USA. He has received twelve Canada Council grants in Theatre, Creative Writing, Performance Art; as well as grants from the Ministère des Affairs Culturale de Québec, the Japan-Canada Fund, the Laidlaw Foundation, and the Ontario Arts Council. Having lived in Vancouver and Montreal, Don Druick currently lives with artist Jane Buyers in Elmira Ontario, a small village 125 km west of Toronto. Don Druick's previous works include the award-winning plays Where is Kabuki?, Through The Eyes, Lie Doggo and the hit CBC radio series Recipe for Murder. He is presently working on a novel entitled THE NAME WE DIDN'T KNOW.
The Nerves Centre

The Nerves Centre is a series of poems about performance (and other) anxiety, told through the jittery stop-and-start actions of a stagefright-affected Performer who can’t speak while on stage. The Performer’s linguistically vaudevillian performances are punctuated with sound poems that capture the moments of panic she experiences. Constructed from recordings of actual panic attacks that were poorly transcribed by increasingly confused transcription software, then reshaped into poems for the page, these sound and breath pieces create a palpable experience of a Performer caught in the moment of panic. These are poems with roots in vaudeville, silent comedy, Beckettian mime, sessions with your therapist, and stage fright. Never judgemental, always hopeful that this time the performance will work, Szczepaniak brings a slapstick sensibility to every poem, a deep compassion for anyone struggling to find their voice, trying to speak, or having trouble with a pesky boulder.

Angela Szczepaniak

Angela Szczepaniak’s writing has appeared in Mad Hatter’s Review, Pilot, P-Queue, Phoebe, four-square, among other journals and anthologies. She recently participated in a hygiene themed poetry-art project with LOCCAL, and as a result some of her work can be found on placards in the better public restrooms of Seattle. She studies and teaches at the State University of New York at Buffalo, and lives mainly in Toronto.
Ghost Face

In his third DC Books title Greg Santos explores what it means to have been a Cambodian infant adopted by a Canadian family.

Through a uniquely playful and self-reflective series of poems that pay moving homage to his adoptive parents, and explore the fantasies of a lost family and life in Cambodia, Santos leads the reader through his visceral process of unlearning and relearning who he is and who he might become.

Greg Santos

Greg Santos is the author of Blackbirds (Eyewear, 2018), Rabbit Punch! (DC Books, 2014), and The Emperor’s Sofa (DC Books, 2010). He is of Cambodian, Portuguese, and Spanish descent. He holds an MFA in Creative Writing from The New School. He regularly works with at-risk communities, and teaches at the Thomas More Institute. He is the poetry editor of carte blanche. Santos lives in Montreal with his wife and two children.
Landscape with the Fall of Icarus

The protagonist of this novel, Stephen, twice exiled, first from his birthplace, Hungary, and then from the United States as a Vietnam draft resistor who settles in Montreal, Quebec, becomes obsessed with W.H. Auden’s poem, ‘Musée des Beaux Arts’ and Bruegel’s painting “Landscape with the Fall of Icarus”, an obsession about the nature of suffering and art that leads to his attempted suicide and to the subsequent chaos of his life. Upon his discharge from a mental institute, he attends several sessions with his psychiatrist with whom he has a comically adversarial relationship wherein they explore his false reliance on literature as the only way to define and relate to the world.

Told through the first-person narrator, the novel explores the nature of suffering, of authenticity, and of the value of the written word as Stephen reflects on his past life, the dissolution of his marriage, and his abiding yet potentially destructive passion for books. After his discharge from the mental institute and while undergoing therapy and merciless self-evaluation, Stephen receives a mysterious phone call that leads him to an exploration of his failed relationships with women and a final surprise resolution to his search for meaning and redemption. Set primarily in Montreal, the novel also travels to the places of Stephen’s past: the Hungary of his childhood, Europe, the United States, and the Montreal of his youth through his memories and reflections. Despite its comic undertone, the novel explores the illusions we construct to provide value to our lives, the nature of love and the erotic, and the path towards compassion and meaning.

Zsolt Alapi

Zsolt Alapi is a short story writer, editor, and critic whose stories, articles, and reviews have appeared widely in Canada, the U.S., Great Britain, and France. Born in Budapest, Hungary, Alapi moved to Montreal, Quebec during the Vietnam War and finished his Ph.D. at McGill University. He taught literature at college and university for three decades.
Kate Wake

Kate Wake is a tender and deeply engaging novel from a distinctive new voice.

It’s 2008. Blue Hills is a haunted place. Katie fights to reclaim her life from the grip of a profound psychological crisis, tracing back a maternal thread through a stumbled-upon and uncertain family history at the nearby, now-abandoned prairie mental asylum. As Katie seeks to rehabilitate the present by understanding the past, her fate becomes imaginatively intertwined with that of her great-grandmother Kate Wake, an enigmatic independent-minded artist with a remarkable story of her own.

In returning to a scene of loss, this elegant variation on the Eurydice-Orpheus myth reconsiders, with a fresh, unsentimental vision, the roles of trauma, madness, creativity and memory in relation to art and literary form.

“Sharply realized and fortified by a fierce, poetic grace, Kate Wake testifies to the timeless, urgent power of art and music with a delicately experimental, multi-genre story that unfolds its narrative mystery to reveal a shocking core.”

– George Elliott Clarke

Mariianne Mays Wiebe

Mariianne Mays Wiebe is a published poet and professional editor with a lively interest in history, performance and visual art, about which she has written extensively. She lives in Winnipeg. Kate Wake is her first novel.
Nearly Terminal resonates with a sense of foreboding at what may be seen as the social collapse of the individual self in a society that is being “whitened out.” Incorporating and intertwining aspects of the personal love relationship with a sense of a self under scrutiny, by itself and an imagined Other, the focus becomes one of loss, solitude, and the existential sense of being in a vast universe that is defined by traces of life increasingly lived as forms of abstraction within a virtual, disembodied reality. With a younger audience in mind, with poetic diction that is not afraid to be bold and experimental in its statements and claims, and with a delicate use of techniques evoking lacunae and erasure to convey the unanswerability of some basic existential questions, Eleni Zisimatos presents a bleak and uncertain view of the world.

“Eleni Zisimatos opens Nearly Terminal with a Dantesque warning: ‘The death of human consciousness is white.’ Yes: To venture onto these imposing white pages is to navigate a blinding snowscape where words are the sparse objects that poke out of the drifts, like inukshuks, suggesting directions and meanings that are impossible to pinpoint, to pin down, because they are jests of gestures, as revealing in their amplitude as are ‘Cut up clouds.’ Nearly Terminal recalls Dame Atwood’s Journals of Susanna Moodie, but also John Thompson’s barely there ghazals, all that blank space Blitzkrieg’d by incandescent inklings, those dark flashes of insight amid the vacant, Arctic desert of ‘Such white,’ ‘much despair,’ where winter means erasure, ‘a white eclipse.’

