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Distributed by Publishers Group Canada

300-76 Stafford Street
Toronto, Ontario • M6J 2S1
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Biblioasis acknowledges the ongoing financial support of the Government of Canada through The Canada Council for the Arts, Canadian Heritage, the Book Publishing Industry Development Program (BPIDP); and the Government of Ontario through the Ontario Arts Council.

Cover Image by Zoetnet.

PRINTED IN CANADA



Canada Council
for the Arts

Conseil des Arts
du Canada



Canadian
Heritage

Patrimoine
canadien

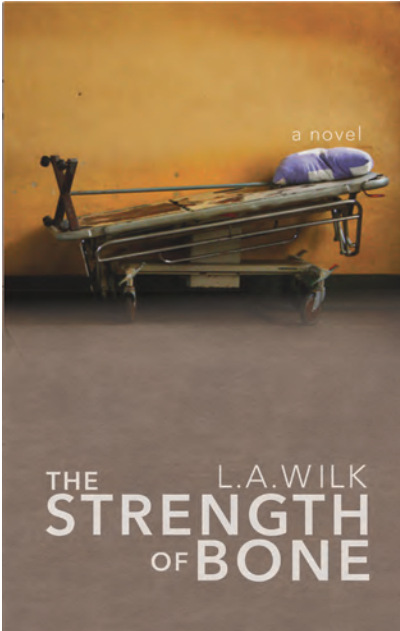


ONTARIO ARTS COUNCIL
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The Strength of Bone

L.A. Wilk

COVER NOT FINAL



September 2013 | Fiction

5½ x 8½ | 352pp

Trade Paper: 978-1-927428-39-9

\$21.95 CAD

eBook: 978-1-927428-40-5

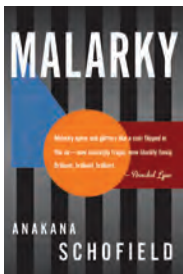
Author Hometown: London, UK.

Local Bookstore: Waterstone's, Richmond.

Friends and Family: Nanaimo, Vancouver, Calgary, Toronto, Oshawa, Ottawa, New Haven, Los Angeles.

Events: London (UK), Toronto, Ottawa, Windsor, Vancouver.

Also of Interest:



Malarky

Anakana Schofield

Trade Paper

5½ x 8½

978-1-926845-38-8

19.95 CAD

eBook

978-1-926845-39-5

At the hospital in Blantyre, Malawi, Bryce is learning to predict the worst. Racing heart: septic infection, probably malaria. *Send Iris for saline.* Shortness of breath: TB. *Roll him to the ward.* Round swellings, rashes with dimpled centers, the small rough patches on a child's foot: HIV. *Iris, say something. Translate. Give him a bath.*

And then there's sleeplessness, rationed energy, misdirected grief, a censoring of hope: the doctor's disease. Iris sees that one all the time.

Bryce has come to Blantyre to exhaust the guilt he feels over his daughter's death, but he can't adjust to the hopelessness that surrounds him. He relies increasingly upon Sister Iris's steady presence. Yet it's not until an accident brings them both to a village outpost that Bryce realizes the personal sacrifices Iris has made for her medical training, or that Iris in turn can fathom the depth of Bryce's grief.

The Strength of Bone is the story of a North American doctor, a Malawian nurse, and the crises that push both to the brink of collapse. With deftly interwoven narratives and a pathological eye for detail, novelist and medical doctor L.A. Wilk brings to life the ambition, the self-destructiveness, and the ultimate resiliency inherent in African relief work—and shows, in a place where knowledge can frustrate as often as it heals, that true strength requires the flexibility to let go.

L.A. WILK grew up in Toronto, completed her medical training in Vancouver, and now makes London, England her home. Her short fiction has been nominated for the McClelland & Stewart Journey Prize Anthology, long-listed for a CBC Canada Writes literary prize, and appears in *Descant*, *Prairie Fire* and *Shortfire Press*. She is an MFA candidate in Creative Writing at the University of British Columbia. She practices medicine and lives with her husband and two children in London, UK.

Culture-shocked Western doctors, nurses alienated from their villages, undersupplied hospitals, a 10% AIDS rate: how does African medical practice endure?

L.A. Wilk: On How *The Strength of Bone* Came to Be

I volunteered in a hospital in Malawi as a medical student, full of idealistic hopes and aspirations. I met some beautiful people and witnessed many failures: personal, managerial, medical, social. I dragged myself home, depressed about the state of things for the average patient in Malawi and resolved to some day return and make it better. I still thought there were practical fixes to these sorts of problems. Then I began to practice medicine in Canada and my idealistic views slipped further. I began to feel like we (doctors) were missing something, that there was something unmeasurable in treating the ill that we were consistently ignoring with all our striving for scientific evidence on which to base our treatments. That we are forcing something mechanical on the fluid and ephemeral enigma that is a person.



My first attempt at plumbing the depths of these memories and feelings came as a short story about a doctor in Malawi. It became clear that there was much more to this story, and this doctor's transformation needed more time and space. As I explored the character of Henry Bryce, I began to wonder: what would happen if a doctor lost his faith in science, the doctrine that underlies how he administers care? What if he began to doubt his daily psalm? What if his need to maintain control over his world was threatened? And he went to Africa as an exercise in purification, get back to the basics of saving lives, a naïve effort to regain control, but faced a harsher reality: that there is no pure mechanistic medicine, that unmeasurable variables will always come into play. And the only way to heal is to forget about controlling things, to let go completely. I felt that Malawi was the place where a doctor could be brought to confront a reality beyond science.

Eucalyptus

Mauricio Segura

Translated by Donald Winkler

“Captivating... a story of blood, hatred, vengeance and politics.”—*Radio-Canada*

Alberto Ventura has travelled to Chile for his father’s funeral. Hated and loved both by his family and the indigenous people, Alberto discovers that his rakish, controversial, once-incarcerated sire has decimated the family land by mass-farming eucalyptus trees on behalf of global interests. Yet as Alberto investigates his father’s death—was it natural causes, murder, or self-sacrifice?—he finds the identity at stake is his own.

Praise for Mauricio Segura

“An excellent novel. It makes you catch your breath like a detective story, but the author goes much deeper.”—*CBC*

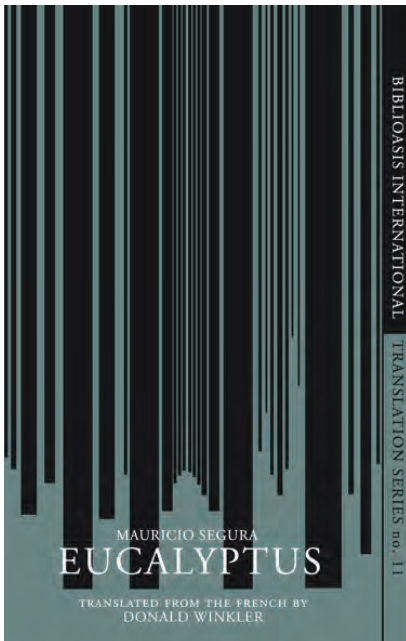
“In a lovely novel, neatly resolved, Mauricio Segura takes us to the end of the world—to the exotic landscapes of Patagonia—in order to ask questions that are of burning relevance here at home.... What is identity? What is a homeland? And what is the connection between the two?”—*Le Journal de Montréal*

“Onto a background of extreme tension Mauricio Segura, a solid novelist of infallible instincts, grafts the story of Roberto Ventura, former socialist congressman who has returned to live in the shadow of the Llaima volcano after 15 years of political exile.”—*L’Actualité*

Born in Chile in 1969, MAURICIO SEGURA grew up in Montréal and studied at the Université de Montréal and McGill University. A well-known journalist and documentary filmmaker, he is the author of three novels and a study of French perceptions of Latin America. His novel *Black Alley*, published by Biblioasis in 2010, was widely praised as “a gritty look at multiculturalism in practice” (Noah Richler, CBC Radio) that exerts “an urgent complicity rarely seen in other works about racial tensions, multiculturalism and the immigrant experience” (*Words Without Borders*).

Mauricio Segura lives with his family in Montréal.

DONALD WINKLER is a Montréal-based literary translator and documentary filmmaker. He has translated books by the astrophysicist Hubert Reeves, the philosopher Georges Leroux and the novelists Daniel Poliquin and Nadine Bismuth. Winkler is a two-time winner of the Governor General’s Award.



November 2013 | Fiction

5¼ x 8¼ | 160pp

Trade Paper: 978-1-927428-37-5

\$19.95 CAD

eBook: 978-1-927428-38-2

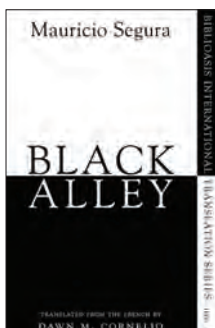
Author Hometown: Montréal, QC

Translator Hometown: Montréal, QC

Local Bookstore: Paragraphe

Events: Montréal, New York, Toronto, Windsor

By the Same Author:



Black Alley
fiction

Trade Paper

5 ½ x 8 ½

978-1-897231-90-6

19.95 CAD

eBook

978-1-926845-11-1

Murder, intrigue, suspicious cash, public munificence,
scandal—and tree farming? A family saga of Sephardic
Jews living in Chile.

from *Eucalyptus*

“You’ve seen the weather?” asked Araya, raising his eyes.

When Alberto looked at the sky, he had to squint.

“You ever remember heat like this in October?” Araya went on. “I’m telling you, the planet is all topsy-turvy.”

With disturbing ease, like a knife cutting through quesillo, the axe split the log in two. Araya stood the axe head on the concrete, looked Marco up and down, and balanced another log on the stump.

“No point looking for anybody.”

He leaned over and spat to the side.

“Noemie’s left for the campo,” he added, referring to his father’s land. “And to Cunco too I guess, for the legal papers... I figure you must be happy to be back. That makes what, four years that you haven’t been to see us?”

“Four years. Exactly.”

“So tell me. You still freezing your balls off in the land of hockey?”

Alberto smiled, and as Araya launched into a playful description of a fight during a game he’d seen on TV, he thought to himself that the last time he was here his uncle did not have this ragged beard now growing like a weed.

“And the little one’s mother?”

As Alberto did not reply right away, Araya said:

“You know, I’m separated too.”

[...]

Alberto nodded yes, thinking: “He’s up on everything. He knows I don’t like teaching. That it takes up all my time, making me work late at night on my hypothetical novels, once Marco is asleep.” To change the subject, he asked him when the burial would be.

“If you ask me, there won’t be many people at the cemetery,” Araya replied.

“Why do you say that?”

“He didn’t know how to make himself loved, your old man. He didn’t have the knack. And what are you going to do with his land? You know it goes back to you, right, to you and your brother?”

“I don’t know yet. We’ll see.”

“But you know what he had, right? They said ‘internal haemorrhage.’ You believe that?”

Alberto was suddenly all ears, but he kept quiet.

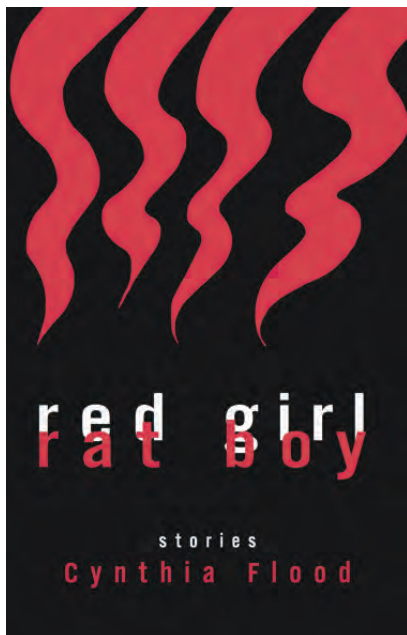
“In my opinion,” Araya went on, “he hurt himself and didn’t deal with it. And what happened happened. He went down. And so fast, my friend...”

He laughed openly, in a way that clearly gave him satisfaction.

“You know me, I’m not like the others here, all religious fanatics. Still, the way he died makes you think. God’s punishment? You can’t rule that out.”

Red Girl Rat Boy

Cynthia Flood



September 2013 | Short Fiction
5½ x 8½ | 192pp

Trade Paper: 978-1-927428-41-2
\$19.95 CAD
eBook: 978-1-927428-42-9

Author Hometown: Vancouver, BC

Local Bookstore: Pulp Fiction

Friends and Family: Toronto, Vancouver, Nanaimo, Regina, Hamilton

Events: Vancouver, Victoria, Nanaimo, Regina, Prince Rupert, Toronto, Hamilton, Ottawa, Windsor, Kingston, Montréal, Fredericton, Halifax.

By the Same Author:



The English Stories
short fiction

Trade Paper
5½ x 8½
978-1-897231-56-2
19.95 CAD

eBook
978-1-926845-67-8

“In Cynthia Flood ... there’s no tidy shuttling between present and past, no chronological storytelling ... The complex narrative demands that you pay attention, and it works; like the lives of her characters, Flood is complicated, passionate, and genuine.”—*Chatelaine*

Women. Young women, old women. The hair-obsessed, the politically driven, the sure-footed, the bony-butted, the awkward and compulsive and alone. Sleep-deprived and testy. Exhausted and accepting. Among the innumerable wives, husbands, sisters, and in-laws vexed by short temper and insecurity throughout the collection, Cynthia Flood’s protagonists stand out as masters of a reality that the rest of the world will only partially understand. New from the Journey Prize-winning author, *Red Girl Rat Boy* is a collection of astonishing range and assured technique, whose voices—gothic, peculiar, domestic, and strange—remain as passionate and complex as ever.