– George Elliott Clarke

Eleni Zisimatos

Eleni (Helen) Zisimatos is Co-Editor-in-Chief of Vallum Magazine, has been nominated for a National Magazine Award in poetry, and was short-listed for the Robert Kroetsch Award, the Irving Layton Awards (in both poetry and fiction), and the Santa Fe Writers’ Awards. She holds degrees in Creative Writing and English Lit.
Sasquatch and the Green Sash

Sasquatch and the Green Sash is at once a translation and adaptation of the medieval English poem Sir Gawain and the Green Knight, from a time when parts of English culture were closer to Old Norse roots. Novelist Keith Henderson has chosen to Canadianize the original and set it among the native Dene of the Northwest Territories’ Nahanni National Park, a place with its own suggestive tradition of beheading stories.

The rich alliterative language of the original has been retained and modernized. The setting has been edged further north, darker, colder, sub-arctic, with “the ominous green and violet and pink of Aurora Borealis” and the additional dimension of the ancient Green Man’s Muslim origins as Al Khidr, vizier of Alexander the Great. Together, in the lands where it’s dark at mid-day, they once sought the Fountain of Youth.

Here is much that is vivid, intriguing, and deeply morally satisfying: Sasquatches, beheadings, Turkish scimitars, caribou hunts, a young RCMP officer involved in illicit love affairs and mysteri-
The Dying Meteorologist

Someone observed Canadians are the only people to talk about the weather and mean it. Certainly, our dramatic meteorological conditions provide a ready and easy conversational topic. Like hockey, wide spaces, and clean water, our weather is a cliché at home and abroad, something which, with its stark, primordial dramas, cracks our flesh and bones, bundles up our feelings, and inflicts itself on our imaginations. This is equally true whether we are outdoorsy types who embrace it, or indoorsy ones who shrink from it. (Another wag remarked that Canadians are less concerned with Revolution, than with Insulation….)

We are dealing here with both an irreducible element and searching metaphor of the Canadian condition…. In Steve Luxton’s poems, lyric and narrative, the weather, its beauty and duress, its interplay with light and land, appears everywhere. His facility for expressing our native sky, land and air is evident whatever the central concern of the poem: Time, Love, Loss, or that Big Cold: Death. In the moving poetic sequence containing the piece from which this collection’s title, The Dying Meteorologist, is drawn, the poet describes the winter-long illness and death of a dear friend with whom he has shared countless different temperatures and forays into wild air. Their relationship began and thrived in the profound natural metaphor. The eulogistic pieces that reflect and celebrate their bond suggest the moods of irrevocably changeful skies and the music of weather breeding winds….

Steve Luxton was born in Coventry, England in 1946. He is the author of five previous poetry collections: Late Romantics (with Robert Allen and Mark Teicher), the hills that pass by, Iridium, Luna Moth and Other Poems and most recently, In the Vision of Birds: new and selected poems. He lives in the village of Hatley in Quebec’s Eastern Townships.
Net Worth

Net Worth is Kenneth Radu’s newest collection of stories depicting the all-consuming passion of money and its influence on emotions, relationships, aspirations and disappointments. Linked by a common need or lack of money, the stories move with grace and subtlety into the mind and heart of a disparate range of characters from the impoverished to the wealthy, and often lead to unexpected but convincing conclusions. Rare is the Canadian work of fiction that in a series of thematically linked stories focuses so pointedly and powerfully on the role of money in our lives.

Net Worth continues Radu’s tradition of well-crafted and necessary stories.

Kenneth Radu

Kenneth Radu is a seasoned, award-winning writer of novels, short stories, non-fiction, and poetry. His first novel, Distant Relations, received the Quebec Writers’ Federation Award for Best English-language Fiction. A collection of stories, A Private Performance, was also honoured with the award. A previous collection, The Cost of Living, was nominated for the Governor General’s Award. His most recent work includes two collections of stories, Sex in Russia and Earthbound, both published by DC Books, as well as the novel Butterfly in Amber.
Excitement Tax

Dara Wier has written about Cheshirization: “In nine poems whose tones, tempers, tonics and contents exquisitely mesh, John Emil Vincent carries on an extended conversation with any one of us who wishes to take up where what’s proposed poem by poem takes off into heretofore unexplored zones of our own. We frame what’s next as each new poem frames its contents in elegantly surprising, slightly raucous configurations.”

His previous books are critical. His first book, Queer Lyrics, was chosen as a CHOICE Outstanding Academic Title. Vincent’s second book is John Ashbery and You. His most recent critical book is an edited collection of essays about the poet Jack Spicer, entitled AFTER SPICER. Brian Reed at University of Washington writes: “After Spicer ... covers everything from detective fiction to his gay rights activism. Afterward you will know why so many of today’s poets consider him an indispensable precursor.”

Excitement Tax is Vincent’s first book of poetry.

John Emil Vincent

John Emil Vincent is a Montreal-based poet, editor, and archivist. He’s taught literature, queer theory, and poetry writing at Concordia and Queen’s in Canada and at Wesleyan, Haverford, and University of Miami in the US.

He served as Editor-at-Large for the Massachusetts Review, where he edited a double “especially queer issue” packed with queer literary luminaries. He has published poems in jubilat, Denver Quarterly, BlazeVOX, Slope, Spork, failbetter, Drunkenboat, and many other journals. With Factory Hollow Press, he recently published a chapbook Cheshirization containing 9 poems from Excitement Tax.
Dispirited by his performance review, Will Gough sets out to redeem himself by updating his company’s quality control procedures, while casting a hopeful eye toward other career opportunities. Despite his best intentions, his work troubles follow him home-to his wife and two sons, where empty yogurt containers are half-sacred, technology a source of childhood wonder, and the business of the world bumps against the quiet walls that protect the rhythms of family life.

It’s difficult to pull off a portrait of a nice guy in ordinary circumstances, going through the stress of daily living and tensions surrounding job and career opportunities, and he does it very well in simple, understated prose. No sensationalism or alien beings or suicidal desperation or academic angst or terrorist attacks or other assorted rampages and violations: just a life without earthshaking incident, but subtly humourous and convincing.

Tom Abray grew up near Strathroy, Ontario, and then moved to Montreal to study English at McGill University. After completing his M.A. in creative writing at Concordia University he began teaching at John Abbott College. His collection of short stories, Pollen (DC Books, 2011), was shortlisted for the Concordia University First Book Prize, as well as the Paragraphe Hugh MacLennan Prize for Fiction. He also written and directed a number of short films that have screened at festivals in North America and Europe.
Acqua Sacra

Everything seems broken in Suzanna Ricci’s life. Only 42, her marriage to Len has disintegrated. Her relationship to their teenage boys, Robin and Logan, is in need of repair. Now her mother, ‘that martial soul,’ wants her to restore the family home in Acqua Sacra, damaged by earthquake. And she doesn’t care how many trips from Montreal to their vivid Italian patria of Abruzzo her daughter has to make.