Praise for The English Stories

“Cynthia Flood’s complex and intricate collection of linked stories takes a deep pleasure in words and language. And the characters stay with you long after you put down the book.”—*Globe & Mail*

“Taken together, the stories ultimately achieve a brooding resonance that captures the literal and spiritual dampness of a provincial scene that all but died out with the last remnants of the British empire.”—*Quill & Quire*

“Vancouver writer Cynthia Flood has won a slew of prizes for her fiction, and her latest book, a collection of linked short stories called *The English Stories*, shows why the accolades are so well deserved. Flood is a thoughtful writer whose richly dense prose opens up worlds to explore.”—*Vancouver Sun*

CYNTHA FLOOD’S stories have won numerous awards, including The Journey Prize and a National Magazine Award, and have been widely anthologized. Her novel *Making A Stone Of The Heart* was nominated for the City of Vancouver Book Prize in 2002. She is the author of the acclaimed short story collections *The Animals in Their Elements* (1987) and *My Father Took A Cake To France* (1992). She lives on Vancouver’s East side.

**A new collection from noted feminist author and winner
of the prestigious Journey Prize for short fiction.**

from *Eggs & Bones*

I will not rage about Norman's damned tibula, fibia, whatever. Not not not. Recrimination does no good, Kyra, especially to you. We all make mistakes, I've told you that five hundred times, easy, since it happened and he's been here here here in this small apartment 24/7 except for physio.

Raw cold onion inside leather: breakfast, after another hellish night.

Now he can get about, he takes Maeve out a bit so I can work. They just go to Starbucks. That's fine. I don't care. She crawls about and people say, "So cute!" I sleep, after setting the alarm so I can pretend to have been busy. But soon he'll be back at work. I can't bear it. We need to get out of this. The weather's warmer these days.

He's got the pan in the sink. Tap's running. Where the hell's my food?

Coffee's on. That's something.

I know, he's trying to wash off the mushy egg-scum. Won't work. The problem's underneath, because Norman won't use butter alone. "Too fatty," he says. Oil isn't? When overheated, the two form a hard scale all round the pan, just where the sides curve up. It looks like just the slightest discolouration, but run a finger over the metal. Rough, scabby.

Where? A park. The beach. Maeve loves sun. Sweet, her little dresses.

Further use causes more harm. Foods catch, stick on that scale, scorch. With uneven heat, the pan becomes unusable. Has to be tossed.

We'd take the bus. He won't like that. Maeve will love it.

Sluicing, sluicing. He's trying the scrubber. Now the dish-brush.

Plastic is not effective. How many times have I shown him?

I'm so hungry. So tired.

Ah. He's remembered baking soda. Dampen a soft cloth, dip it, rub. Rub rub rub, soft, almost soothing. But how long? When will this end?

Maeve'll walk soon. I can't bear it.

Now rinsing. Now stopped. I'll have to check that pan. Still no coffee.

Somewhere beautiful. I want a new summer dress.

Beside her in the bed, the flung-back duvet suggested the shape of Norman, Maeve's father. Impossible.

Enough! The kitchen smells juiced up her mouth. From their bed to the stove was fifteen steps. Kyra got there in ten.

Leaning against the sink, Norman niggled at the pan, his gaze concentrated as when reading student papers. On a white plate, a thick yellow envelope had split to ooze chorizo, onion, salsa, melted cheddar. Grabbing a fork and the food, Kyra shoved in one huge bite of red orange yellow before crying out. For the first time in their shared life Norman had heated a plate. It slid from her hand to the counter's edge, stayed. Just.

Kyra crossed her smarting fingers over her body and into her armpit for comfort while she glared at him and ate.

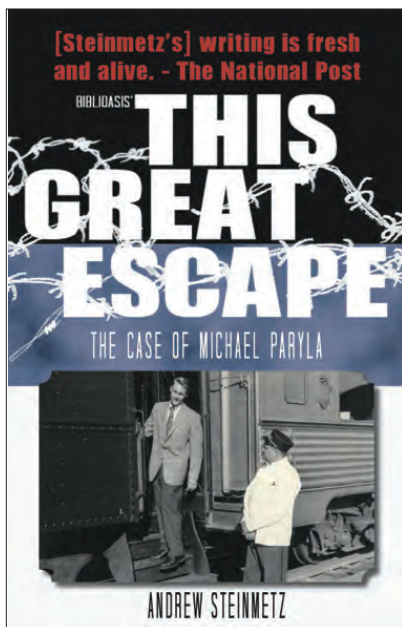
"Let's all go out," she said through a mouthful of eggs.

This Great Escape

The Case of Michael Paryla

Andrew Steinmetz

COVER NOT FINAL

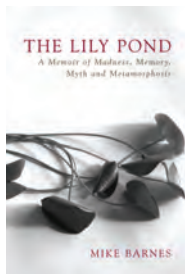


September 2013 | Non-Fiction
5½ x 8½ | 256pp

Trade Paper: 978-1-927428-33-7
\$19.95 CAD
eBook: 978-1-927428-34-4

Author Hometown: Ottawa, ON
Local Bookstore: Perfect Books
Friends and Family: Montréal, Ottawa, Toronto
Events: Kingston, Montréal, New York, Ottawa, Toronto, Windsor

Also of Interest:



The Lily Pond
Mike Barnes

Trade Paper
5½ x 8½
978-1-897231-48-7
19.95 CAD

eBook
978-1-897231-79-1

“What the hell kind of great escape is this? No one escapes!”
—L.B. Mayer, on the 1963 film

He had fifty-seven seconds of screen time in the most lavish POW film Hollywood ever produced. He was blond. A Gestapo agent. Sauntering down the aisles of a speeding train, he speaks in terse German to Richard Attenborough, Gordon Jackson, David McCallum. The film is *The Great Escape* (by John Sturges, starring Steve McQueen); the actor, though uncredited, is Michael Paryla. He was part Jewish. Shortly after filming he died.

In *This Great Escape*, Andrew Steinmetz tenderly reconstructs the life of a man seen by millions yet recognized by no one, whose history—from childhood flight from Nazism to suspicious death twenty years later—intersects bitterly, ironically, and often movingly with the plot of Sturges’s great war film. Splicing together documentary materials with correspondence, diary entries, and Steinmetz’s own travel journal, *This Great Escape* does more than reconstruct the making of a cinema classic (now celebrating its 50th anniversary): it is a poignant and moving testament to the complexity of human experience, a portrait of a family for whom acting was a matter of survival, and proof that our most anonymous, uncredited, and undocumented moments can brush against the zeitgeist of world history.

Praise for Andrew Steinmetz

“He’s an astute observer who doesn’t miss much ... He’s eloquently subtle too ... Steinmetz has the writer’s pitiless eye and worrying heart. Expect more good things from him.”—*The Globe & Mail*

“[Steinmetz’s] writing is fresh and alive.”—*The National Post*

“Absolutely compelling.”—*CBC Radio, Sunday Edition*

“[Steinmetz’s] observations are sharp, sympathetic and oddly comforting, and he knows his way around a metaphor.”—*Toronto Sun*

Born in Montréal, ANDREW STEINMETZ is the author of a memoir (*Wardlife*) and two collections of poetry (*Histories and Hurt Thyself*). His novel, *Eva’s Threepenny Theatre*, tells the story of his great-aunt Eva who performed in one of first touring productions of Bertolt Brecht’s masterpiece *The Threepenny Opera*, in 1928. An unusual fiction about memoir, *Eva’s Threepenny Theatre* won the 2009 City of Ottawa Book Award and was a finalist for the 2009 Rogers Writers’ Trust Fiction Prize. Steinmetz is also the founding editor of Esplanade Books, the fiction imprint at Véhicule Press.