At least when Len, a dodgy accountant, encourages her to take a job with a Montreal law firm headed by a man named Robert Bliss, Suzanna feels hopeful of being freer of her ex. Until she realizes the crazy cost of disentangling herself, and not just from him or his ‘associates.’

Old World skepticism kicks at New World concerns in Acqua Sacra, Keith Henderson’s brisk new novel about private deception and public corruption. His cast includes an honest architect, a gutsy office clerk, the modern-day witch of a drained lake, and at least one (reformed) dirt-digging lawyer. But what is Suzanna to do when the mob and their extralegal cross-border political shenanigans invade her life? While Montreal’s underworld seems as full of venomous snakes and mean dogs as the Abruzzo mountains, Roman history, Italian mafiosi, dutiful Canadians, and migrant African workers collide, headlong and bizarrely comedic. At the centre of the crash, stunned and sheep-like, lies Suzanna.

Henderson, the author of The Roof Walkers, again delivers an entertaining and perceptive story in Acqua Sacra about the nature of personal responsibility, this time in an age of multinational delinquency. If Suzanna survives the wreckage, it’ll be by honouring the true meaning of “family” in any global village.
Fairfield: the last sad stories of G. Brandon Sisnett

When G. Brandon Sisnett dies at his computer ‘a mild spring day in March,’ he leaves behind two unfinished works in his Montreal home. One, a political tract typical of the kind of rant the reclusive writer was famous for, the other an unexpected box of short fiction none of his publishers was aware existed. At first read a seemingly ‘random collection of . . . fragments and miscellanea,’ it soon becomes clear the stories contain a mystery surrounding the sad death of the Barbadian-born author’s four-year-old daughter, his retreat from society, and the recurring name of ‘Fairfield.’ Sandiford’s newest collection is an intimate, insightful look at how we all strive to live with the memory of love and loss.

Robert Edison Sandiford

Robert Edison Sandiford is the author of The Tree of Youth (2005), a travel memoir, Sand for Snow: A Caribbean-Canadian Chronicle (2003), and the novel And Sometimes They Fly. He is a founding editor of ArtsEtc: The Premier Cultural Guide to Barbados (artsetcbarbados.com), and has worked as a journalist, book publisher, video producer with Warm Water Productions, and teacher. He has won awards for both his writing and editing, including Barbados’ Governor General’s Award of Excellence in Literary Arts and the Harold Hoyte Award, and been shortlisted for the Frank Collymore Literary Award. He divides his time between Canada and Barbados.
A Hamburger in a Gallery

Stuart Ross’s eighth collection of poems delivers a gallery of emotionally charged poetry experiments along with a series of philosophical meditations on the aesthetically contrived and sometimes downright quirky poetic processes that were followed to generate the poems in this book. *A Hamburger in a Gallery* is deeply engaged in demonstrating how art happens, especially through a poet’s immediate aesthetic engagement with other works of art. Comprised of poems written ‘after’ the lines and language of other artists’ works, ‘during’ sessions of listening to other poets reading their poems, or constructed ‘from’ the parts and pieces of other artists’ words, *A Hamburger in a Gallery* provides a distinctive experience of the relationship between the finished poem and the process that informed its creation. Blurring the boundaries between creative writing and creative reading, Ross has once again created an utterly original, accessible, moving and avant-garde classic.

Stuart Ross

Stuart Ross is author of five previous poetry collections, three works of fiction, a collection of essays, editor of Surreal Estate (anthology of Canadian surrealist poetry), poetry and fiction editor of This Magazine, and a regular columnist for sub-Terrain.
**Proof**

*Proof* explores the worlds of entomology, memory and mathematics. What can be proven with empirical evidence and what demands reason. The poems examine the means of observation from the entomologist to the grief-stricken mathematician. From break-ups to Dung Beetles, these poems move from microscope to recollection and from the abstract math proof to the visceral sting of the wasp’s barbed quill.

Larissa Andrusyshyn, November 2014, 
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* This book is “perfect bound” with an add-on hard cover, no dust jacket.

Larissa Andrusyshyn

Larissa Andrusyshyn’s first book *Mammoth* (DC Books 2010) was shortlisted for the QWF First Book Prize and the Kobzar Literary Award. Her poems have been shortlisted for Arc Magazine’s Poem of the Year and the Malahat Review’s Open Season Award. She works with a local non-profit to offer creative writing workshops to at-risk youth. She lives, writes and is planning her zombie apocalypse survival strategy in Montreal.
And to Say Hello

The twelve stories in And to Say Hello investigate the hazards of men and women becoming fathers and mothers: the immediate harm and the long-term damage. In “Mass Graves,” a new mother’s stay-at-home anxieties are amplified by the ominous chipmunk infestation overtaking her townhouse. In “Gestation,” a father-to-be nurtures the idea of his ex-girlfriend’s imagined infidelity until it matures into a fully grown mania. In “Six,” a deceased woman’s biography and failings as a mother are communicated piecemeal through the ruminations of her pallbearers. In “The Vasectomy Doctor’s Online Presence,” the professional and familial successes of an urologist are cruelly and publicly undercut by his failed musical aspirations. And in the title story, a mother’s irrational worry about her son’s language development puts irreparable strain upon her marriage.

Scott Randall

Scott Randall has previously published two short story collections: Last Chance to Renew and Character Actor. The title story from Last Chance to Renew was broadcast on CBC Radio’s Between the Covers, and Character Actor was shortlisted for the fiction category of the Ottawa Book Award. He has been twice nominated for the Journey Prize, and his fiction has appeared in numerous literary journals such as The Antigonish Review, Event Magazine, The Malahat Review, The Dalhousie Review, and The New Quarterly. He has taught Literature and Writing at Seneca College, York University, Concordia University, and Algonquin College. He currently lives in Ottawa with his wife and daughter.
Butterfly in Amber

Delia, an independent-minded Montreal woman of sixty and sexually experienced, leaves her married lover to go on a cruise along the Volga and enters into a forbidden but lustful and satisfying liaison with Kostya, a young member of the ship’s crew. Kostya, looking out for the best opportunity to leave his country, is in it for more than erotic pleasures, something Delia understands and acts accordingly. Inappropriate dalliance, however, on board and ports of call in a Russia at war with Chechnya is not the sole narrative engine of this acutely written novel. Memory and identity, the inexorable passing of time, and the desire to be more in imagination than in actuality, are driving motivators in the lives of such characters as the brilliantly conceived, and possibly lunatic Frank, an elderly gentleman who believes himself to be the son of the murdered tsarevitch Alexis and has designs on Delia. Kostya’s colourful mother and the mysterious, threatening man who seems to follow Delia also have their own plans. Butterfly in Amber is a novel about choices, sex, living life on unfamiliar terrain, and the courage to act according to one’s desires, the consequences be damned, although discretion is always advisable, if not always followed.

Kenneth Radu

Twice recipient of the Quebec Writers’ Federation award for Best English-language fiction, Kenneth Radu has published novels, short stories, and non-fiction. His last books include two collections of stories, Earthbound, and Sex in Russia, also published by DC Books. He taught for many years at John Abbott College and lives near Montreal.
The title of *Why Cats Hate Birds* very much reflects the collection's themes. Are we trapped by our nature? And what is our understanding of nature? What is black and white, straight and gay, reality and fantasy, Canadian and Barbadian? The stories in *Why Cats Hate Birds* are Armstrong’s way of saying that such distinctions are not natural but of our own construction. The work spans the length of Armstrong’s writing career. The earliest, ‘Flying in God’s Face,’ which inspired his novel *Of Water and Rock*, is set in the 1960s, though the majority take place in a today familiar to us all. Three stories in particular are linked by the character Charles Blackette: ‘Kingdom of Fools,’ ‘Invention,’ and ‘Blood is Thick.’ They explore Blackette’s life as a black man who battles his notion of self. But, at heart, all the stories in *Why Cats Hate Birds*, perceptive, resonant, emotionally honest, are an attempt to break those silos that separate us and make us realize that other people’s stories are our stories.

Thomas Armstrong grew up in the suburbs of Toronto and earned a degree in Physics from the University of Toronto and later a degree in Computer Science from York University. He worked as a computer programmer and software writer, primarily in the financial services area. He began to write fiction in 2002. In 2009, *Of Water and Rock* was shortlisted (2nd Place) for the Frank Collymore Literary Award. The novel was published by DC Books in 2010. Later that same year, it won The George Lamming Award for Literary Excellence. Armstrong passed away at the age of 60 in 2013.
Rabbit Punch!

In Greg Santos’s *Rabbit Punch!*, Marco Polo reminisces on his friendship with Kublai Khan over deli sandwiches, Wilfred Owen and Ernest Hemingway trade war stories at Hooters, and Senator John McCain remembers that fateful day when his father took him to eat bubble gum ice cream. With punchy poems that are intimate, dark, enigmatic, playful, and surreal, peppered with pop culture figures ranging from Batman to Canadian Prime Minister Stephen Harper, Paris Hilton to ‘Macho Man’ Randy Savage, *Rabbit Punch!* delivers a poetic KO.

**Excerpt**

*We Laughed like Drains*

We puffed up
our chests and strutted.

We talked
about our hazy
futures and mottled pasts.

We read between
the lines and giggled
like schoolgirls.

Our sides were aching
so many tears
cursed our faces.

We kept laughing
even when it stopped
being funny.

We couldn’t shake
off the eternal fatigue
in our bones.

Can’t we stay
like this forever?

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**ABOUT THE AUTHOR**

Greg Santos is the author of *The Emperor’s Sofa* (DC Books). He holds an MFA in Creative Writing from The New School in Manhattan. Greg is a poetry editor for carte blanche and teaches the art of verse to at-risk youth. He lives in Montreal with his wife and two children.
A Traveler’s Tale

**A Traveler’s Tale** begins in a small village in Turkey where the protagonist, Jefferson Cooper, finds himself (despite himself). He has no idea why he is there, nor who he is. An apparent victim of some sort of selective amnesia, with a suitcase full of money and demonstrably a shady past, he sets out on a voyage of self-discovery. He travels to Istanbul, Mumbai, and Kerala, meeting all manner of people who seem to know him so much better than he knows himself. Along the way, he falls in love with a slender, ethereal person who keeps reappearing just when he seems on the brink of total desperation. It is Miryam who leads him to a realization of who he is and to his long-sought redemption.

**Excerpt**

The ride was long and uneventful. I slept through most of it and only opened my eyes when the engine gave out a loud sigh before going silent to signify the definitive end of the journey. We had arrived at a bus depot in some desolate part of Istanbul where Suleyman the Magnificent wouldn’t have wasted even a minute during his continent-rousing mission. Seemingly untampered suitcase in hand, I was herded into a smaller bus that rattled across terminally traffic-congested roads until it reached Taksim, the heart of the modern city. It was drizzling, cold, dark, not in the least welcoming.

I walked across the crowded square, almost trampled by a flock of swirling pigeons, feeling the burden of the suitcase more with every step. To my right was a frilly road with an ancient tramcar its only vehicle and a sea of pedestrians moving in both directions. There were several hotels with luxurious façades to my left. I applied to three of them in a row, only to be refused check-in because I lacked a credit card and despite my willingness to prepay the room in American cash. The receptionist of the third one, as haughty as his colleagues in the first two, turned out to be a nice guy and told me to walk down one block on Istiklal Caddesi (the frilly walking-street with the tramcar), turn left, and try one of the less demanding hotels down there.

I struggled through the thick people-traffic of Istiklal, dwarfed on both sides by its contiguous string of flashy storefronts with window displays alternating between fashion and food, feeling cold, lost, and alienated, getting wet, tired and disoriented, when a seductively curvy brunette in the glory of her early forties, well-dressed in svelte shades of black, furiously confronted me and slapped me hard across the face. ‘You bastard!’ she said in Spanish as she brushed by me brusquely to meld into the crowd and out of my view. My cheek was burning and my eyes started to water.

**Byron Ayanoglu**

Fluent in five languages, a graduate of McGill University, widely travelled Byron Ayanoglu is the author of twelve books: fiction, non-fiction, cookbooks and restaurant guides as well as fourteen stage plays, including *Ordinaryman*. He has worked in film and TV, including co-host of *Anthony Bourdain - No Reservations*, Greek Islands Episode, 2008, host of *Roadside Restaurants*, a ninety-minute restaurant-cooking show for PBS, 1997. He is also the writer and producer of *Faces of Myth* (2004), *Mimetoliths* (2006), *Shapeshifter* (2007), and *MasterClass with Walter Lassally* (2008).

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All I Can Say For Sure

The poems in McAuley’s *All I Can Say for Sure* range from personal archaeology and elegiac fictions of free translations to grammar wordplay for the initiated to a compassionately ironic look at the passing of life to rewired material extensions of our inner and outer spaces. McAuley’s meditations upon the details of quotidian life and historical personae are rendered with the syntactical precision of a linguist and the metaphorical density of a riddler.