Great escapes meet greater escapism: how the life of a displaced Jewish actor illuminates the 1963 Hollywood blockbuster.

from *This Great Escape*

Screenplay

INT. TRAIN COMPARTMENT – DAY. The door opens and a Gestapo agent enters. He glances at the identity cards offered by a pair of SS officers. Not of interest, not on his list. In total there are 76 escaped prisoners from Stalag Luft III and Hitler has ordered a nation-wide manhunt, *ein Grossfahndung*. The Gestapo agent moves forward and then stops when he comes face-to-face with the actors Richard Attenborough and Gordon Jackson, escaped POWs disguised as businessmen on the train. There is something about them. He studies their papers closely and questions them in German and in French. He hands the props back, and moves past them into the coach ahead.

The train slows down as it swings into the turn of a steep gradient. At 2:14:34 run time, the Gestapo agent finds the actor David McCallum—Ashley-Pitt, code-name Dispersal—and flips through his passbook.

GESTAPO (standing)

Die Reise fur deine firma?

ASHLEY-PITT (seated)

Ja. Fur mein Gescheft.

GESTAPO

Danke.

ASHLEY-PITT:

Danke.

Are you traveling for your company? Yes, for my business. Thank you. The Gestapo man exits the coach and the door slides shut behind him and that's the last an English audience sees of this actor alive. He's had perhaps a minute of screen time in one of the most-watched war movies of all time. He's noticeable for his painfully ill-fitting costume. But is not credited for the role, a bit part. Shortly after the film was made he died, aged 32, from a drug overdose in Hamburg. Watched by millions yet (almost) completely unknown, forever eclipsed by the high-wattage Hollywood stars. And there's a further irony. He was a refugee from Nazi Germany, the son of one of Austria's most famous left-wing actors, and partly Jewish, playing a Gestapo agent, a role reprised on thousands of television repeats.

In fact, watching television is how I came to know of my 'cousin' Michael. He was alive but not living, stranded in the no man's land of a motion picture. His character in *The Great Escape* is staged and scripted, but I was spellbound nonetheless. Cousin Michael was convincing. Fedora and trench coat. Elegant. Blond. His smooth transitions. His lively walk, his coat unbuttoned, his fashion bespoke the casual flair of some fresh-as-the-breeze fascist. This image, I now understand, many years later, is counterfeit, a convenient archetype, manufactured by the American film director John Sturges and his sidekick Bert Hendrickson in Costume Design and Wardrobe. But it is him, close enough to the real thing. So what to call him? Historicized? Father's cousin? My first cousin once-removed? The family used Michi. As in, Michi broke Mama's heart.

50 Greatest Red Wings

Bob Duff

Action photos and in-depth analysis on 50 of the most astounding players in the game. An essential fan/collector's book.

Howe, Yzerman, Fedorov, Lindstrom, Lindsay and Shanahan: Bob Duff's *50 Greatest Red Wings* is the definitive list of Hockeytown's heroes. Including members of the famous Production Line and The Red Army, this attractive hardcover features images, full statistics and in-depth player analysis. With rarely seen photos and astonishing anecdotes, this book is essential to all real Red Wings fans. From the author of *Original Six Dynasties* and *Marcel Pronovost: A Life in Hockey*.

Currently the sports columnist for the *Windsor Star*, BOB DUFF has covered the NHL since 1988 and is a contributor to *The Hockey News*.



November 2013 | Hockey

8½ x 9 | 208pp

Trade Cloth: 978-1-926845-29-0

\$32.95 CAD

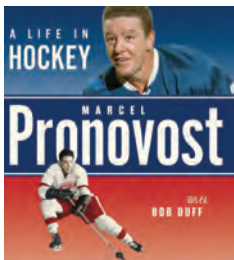
eBook: 978-1-927428-30-6

Author Hometown: Windsor, ON

Local Bookstore: Biblioasis

Events: Windsor and throughout Michigan

Also of Interest:



Marcel Pronovost

A Life in Hockey

Trade Paper

8 ½ x 9

978-1-926845-98-2 (Wings)

978-1-927428-24-5 (Leafs)

22.95 CAD

eBook

978-1-926845-99-9



The man they call Mr. Hockey has just scored his 545th career NHL goal at Olympia on Nov. 10, 1963, besting the previous NHL record of 544 held by Maurice (Rocket) Richard. Gordie Howe kneels by the boards as fans behind offer him uproarious applause.



Gordie Howe

Position: Right Wing

Born: March 31, 1928, Floral, Saskatchewan

Shot: Both Height: 6-0 Weight: 205 lbs.

Red Wing From: 1946-47 to 1970-71

Elected to Hockey Hall of Fame: 1972

Howe was the NHL's first ambidextrous skater, and early in his career, Howe got the better of Montreal's Bill Durnan, the NHL's only ambidextrous goalie. Durnan wore special gloves that could operate as both blocker and trapper, and when Howe broke into the clear on him right-handed, Durnan flipped his stick to what would be Howe's strong side.

Howe followed suit, flipping his stick over to shoot left-handed and fired a shot past the startled Canadiens netminder.

"He crossed Durnan up by shifting to his left side after Durnan had made the change-over," Adams recalled to the *Toronto Star*. "It was the first time I can ever recall an ambidextrous wingman beating an ambidextrous goalie and was big Bill surprised."

Howe scored against Toronto's Turk Broda in his first NHL game, but took a bit of time to make a name for himself with Adams, who often confused the young Howe with recently retired Wings star Syd Howe.

"One game, Adams said, 'Syd, get out there,'" Howe recalled. "I didn't move. He looked at me and said, 'I don't care what your name is, get out there.'"

Howe got out there. And he got after it.

In 1948-49, his third NHL season, Howe led all Stanley Cup scorers with eight goals and 11 points in 11 games. "I don't think there has ever been another 21-year-old in his class," Adams said that spring.

By 1950-51, Howe won the first of four straight league scoring titles.

Amazing to think how close it came to never happening for him.

During the opening game of Detroit's 1950 Stanley Cup semifinal series with the Toronto Maple Leafs, Howe tangled with Toronto captain Teeder Kennedy along the boards and fell headfirst into the dasher, suffering life-threatening head injuries.

"Gordie has a deep cut in his right eyeball, a fractured nose, a possible fractured cheekbone and a possible fractured skull," Red Wings team physician Dr. C.L. Tomsu told the *Windsor Star*.

It was touch-and-go for a couple of days, but Howe pulled through, and was quick to deflect any blame for his injuries away from Kennedy.

"I don't hold Kennedy to blame," Howe said. "He's too fine a player to intentionally hurt anyone. All I remember is chasing him toward the boards. I don't recall being struck or hitting the boards."



Gordie Howe, posing with Syd Howe, is wearing the uniform of the United States Hockey League's Omaha Knights, where he spent 1945-46, his first pro season, which was also Syd Howe's last in the NHL with Detroit.

Original Six Dynasties

Bob Duff



Glorious vintage black-and-white photos from the greatest era of Detroit hockey, 1942-1967. See Howe, Sawchuck, Lindsay, and more.

O *Original Six Dynasties: The Detroit Red Wings* is the first in a series of hockey books to showcase vintage photographs from the sport's golden age. With nearly 300 images ranging from 1942-1967, *The Detroit Red Wings* shows you Gordie Howe, Terry Sawchuck, Ted Lindsay, Sid Abel and other legends in their prime. Drawn from archives not available to the public, the Original Six series is must-have for collectors and sports fans alike.

November 2013 | Hockey

8½ x 9 | 232pp

Trade Cloth: 978-1-927428-27-6

\$32.95 CAD

eBook: 978-1-927428-28-3

Author Hometown: Windsor, ON

Local Bookstore: Biblioasis

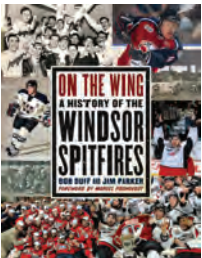
Events: Windsor and throughout Michigan

Currently the sports columnist for the *Windsor Star*, BOB DUFF has covered the NHL since 1988 and is a contributor to *The Hockey News*.



Detroit goalie Terry Sawchuk and Wings captain Sid Abel pucker up and plant simultaneous kisses on the Stanley Cup as the club celebrates its record 1951-52 triumph, which saw the Wings win Lord Stanley's mug in the minimum eight games.

Also of Interest:



On the Wing

A History of the Windsor Spitfires

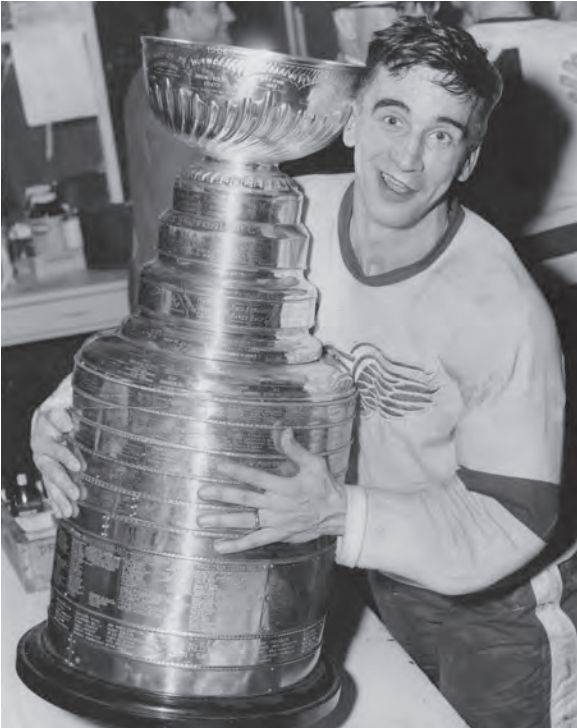
8 ½ x 9

Trade Paper: 978-1-926845-19-7

24.95

Trade Cloth: 978-1-926845-20-3

37.95 CAD



Is this man happy or what? Ted Lindsay embraces the Stanley Cup and grins like a little boy on Christmas morning, not long after Tony Leswick's double-overtime goal had given Detroit the victory over the Montreal Canadiens in Game 7 of the 1954 Stanley Cup final.



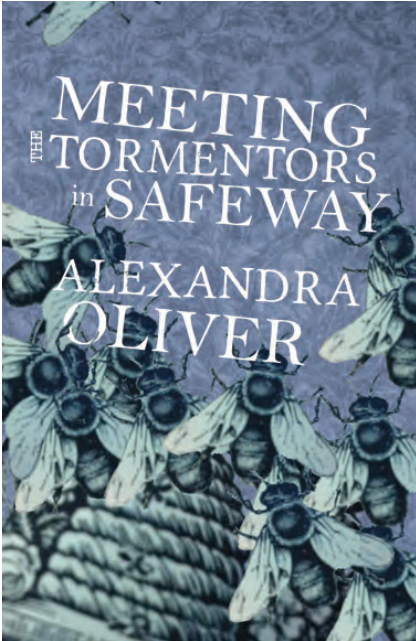
This unfortunate Toronto Maple Leaf is the victim of the Detroit version of the Malachi Crunch, as he gets a going-over from the elbows of Red Wings defenceman Marcel Pronovost and left-winger Lorne Ferguson.



Detroit captain Ted Lindsay is already over the chicken wire and into the crowd, seeking out a heckling fan, while Red Wings netminder Terry Sawchuk is well on his way to joining the fray. Glen Skov (12) is a more-than-interested onlooker. The Wings were leaving the ice during a 1-0 loss to Toronto at Olympia Stadium on Nov. 11, 1954, when a spectator threw some choice words in Lindsay's direction and Lindsay went after the fellow, whose name was Bernard Czeponis. He opted not to press charges against the Red Wings left-winger.

Meeting the Tormentors in Safeway

Alexandra Oliver

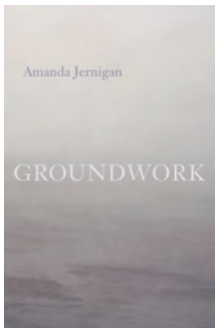


September 2013 | Poetry
5¼ x 8¼ | 64pp

Trade Paper: 978-1-927428-43-6
\$17.95 CAD
eBook: 978-1-927428-44-3

Author Hometown: Toronto, ON
Friends and Family: Toronto, Vancouver, Burlington, Paris, Seattle
Events: Toronto, Burlington, Oshawa, Ottawa, Montréal, London, Kingston, Windsor, New York

Also of Interest:



Groundwork
Amanda Jernigan
Poetry

Trade Paper
5 ½ x 8 ½
978-1-926845-25-8
17.95 CAD

eBook
978-1-926845-61-6

In *Meeting the Tormentors in Safeway*, Alexandra Oliver zooms in on the inertias, anxieties, comedies, cruelties, and epiphanies of domestic life:

They all had names like Jennifer or Lynne or Katherine; they all had bone-blonde hair, that wet, flat cut with bangs. They pulled your chair from underneath you, shoved their small fists in your face. Too soon, you knew it would begin, those minkish teeth were dancing everywhere, the Bacchic taunts, the Herculean dare, their soccer cleats against your porcine shin, that laugh, which sounded like a hundred birds escaping from the gunshot through the reeds –

and now you have to face it all again:
the joyful freckled faces lost for words
in supermarkets, as those red hands squeeze
your own. *It's been so long!* They say. Amen.

Oliver's poems, which she describes as “text-based home movies,” unveil a cinematic vision of suburbia at once comical and poignant: framed to renew our curiosity in the mundane and pressing rhyme and metre to their utmost, *Meeting the Tormentors in Safeway* is a five-star performance from Canada's new formalist sensation.