ABOUT THE AUTHOR

John McAuley was born in Montreal. He completed an M.A. in creative writing at Sir George Williams University in 1974. During the 1970s, he edited *Maker*, a magazine dedicated to experimental poetry and prose that circulated among poets and writers in 23 countries. He also co-ran a successful poetry reading series at Véhicule Art Inc. As one of the original Vehicule poets, he was instrumental in seeing the group’s landmark anthology, *The Vehicule Poets*, to publication in 1979 and began teaching in Concordia’s English Department at about the same time. He has published four books: *Nothing Ever Happens in Pointe-Claire*, *Mattress Testing*, *Hazardous Renaissance*, and *What Henry Hudson Found*. His work has also appeared in a variety of anthologies. He continues to live in Montreal.
Christmas, 1864, in the last years of the civil war, a twenty-year-old Irish Canadian, Eoin O’Donoghue, is newly hired as the personal secretary to the prospective head of the Irish Republican Army in New York, William R. Roberts. Appalled that the mayhem he sees around him is also being planned for his own country, Eoin offers his services to Gilbert McMicken, head of Canada’s secret police. So begins the trajectory of what Eoin himself calls, self-disparagingly, his “Judas informancy.” Against a backdrop of fusion and collapse, 600,000 Americans dead, one nation, Canada, about to be created, another to its south in disarray, Irish militants plan northward raids to win a “New Ireland” on the continent (its capital, Sherbrooke, QC), to split Ireland itself off from Great Britain, and to avenge reverse, cross-border Southern terror plots hatched in Montreal and approved by Jefferson Davis. Under assumed names, safely housed in the Moffat Mansion on Union Square live the secret, illegitimate twin daughters of James Stephens, IRA leader in Europe. Who will capture Eoin O’Donoghue’s allegiance—his Fenian employer, Deirdre Hopper (Stephens), accomplished painter and musician and daughter of the leader in Dublin, or Canadian spy-master Gilbert McMicken, who regularly insists his protégé provide “less poetry and more police work?”

Keith Henderson has published four other novels, (The Restoration, 1994 and The Beekeeper, 1990, Acqua Sacra, 2016 and Sasquatch and the Green Sash, 2018), a collection of political essays from when he was Quebec columnist for the Financial Post (Staying Canadian, DC Books, 1997), and a prize-winning book of short stories (The Pagan Nuptials of Julia, DC Books, 2006). He led a small provincial political party in Quebec during the separatist referendum of 1995 and championed English language rights and the primacy of the constitution with regard to secession.
And Sometimes They Fly

The disasters of 9/11 trigger a Cataclysm that is unleashed every so many cycles. It can only be averted by the selfless act of the Elect, a trio of exceptional humans who are guided by Milton, a being known as an Elder. The three, all Barbadians, are David Rayside, Marsha Durant and Franck Hurley. And it is their time: to save the world before the deadliest characters of their legends and myths—the baccou, the steel donkey, la djablès, and the heart man—destroy it.... All their lives, the Elect have had their abilities: David, the power of flight; Marsha, incredible strength; and Franck, super speed. With great power may come great responsibility, yet the choice to act or not remains theirs. Milton, like his adversary, Mackie (short for Machiavelli), is an Elder who can inform, not influence, the course of events. Are the Elect mature enough to decide what's best for humanity? The longer they take to agree to Milton's plan, which he can't reveal until they are all on board, the more their world is overrun with Caribbean folklore creatures.... Set in Bridgetown and Montreal (“where much of the Diaspora live”), And Sometimes They Fly questions notions of the heroic. Where do heroes—a region's but also a culture's heroes—come from? George Woodcock once noted that, unlike Americans or the British, “Canadians do not like heroes, and so they do not have them.” Humanity is in trouble if this is also true about Barbadians.

Robert Edison Sandiford, Spring 2013, Novel, 195 pages, 5.5 x 8.5, 987-1-897190-94-4
Paperback $19.95
978-1-897190-95-1 Hardcover * $34.95

Sand for Snow

Robert Edison Sandiford moved from Canada to his parents’ native Barbados in 1996. His journey “Back Home” led to a series of insightful and often poignant meditations on relationships, island life, and the decline of his father, diagnosed with Alzheimer’s disease twelve years earlier.

Robert Edison Sandiford, December 2003, Travel Memoir, 188 pages, 5 x 8, 978-0-919688-79-7
Paperback $15.95
978-0-919688-81-0 Hardcover * $29.95

The Tree of Youth

The thirteen stories in The Tree of Youth have a richly exotic, sensuous allure: the landscape shifts from cosmopolitan Canada to beautiful Barbados. They also explore, with understated brilliance, the elation and defeat men and women everywhere experience when they yearn for love and a better life. Here is an unblinking vision of the sexual exploits of Bajans, young and old, one that restores the redeeming values of children, family, and art.

Robert Edison Sandiford, December 2005, Short Stories, 136 pages, 5.5 x 8.5, 978-1-897190-04-3
Paper $17.95
978-1-897190-05-0 Hardcover * $32.95
Pluto’s Gate

In present day Montreal, a young woman by the name of Percy vanishes from the streets. The woman’s parents—her father, a famous musician, and her mother, a witch—are frantic. Soon after the woman’s disappearance strange phenomena sweep the globe: snow and ice fall of season in record amounts, blanketing whole countries. World-wide crop failures are announced; droughts become widespread, and then the worst happens: daylight fails to appear.... What follows is the epic tale of Percy’s voyage through the Underworld, whose rules of existence are as unfathomable as the mysterious red flowers that suddenly blanket its fields. As daylight touches the dark realm, Percy unwittingly becomes the permanent guest of the Underworld’s charismatic lord Pluto. And when her best friend Simon, a descendent of a long line of shamans, descends in an effort to save her, the three embark on a life and death race to figure out what—or who—has upset the balance between the two worlds...before it’s too late....

Wonder-filled, imaginative, and compelling, L.E. Sterling’s second novel immerses readers in a magical world where existence itself is ordered by the tenuous balance between light and dark, and the story-filled pages of one remarkable book.

L.E. Sterling, April 2013, Novel, 280 pages, 5.5 x 8.5, 978-1-897190-90-6 Paperback $19.95
978-1-897190-91-3 Hardcover * $34.95

About the Author

L.E. Sterling earned her M.A. in Creative Writing from Concordia University and a PhD in English Literature from McGill University. Her first novel, The Originals (DC Books, 2002), was an indie hit, also published in French translation (Editions Triptyque, 2005) under her original pen name, L. E. Vollick. Her poetry, short stories, and a literary essay appear in several anthologies, including Desire, Doom & Vice (2005) and Population Me: Essays on David McGimpsey (2010). More recently she co-wrote the Sci-Fi web-series, Process: A Series of Events, slated for release in 2012. When she isn’t working as a communications professional, Erin stays busy co-editing a collection of women’s non-fiction dating stories, and writing her upcoming Urban Fantasy series, The Voodoo Wars as well as a Y/A novel involving fairies and trolls.

The Originals

The terror of atomic war, a paranoid arms race, a stark divide between rich and poor—in The Originals, Reagan-era legacies such as these are seen from the perspective of nightclub subculture and the food bank. Magpie Smith confronts a street-level zeitgeist of fatalism in the early ’90s, bringing to life in the process a dysfunctional family of disenfranchised youth, from Benny, the self-glamorizing drug dealer to Jackson, the overprotective bouncer at the Underground.