“Alexandra Oliver has many arrows in her quiver—all of them sharpened to a fine point. In satirical work like ‘The Classics Lesson,’ she is mordantly funny. Yet she can also treat her subjects quietly and with touching understatement, as in ‘Chinese Food with Gavra, Aged Three.’ This is an excellent and entertaining collection.”—Timothy Steele

“Alexandra Oliver is in full command of a saber wit and impeccable ear. Her considerable formal skills are always employed to prod and direct poetry's energies to keep pace with the contemporary world. Lucky the reader along for the ride.”—Jeanne Marie Beaumont

“Here are brilliantly contemporary poems in traditional forms, the work of a stunning new voice.”

—Charles Martin

The Classics Lesson

I told him about Galatea
The joyful, animated queen;
He told me, *make it short I have
Three discs of porn I haven't seen.*

I told him she was fashioned by
Pygmalion's skilled and lonely hand;
He told me, *that's the kind of thing
A guy could never understand.*

I told him that he whispered pleas
And vows into her chilly ear;
He told me, *where's the damn remote,
And who forgot to buy the beer?*

I told him that he brought her shells
And little birds and shining stones;
He told me, *get a pad and pen.
I'll need them if my agent phones.*

I told him that he laid her out
In purple on a gilded chaise.
He told me, *I'll be working late
Tonight, and for the next five days.*

I told him that he went to pray
For someone like his sculpted one.
He said, *the baby wrecked your boobs;
If I were you, I'd get them done.*

I told him that he hurried home
And pressed her to his pounding heart.
He said, *the therapist was right –
I think we need some time apart.*

I told him that she came to life
And both lived loving evermore
He told me, *damn, I'm out of smokes.
I'll go and get some at the store.*

He told me, *I forgot my keys.*
He told me, *hey, it's ten below.*
He told me, *open this damn door.*
I told him no. I told him no.



About Alexandra Oliver

Since emerging onto the Vancouver poetry scene in 1992 and being named one of the Top Ten Young Artists of the year by *The Vancouver Sun*, Alexandra Oliver has gone on to receive two Pushcart Prize nominations, as well as a CBC Literary Award nomination. She has performed her work at Lollapalooza, The National Poetry Slam, the CBC Radio National Poetry Face-Off, the Bowery Poetry Club, the Spectacular Obsessions Fellini Retrospective at the Bell TIFF Lightbox and the Italian Contemporary Film Festival in Toronto. Her work has appeared in numerous journals and publications worldwide, including *Orbis Rhyme International*, *Nexus*, *The Atlanta Review*, *The New Guard*, *Light Quarterly*, *Future Cycle Poetry*, *The Raintown Review*, and *The Vancouver Sun*. Her first book, *Where the English Housewife Shines* (Tin Press, London, UK) was released in April, 2007. She is also co-editing (with Annie Finch) an anthology of metrical poetry. Alexandra divides her time between Toronto, Canada, and Glasgow, Scotland.

Watch Alexandra Oliver's performances online:

“The Hand of Scheveningen”:

http://youtu.be/OP_un1wrq1E

At TIFF Bell Lightbox (“A Case of Fellini”):

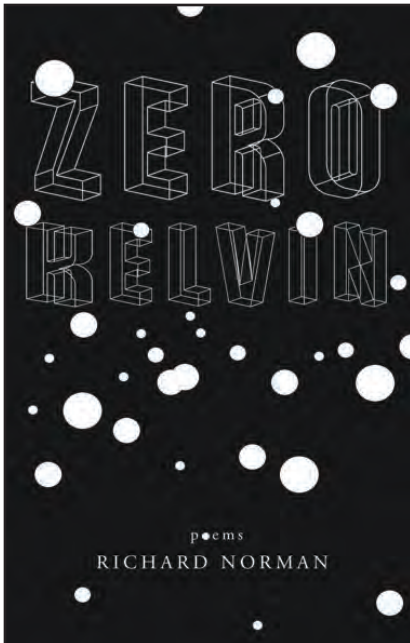
<http://youtu.be/KFvjsR7Ag7s>

SlamNation Bonus Poem (“Hello, my name is Mary Lou”):

<http://youtu.be/HIVC7EOuejc>

Zero Kelvin

Richard Norman



October 2013 | Poetry

5¼ x 8¼ | 72pp

Trade Paper: 978-1-927428-45-0

\$17.95 CAD

eBook: 978-1-927428-46-7

Author Hometown: Halifax, NS

Events: Halifax, Fredericton, Toronto, Windsor

Also of Interest:



Open Air Bindery

David Hickey

poetry

Trade Paper

5 ½ x 8 ½

978-1-926845-24-1

18.95 CAD

eBook

978-1-926845-78-4

Present-day astronomy, vast, complex, is looking through darkness to distant objects and times. Yet its discoveries aren't exclusively scientific: from Pluto's moons to Curiosity Rovers, the sky remains a place where math meets myth. Now, in *Zero Kelvin*, Richard Norman's poetry probes the new heavens that are being generated daily by astronomical research.

Theology

Objects crossing or approaching the orbit of Neptune . . . are given mythological names associated with the underworld.

—“How Minor Planets Are Named,” International Astronomy Union

[...]

Theology, the study of dark matter,
conclusively has proven
the well of hell is zero Kelvin.

Movement ceases,
molecules foetally curl into themselves.
And at the lowest circle of our galaxy

a black hole squats.
O wondrous Goatse of another realm!
Radio source,

mass of four million suns,
beams out pure revelation.
Cults worship at its altar.

The faithful pray:
Do not leave your house—
sit quietly and listen.

An LED illuminates
the ether in the vitrine.
And models show the diodes rapidly receding

and the backlit screen expanding,
and the transudation,
and something dug up from deep within

that will not act and will not leave,
a thing that makes a truce with space,
a relic of the underworld.

Maths, myths, Mars! Hard science meets happy metaphor in a debut that asks how astronomy continues to define our lives.

Richard Norman, on Astronomy

I wasn't always interested in astronomy. But I remember one day seeing photographs of the moons of Mars. The moons are called Phobos and Deimos: "Fear" and "Dread." I thought it was strange to give them those names, although both moons are asymmetrical, deeply shadowed, destroyed remnants. I started to think more about how we name things in space and how we think about our solar system. If you actively think of the sun as a star and instead of saying "sunlight" say "star-light" then you begin to think of the solar system or our galaxy in a more concrete way. That's a useful exercise. Film and television have really embraced space in a way other art forms haven't. Space is either sterile and scientific or else dramatic and campy. Perhaps there's a middle ground which could begin the work of generating some sort of cultural meaning/metaphor from the images and data that flow down to us from the labs and telescopes. That's how the theme first occurred to me.