L.E. Vollick, August 2002, Fiction, 264 pages, 5 x 8, 978-0-919688-47-6 Paper $17.95
978-0-919688-49-0 Hardcover * $28.95

* This book is “perfect bound” with an add-on hard cover, no dust jacket.
Concetta Principe

Concetta Principe's deeply intimate *walking* explores religious difference and secular politics, God and promises through the meditative lens of prose poetry. *walking* occurs in the mind through dreams, in memory and as a relentless process of bearing witness to the earthly, quotidian activities that challenge super-natural abstractions. As the unconverted pilgrim of the book eats nothing, she is led through these poems into encounters with God, birds, stones, and other humans who inhabit the stairways and closed doors of Jerusalem. Together, this collection of prose poems functions as a revelatory maze of mystery and discovery.

Kathryn Mockler

Kathryn Mockler's new collection of poems applies Rumsfeld's advice to powerful poetic ends. Deeply interested in American politics and the absurdity of our mediated relation to the political sphere, the beautiful and entertaining narrative poems in *The Saddest Place on Earth* follow absurd premises to their most logical conclusions. Here, God appears on Oprah, Hurt Feelings and Anger rent a cottage together on Lake Huron for a week in August, and the saddest place on earth is discovered in a Chinese restaurant at the end of a stripmall. Kathryn Mockler's approach to language and the world results in an extremely engaging, moving and often hilarious poetics of deep disorientation.
Earthbound

With surgical precision and understated humour, Radu once again demonstrates his remarkable ability to portray ordinary people in sometimes extraordinary circumstances. Whether it’s the story of an old woman who has given birth, or a professor grieving over the death of his child, or a porn shop owner fighting off the financial predations of his brother, these stories collectively dramatize the conflict between personal wishes and the hard facts of reality. What we dream or think about ourselves may well be pulled down to earth, sometimes with a thud, by the gravitational energy of emotion, relationships, unexpected events, and inescapable truth.

Kenneth Radu, November 2012, Short Stories, 180 pages, 5.5 x 8.5, 978-1-897190-87-6  Paperback $18.95
978-1-897190-88-3  Hardcover * $32.95

Sex in Russia

These mostly new (and a few award-winning stories) adroitly combine accessibility and subtlety, understated wit and restrained emotion with a predilection for the slightly off-centred. The collection explores a range of human experiences locally and internationally. From a gifted student of science embarrassed by his parents, to a musician who loses his son to a different kind of music, to an old woman reluctant to leave her Chinese prison, Radu’s stories often begin with a seemingly minor detail or event and travel from there to the heart of disaffection, despair, hope, and unusual forms of recovery and understanding.

Kenneth Radu, April 2010, Short Stories, 192 pages, 5.5 x 8.5, 978-1-897190-65-4  Paperback $18.95
978-1-897190-66-1  Hardcover * $32.95

The Emperor’s Sofa

The Emperor’s Sofa is a sprawling gift of outrageous artifice, a world of Mad Magazine intensity enriched by Ashberyian ironies and McGimpseyian pleasures. Santos imagines a poetic land of deranged heroes and unmasked anti-heroic marvels – funny, poignant, and profound. Behind the façade of the Emperor’s restless opulence stands this collection’s insight; a new poetics has landed, after the wars – a copious Montreal Style of styles, where, from its royal mount, “the view is indeed magnificent.” This marks the spot where a brilliant poet debuts – fully cognizant of the clash between the trashy new and the zany old, and of all the useless beauty in between.

Greg Santos, November 2010, Poetry, 92 pages, 5 x 8, 978-1-897190-67-8, Paperback $16.95
978-1-897190-68-5  Hardcover * $31.95

* This book is "perfect bound" with an add-on hard cover, no dust jacket.
In the Vision of Birds
... and other works
BY STEVE LUXTON

In the Vision of Birds
An avid fisherman, canoeist, and hiker, Luxton explores and records in memorable detail the region around his home in Eastern Canada. This collection brings together for the first time 35 years of his best nature poems, including new and previously unpublished work. Influenced by fellow Eastern Townshippers, F. R. Scott, Louis Dudek, Ralph Gustafson, and D.G. Jones, Luxton has developed a mature and authoritative voice uniquely his own. Rich in language and metaphor, these poems dazzle at times with their depth and dissolve the barrier between Man and Nature. With a true and finely honed poetic gift, unsentimentally post-pastoral, Luxton vividly portrays the natural world’s green particulars—what the Zen Buddhists term “The Ten Thousand Things”.

Steve Luxton, April 2012,
Poetry, 100 pages, 5 x 8, 1-897190-83-2,
978-1-897190-83-8, Paper $16.95
1-897190-84-0, 978-1-897190-84-5
Hardcover * $31.95

Luna Moth and Other Poems
In this collection, Steve Luxton navigates the mid-passages, facing what his favourite character, the notorious Doc Holliday, terms “the wasting diseases: Life, sonofabitch Fate, Love.” Pieces both lyrical and se-rio-comic weigh sickness and personal mortality, the death of a shell-shocked father, and the shenanigans of this Age’s public life. With both formal and experimental elements, these vividly figured, emotionally compelling poems tantalizingly sing and tartly satirize.

December 2004, Poetry, 92 pages, 5 x 8
0-919688-91-8, 987-0-919688-91-9
Paperback $16.95
0-919688-92-6, 987-0-919688-92-6
Hardcover * $29.95

Iridium
Beautifully shaped and with language full of sensuous intimations..., From the tensile short lyrics of “Hermit Crab Song” to the loosely sashaying rhythms of “Morning After: At the Dacha,” Luxton’s sustained vision compels and fascinates. As G.V. Downes comments in Canadian Literature, Luxton is both original and aware, a poet “who sees with pre-cision” the Canadian landscape. Like the being in the title poem “Iridium,” the reader is urged for a moment to relinquish the grotesque world of appearances to find shapes that sound, touch, and endure.

November 1993, Poetry, 80 pages, 6 x 9
0-919688-42-x, 978-0-919688-42-1
Paperback $9.95
0-919688-40-3, 978-0-919688-40-7
Hardcover * $29.95

* This book is “perfect bound” with an add-on hard cover, no dust jacket.

IN THE VISION OF BIRDS

A blackbird on a cattail
Cocks his head and stares.
It is a pleasure to be
Again in the vision of birds.

DC Books is proud to announce that Editor-in-chief, Steve Luxton, was the recipient of the 2012 QWF Community Award for 25 years of service to Quebec’s English language writers.
Listen, Honey

With grit, humour, and tenderness, in Listen, Honey, this western Canadian writer exposes the emotionally electric lives of men, women, and children. Familial and romantic relationships turn strange or go altogether awry; wild idiosyncrasies develop, and characters navigate their personal joys, ironies, and crashing disasters with courage and grace. These finely crafted stories resonate with emotion, reject sentimentality, and, like life itself, are impossible to predict. Listen, Honey is an entertaining, thoughtful, and downright sexy book.

Shelley A. Leedahl, April 2012,
Short Stories, 140 pages, 5.5 x 8.5,
978-1-897190-79-1 Paperback $18.95
978-1-897190-80-7 Hardcover * $32.95

* This book is “perfect bound” with an add-on hard cover, no dust jacket.

Pollen

With wit and sensitivity, these tales portray moments of suffering, confusion, and discovery and introduce the reader to worlds as widely various as Japanese kite-making, bees, daycare, alcohol, and motorcycle maintenance. Abray’s stories push full-on into the world of obsessions. A new vacuum cleaner becomes a pawn in a just-ended relationship. Riding a motorbike becomes the way brothers bond over their troubled relationship with their father. A wise naturalist takes the reader on a comic tour of an animal-filled mall, and a bee infestation in a kitchen forces three urban apartment-sharing youths to suddenly confront nature and their own changing relationship.

Tom Abray, October 2011,
Short Stories, 192 pages, 5.5 x 8.5,
978-1-897190-74-6 Paperback $18.95
978-1-897190-73-9 Hardcover * $32.95

Pollen was short-listed for both the 2012 QWF Concordia First Book Prize and the Hugh MacLennan Prize for Fiction

Failure to Thrive

When Canadian reality TV producer Jonathan Farb finds out that he may be dying of a brain tumor on the same day that he catches his wife having an affair with her obstetrician, he makes a pledge: to raise his five month-old son Elliot to manhood before his time is up. Farb’s list of parenting goals range from instilling a religious identification (can a baby be Bar Mitzvahed?), to the importance of Education (The Birds & The Bees), and onto more pressing pursuits like amassing capital for his son’s inheritance. Can Farb succeed in getting his reality TV pitch “Canada’s Next Great Apologist” greenlit despite the opposition of his antagonistic boss, a pathological fear of public speaking, and his declining mental and physical health? An energetic and ultimately poignant literary debut.

Jeff Oliver, November 2011,
Novel, 180 pages, 5.5 x 8.5,
978-1-897190-75-3 Paperback $18.95
978-1-897190-76-0 Hardcover * $32.95
The Pagan Nuptials of Julia

The Pagan Nuptials of Julia chronicles the lives of ordinary English-speaking Quebeckers who “did not go the other way” down the 401, a neglected Canadian minority that saw its treasured world sacrificed by statist deceit and disowned with “stricken, evasive looks” even by its own kind.

Contemplating these superbly crafted tales, alert readers will find themselves querying their fashionable complacencies while they ponder a vision conservative in the very best of senses – one that revives the classical faith in human bonds and meaning, and prompts us to remember that we are “born into the arms of love.”

August 2005, Short Stories, 116 pages, 5.5 x 8.5, 0-919688-98-5, 978-0-919688-98-8
Paperback $17.95
0-919688-99-3, 978-0-919688-99-5
Hardcover * $32.95

* This book is “perfect bound” with an add-on hard cover, no dust jacket.

Staying Canadian

In October ’95, under the control of the Quebec Liberal Party, the NO campaign avoided all mention of the key arguments against secession. They never talked about the unconstitutional nature of the PQ’s proposals, avoided all mention of why 50% + 1 in a Quebec-only referendum is no basis on which to break up the country, and never once said that if Canada is divisible, so is Quebec. Staying Canadian documents the long journey then provincial Equality Party leader Henderson undertook in 1993 to help get the Quebec nationalist threat to Canada’s territorial integrity before the Supreme Court and onto the country’s agenda.

December 1997, Political Essays, 258 pages, 5.5 x 8.5, 0-919688-31-4, 978-0-919688-31-5
Paperback $19.95
0-919688-33-0, 978-0-919688-33-9
Hardcover * $36.95

AWARD


The Beekeeper

Young, impressionable, twenty-year-old Walter Taylor flees his suburban home in search of freedom and adventure and stumbles into more than he bargained for. Set in a chaotic bee-farm, home to a bohemian, European-born artist and his lovers, The Beekeeper is filled with allusion, irony, and high humour, yet sets in stark relief the fund of violence and ignorance that underlies the novel’s romantic dreams.

July 1990, Fiction, 150 pages, 5.5 x 8.5
0-919688-21-7, 978-0-919688-21-6
Paperback, 2nd edition, $17.95
0-919688-22-5, 978-0-919688-22-3
Hardcover * $32.95

The Restoration

A novel dramatizing the various and often conflicting ways members of an English-speaking Montreal family try to understand and cope with the Referendum crisis in Quebec, The Restoration is one of the few literary looks Canada has at those formative and turbulent years. With its primary motif of the burning of historic buildings and the destruction of a political legacy, The Restoration says a great deal about the tensions that still beset the country. “A good, solid novel, something rich and important...” That’s what the American novelist Elizabeth Spencer had to say about the book.

Keith Henderson, September 1994, Fiction, 200 pages, 5 x 8,
978-0-919688-10-0  Paperback $16.95
978-0-919688-51-3  Hardcover * $32.95

Available

1-800-591-6250
England is Mine, Winter Tennis
Rue du Regard, Café Alibi, & Budavox
POETRY BY TODD SWIFT

England is Mine
Todd Swift's seventh collection of poems takes on the foreign coolness, tone, and lingo of London in the present, while the poet's Montreal past arrives in waves of defiance, solace, and reverie. In poems that demonstrate Swift's abilities as a poet, on the one hand, to out-move The Movement (out bicycle-clip Larkin) and to revive the British Revival on the other, this collection pushes old, droll Mr. Poetic Persona to the brink of discovering an urgent, idealistic, youthful self within. Public, intimate, clever, and heartbreakingly sad, England is Mine reveals a poet at the height of his engagement with the lyric idiom.

October 2011, Poetry, 106 pages, 5 x 8, 1-897190-61-1, 978-1-897190-61-6
Paperback $16.95
Hardcover $31.95

* This book is “perfect bound” with an add-on hard cover, no dust jacket.

Rue du Regard
Todd Swift is one of Canada’s leading younger expatriate writers. Rue du Regard was written in Paris and London between 2001 and 2004 and crosses the channel between these two great cities and between two kinds of poetry: experimental and mainstream. The book has to do with looking: in, out, back, and ahead. Certain moods, themes, images from Swift's earlier collections here snap forward, double-back, in something akin to a whip-lash motion. The universal accidents of travel and memory, love and desire, violence and innocence are central.

September 2004, Poetry, 96 pages, 5 x 8, 0-919688-11-x, 978-0-919688-11-7
Paper $15.95
0-919688-13-6, 978-0-919688-13-1
Hardcover * $29.95

Café Alibi
Written while the author lived abroad in Budapest and Paris, this book explores popular culture, history, desire, nostalgia, and the often competing claims of travel and home. Swift's crisp, elegant, deceptively calm language questions images of “the child, the adult and the outside world” in ways both witty and disturbing. Café Alibi maps a stylish itinerary through exotic terrain, offering at once hostility and ultimate peace, in poetry that puts love to the test and disarms our darkest fears.