In earlier times, the features of the night sky—stars, planets, and natural satellites—informed our myths of the afterlife. The night sky was the place where omens appeared and the future was determined. Figures from heaven and hell were described in patterns of constellations. The sky was a canvas onto which all cultures projected their myths, not unlike the backdrop of a shadow-puppet theatre. Even today, for example, the naming rules promulgated by the International Astronomical Union say that objects crossing the orbit of Neptune should be named after figures from the "Underworld," while objects beyond should be given mythological names associated with "creation."

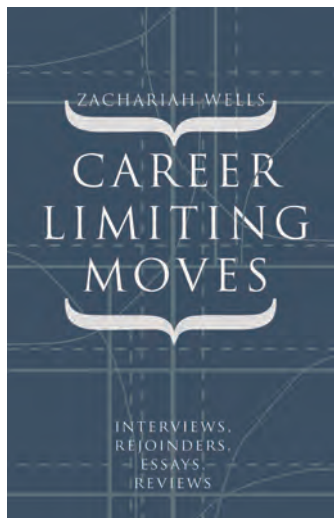
The darkness is no longer a two-dimensional backdrop. We now look through the darkness to distant objects and times. But our rapidly expanding knowledge of astronomy and cosmology has often exceeded efforts to assign meaning, myth, or metaphor. The canvas still exists, but it is four-dimensional (or more), extremely complex, and impossible to measure. What we've learned from scientific advances over the last decades remains compartmentalized, separated from the way we think about ourselves. The poems in this manuscript are unified around a theme: the adoption and incorporation of our new knowledge of the physical universe into metaphors that explain and help define our lives. The knowledge brought back to us by telescopes and probes is not exclusively physical or scientific knowledge—it has meanings and possibilities larger than numbers and formulas on a page.

RICHARD NORMAN lives in Halifax. He has recently published poetry in *The Malahat Review*, *The Puritan*, and *CV2*, among other Canadian journals. *Zero Kelvin* is his first collection.

Career Limiting Moves

Interviews, Rejoinders, Essays, Reviews

Zachariah Wells



By turns celebratory and sceptical, *Career Limiting Moves* is a selection of essays and reviews drawn from a decade of immersion in Canadian poetry. Inhabiting a milieu in which unfriendly remarks are typically spoken *sotto voce*, if at all, Wells has consistently said what he thinks aloud. The pieces in this collection comprise revisionist assessments of big names in Canadian Poetry (Margaret Atwood, Lorna Crozier); satirical ripostes parrying others' critical views (Andre Alexis, Erin Moure, Jan Zwicky); substantial appraisals of underrated or near-forgotten poets (Charles Bruce, Kenneth Leslie, Peter Sanger, John Smith, Peter Trower, Peter Van Toorn); assessments of promising debuts, and much else besides—including a few surprises for those who think they have Wells's taste figured out.

ZACHARIAH WELLS is the editor of *Jailbreaks: 99 Canadian Sonnets*, and the author of two collections of poetry.

November 2013 | Literary Criticism

5¼ x 8¼ | 320pp

Trade Paper: 978-1-927428-35-1 | \$22.95 CAD

eBook: 978-1-927428-36-8

Author Hometown: Halifax, NS

Local Bookstore: Bookmark

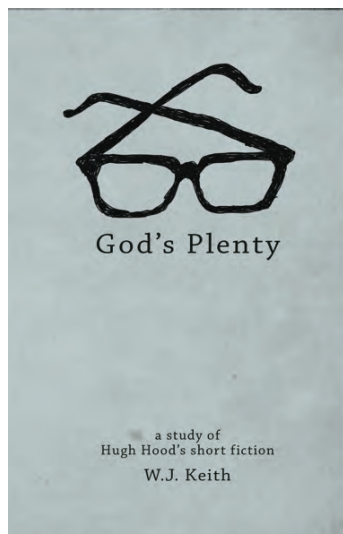
Friends and Family: Halifax, Montréal, Toronto, Vancouver

Events: Halifax, Montréal, Toronto, London, Windsor

God's Plenty

A Study of Hugh Hood's Short Fiction

W.J. Keith



"I doubt there's anyone else who has read [Hugh Hood] as closely or can bring to it the breadth of background and depth of insight he offers."—T.F. Rigelhof

A companion volume to *Canadian Odyssey: A Reading of Hugh Hood's The New Age*, *God's Plenty* surveys the short fiction of the writer dubbed Canada's Proust. Hood, an unparalleled stylist, was equally accomplished in short forms and long: this straight-talking assessment of Hood's stories is thorough, insightful, readable, and profound. With its story-by-story breakdown and rigorous engagement with Hood's technique, *God's Plenty* offers an excellent introduction not just to an undersung master, but to the art of short fiction full stop.

W.J. KEITH is a Professor Emeritus at the University of Toronto.

September 2013 | Literary Criticism

5½ x 8½ | 248pp

Trade Paper: 978-1-927428-47-4 | \$24.95 CAD

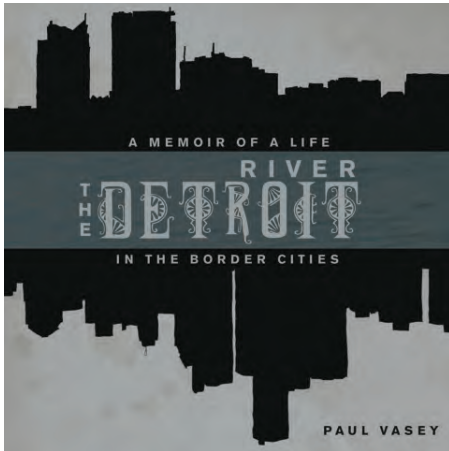
eBook: 978-1-926845-83-8

Author Hometown: Toronto, ON

The River Detroit

A Memoir of a Life in the Border Cities

Paul Vasey



October 2013 | History
8½ x 9 | 208pp

Trade Paper: 978-1-927428-31-3
\$24.95 CAD
eBook: 978-1-927428-32-0

Author Hometown: Windsor, ON
Friends and Family: Windsor, Victoria
Local Bookstore: Biblioasis

Also of Interest:



Ghost Road
History

Trade Paper
9 x 8 ½
978-1-926845-88-3
22.95 CAD

eBook
978-1-926845-89-0

What is the Detroit River? It's dumps, dogpatches, ships, steamers, storms. It's month-long salvage operations. It's the Zug Island stacks, belching clouds of purple and yellow: naphthalene, chromium, benzene, copper. It's the reflection of a city in riot. And it's the singing motormen, the agitators, and the autoworkers who look into its waves every day and see something of their future.

The River Detroit is Paul Vasey's tribute to Windsor, a place he discovered by accident and loved over a lifetime. Chatty, anecdotal, personal and passionate, by the celebrated CBC broadcaster, this grass-roots memoir brings to life a new kind of border city: a town that fired Vasey's imagination, stole his heart, and eventually became the place he calls home.