September 2002, Poetry, 76 pages, 5 x 8, 0-919688-53-5, 978-0-919688-53-7
Paper $14.95
0-919688-55-1, 978-0-919688-55-1
Hardcover * $29.95

Winter Tennis
This book is about, among other things, reaching that age, usually thirty to forty, when you suddenly see right through yourself. With Swift, this moment of unobstructed vision is accompanied by a fresh view of others. He casts away youthful “cool” and tenderly mourns his father. Painfully and wonderfully, he identifies with the nondescript suburban commuter he once insolently heckled in his head. These are poems of yearning, elegy, realization, romance, and enchantment.

August 2007, Poetry, 102 pages, 5 x 8, 1-897190-29-8, 978-1-897190-29-6
Paperback $16.95
1-897190-30-1, 978-1-897190-30-2
Hardcover * $29.95

Budavox
Todd Swift is one of the most exciting and eclectic young writers to emerge in Canada in the late ‘90s. Over the last decade he has continuously explored new genres and themes, writing in a variety of styles, including work for television, film, radio, theatre, CD, spoken word, and the printed page. He has also become recognized as a leading poetry activist, involved internationally in the promotion of performance poets, through his various cabaret events and other related projects.

August 1999, Poetry, 100 pages, 5 x 8, 0-919688-46-2, 978-0-919688-46-9
Paper $14.95
0-919688-48-9, 978-0-919688-48-3
Hardcover * $29.95
Mammoth, At the Bottom of the Sky, Hovering World, & Suddenly the Minotaur

Mammoth

Larissa Andrusyshyn’s début collection confronts loss and mourning by exploring the lyric science behind keeping things alive in a world where technology is at work reviving extinct species. Through strikingly innovative uses of metaphor, personification, and surrealistic leaps of narrative imagination, this exciting and wide-ranging collection of poems about family and memory in the context of human bio-intervention pushes our thinking about the relationship between parts and wholes. Witness to the process and fact of her father’s death, Andrusyshyn proceeds to find him again through a series of innovative poems that move seamlessly from the Museum to the Petri dish, the fairground to the cloning lab.

Larissa Andrusyshyn, April 2010, Poetry, 72 pages, 5 x 8, 978-1-897190-64-7
Paperback $16.95
Hardcover * $31.95

At the Bottom of the Sky

Will Aitken, the editor of this collection of fictions, said in his recommendation for Dubé’s last novel, Hovering World, that it is “queer in all the best senses of the word – non-conformist, eccentric, dissenting, crazed, aberrant, and, of course, invaluable.” What was true of that début, is more so of Dubé’s second major work. Again, the reader finds himself in a Big City world of late night neon, narrow streets, lurid bohemian warrens. Dwelling there are strange, almost gothic characters with memorable fixations and obsessions.

Peter Dubé, May 2007, Short Stories, 128 pages, 5.5 x 8.5, 1-897190-19-0
Paperback $18.95
Hardcover * $32.95

Hovering World

A day-in-the-life novel – but what a day, what a life! Peter Dubé’s first novel, Hovering World, moves effortlessly from sunlight to midnight and far beyond, in passages that are by turns haunting and haunted, surreal and erotic. Hovering World is queer in all the best senses of the word – non-conformist, eccentric, dissenting, crazed, aberrant, and, of course, invaluable. An unforgettable début.

Suddenly the Minotaur

In this terse, prize-winning novel, Poitras, with an imagination tutored by the Minotaur myth, offers a controversial tale about a thug who exults in his ferocious urges and is as incorrigible as a primal force. Torrès (the bull) enthusiastically and unapologetically seeks hectic transcendence through rape and recurring fits of epilepsy. Ariane (Ariadne), straying into his twisted, downtown Montreal labyrinth, suffers the consequences of his random sexual predation, though significantly, her refusal to be a terrorized and passive victim haunts him.

Marie Hélène Poitras, December 2006, Novel, 162 pages, 5.5 x 8.5, 1-897190-16-6
Paperback $18.95
Hardcover * $32.95

*L This book is “perfect bound” with an add-on hard cover, no dust jacket.

DC Books 35
two eyes are you sleeping
This is the first full-length collection of poems by Heather O’Neill, a writer and performer living in Montreal. *two eyes are you sleeping* is a linked collection of personal and political lyrics, written in a voice that reflects both the rootlessness and violence of the urban landscape and a metaphorical brilliance that transforms the ordinary into the visionary.

These are poems of the street, poems of defenselessness, strength, perversity and generosity, poems of drug addicts, alcoholics, con-men and sexual adventurers, poems to shout out in the bathtub with the radio blaring out the song you loved when you were fourteen. Most of all they are about growing up human in the drab beauty of the city.

Heather O’Neill, November 1998, Poetry, 80 pages, 5 x 8, 0-919688-17-9, 978-0-919688-17-9, Paper $16.95
0-919688-19-5, 978-0-919688-19-3
Hardcover * $29.95

Dead Cars in Managua
Stuart Ross’s sixth poetry collection is both an experimental departure for Ross and an offering of some of his most accurate surrealistic observations to date. *Dead Cars in Managua* gathers into one volume three discrete poetry projects – an absurdist Baedeker of image-driven prose poems about Managua accompanied by his original photos of decomposing cars, a formally various sequence of personal, narrative poems about the claustrophobic spaces and amorphous moods of hospitals, and a selection of cubist and abstract poems where Ross shows his experimental New York School cards like never before.

Stuart Ross, April 2008, Poetry, 104 pages, 5 x 8, 1-897190-33-6, 987-1-897190-33-3
Paperback $16.95
1-897190-38-7, 978-1-897190-38-8
Hardcover * $31.95

Squishy
Arjun Basu’s fiction collection is a wry and provocative book which exposes the realities beneath social conventions. Squishy asks:

Do you still love me? Do you want fries with that? Do I look fat? Life is full of small moments that define us, tangents that lead us to unexpected places. This is the world of *Squishy* – an aspiring actress fast approaching her best-before date, a world weary travel writer, a disgraced ballplayer suffering the lingering effects of a wardrobe malfunction – all tempted by something just beyond, something surely delicious.

Arjun Basu, April 2008, Short Stories, 150 pages, 5.5 x 8.5, 1-897190-36-0, 987-1-897190-36-4
Paperback $18.95
1-897190-37-9, 978-1-897190-37-1
Hardcover * $32.95

Unisex Love Poems
What is this book made of? Think of it as a verse-novel in parts, complete with characters who are solving mysteries and seeking love. Slug wakes up with an “h”-shaped rash and becomes obsessed with tracking down the source. Spitz & Spatz – a pair of three-and-a-half inch high lawyers – work to get Slug a better divorce settlement than the one he agreed to years prior. They end up losing Slug’s accent to the ex-wife, who had thought it the only tolerable thing about him. (Identifiable by her tangible, siren-like voice, Butterfingers is a tightrope walker and Slug’s neighbor.) The lives of these characters are inter-cut with the texts of two etiquette manual writers, and concrete diagram poems of human organs. All told, this is an anatomy of poetry and slapstick, a lyrical pastiche of how we conduct ourselves in the urgent situations of love and duress.

Paperback $16.95
1-897190-40-9, 978-1-897190-40-1
Hardcover * $31.95

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