Praise for Paul Vasey's *A Troublesome Boy* and Other Works

"Beneath the tough-guy prose lurks a philosopher trying to understand the lack of love ... is gruff and gritty going ... very compelling."—*The Globe and Mail*

"Sharp, perceptive and vigorously written, Vasey's novel confronts the past in a way that rings true to adolescence in the present. Imaginative dialogue, an energetic pace and nuanced characters make this exceptional."—*The Toronto Star*

"What Kerouac does for America, Vasey does for Windsor."
—*Room Magazine*

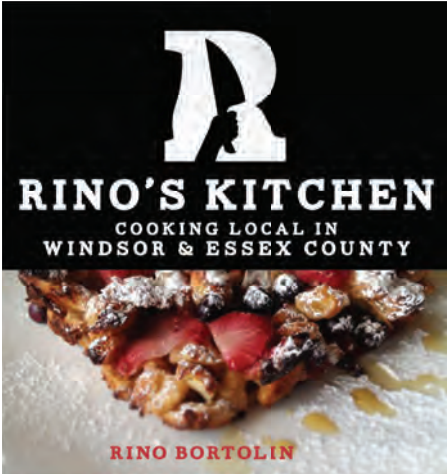
"A smooth and captivating read."—*Canadian Book Review Annual*

PAUL VASEY is the author of ten published books—novels, short stories and non-fiction. For 18 years he hosted CBC morning programs in Windsor and Victoria. Prior to joining the CBC, Vasey was an award-winning journalist with *The Windsor Star*, *The Hamilton Spectator*, *The Canadian Press* and *The Owen Sound Sun-Times*.

Rino's Kitchen

Cooking Local in Windsor & Essex County

Rino Bortolin



October 2013 | Cooking
8¼ x 9¼ | 208pp

Trade Paper: 978-1-927428-54-2

\$24.95 CAD

eBook: 978-1-927428-55-9

Author Hometown: Windsor, ON

Local Bookstore: Biblioasis

Lamb, tomatoes, apples, squash; heirloom garlic, asparagus, leeks; peppers and peaches and cheese. These are only samples of the rich and varied agricultural products grown in the Windsor-Essex Region. As a restaurateur, Chef Rino Bortolin has always believed that working with local farmers and butchers is an important part of building strong community spirit: these days, with a restaurant located on Elliot Street and with a farming community that is richer and more diverse than ever, Rino's Kitchen is as close to 100% local as you can get. It's the only restaurant of its kind in the city. And now, he's sharing his recipes with us.

Rino's Kitchen is the product of decades of Bortolin's experience, both as a chef, a restaurateur, a supplier, and a cooking instructor. With easy-to-follow recipes arranged by season, guides to butchery and local suppliers, and instructions on canning and preserve-making, *Rino's Kitchen* is all you need to learn how to buy and cook locally.

Includes recipes for:

Lamb ragu over mint tagliatelle
Smoked asparagus and pork belly soup
Sweet potato manicotti
Pumpkin walnut cheesecake
Sauces, marinades, and dressings
and more!

Also of Interest:



Cooking with Giovanni
Caboto
Cooking

Trade Cloth

8¼ x 10¾

978-1-926845-97-5

34.95 CAD

eBook

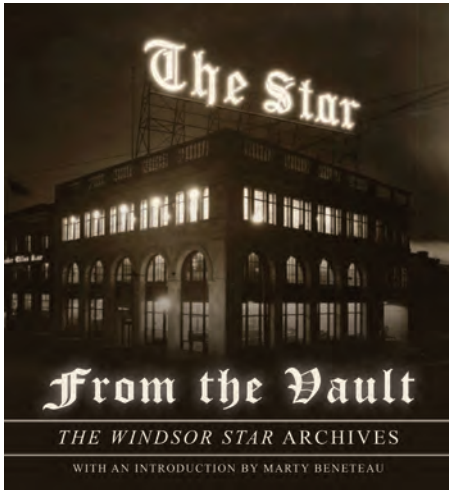
978-1-927428-05-4

Chef Rino Bortolin has been in the hospitality industry for 22 years. He has cooked at Il Gabbiano, Nico Ristorante, Porcino, and Spring Wine Bar; he has also owned and managed three Windsor-area restaurants (Vivo! Ristorante, 2000-2005, The Black Kettle Bistro, 2008-2010, and Rino's Kitchen, 2010-present). His restaurants have been praised as Best New Restaurant (*BizX*), Best Wait Staff (*Room*), and have won the Hospitality Hero Award. This is his first cookbook.

From the Vault

A Photo History of Windsor, from the Archives of
The Windsor Star (volume 1)

With an Introduction by Marty Beneteau



October 2013 | History
8½ x 9 | 208pp

Trade Paper: 978-1-927428-56-6
\$24.95 CAD
Trade Cloth: 978-1-927428-58-0
\$39.95 CAD
eBook: 978-1-927428-57-3

The *Windsor Star* has been the paper of record in Windsor since 1886. It showed us the Ambassador Bridge as it was erected, and the Tunnel as it was dug; it showed us the Ford strike, the great fire, and the tornado in '46; it showed us the lewdness of Prohibition speakeasies and the somber grandeur of our churches and schools. Over the years, of course, *Star* photographers took hundreds of thousands of pictures—many of which were never used or seen by the public, but all of which were preserved. Their archive constitutes the single richest photo history of the region. And now, for the first time, Biblioasis has been granted access.

With an introduction by *Star* editor Marty Beneteau, *From The Vault* takes you on a photographic tour of the city from 1886-1950. It presents walk-throughs of the downtown and other neighbourhoods as they changed over time. There are features on schools, on bars and taverns and restaurants, on churches, and on buildings from the county. There are feature sections on breaking news: the Ford strike, the tornado, bridge construction. At a length of 300 pages, with over 500 images encompassing over 65 years of history, *From The Vault* is the most authoritative and wide-ranging photo history of Windsor ever published—and an absolute must for local history lovers.

Also of Interest:



The Rumrunners
History

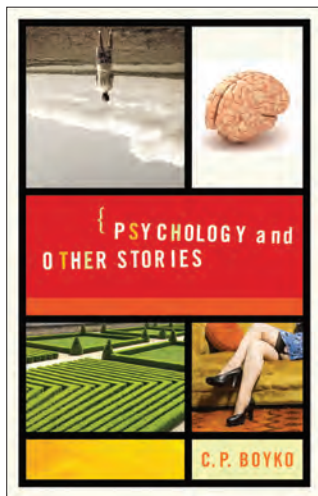
Trade Paper
9 x 8 ½
978-1-897231-62-3
22.95 CAD

eBook
978-1-926845-06-7



Apr 5, 1947. Earl Kerr of Tecumseh, hard struck by the storm, has a transportation solution to the problems affecting that town, nearly half of which is under water. The “boatsman” was returning from the grocery store.

TOP SELLERS & AWARD-WINNERS



978-1-926845-50-0 | Trade Paper

\$19.95 CAD

PSYCHOLOGY AND OTHER STORIES

C.P. Boyko

A B.C. Book Prize Finalist for Fiction
Longlisted for the Frank O'Connor Award

"Fans of satirical fiction will love this ... the book is impeccably researched and unflinchingly intelligent."—*The National Post*

"*Psychology and Other Stories* tickled my cynicism just right."—*The Winnipeg Review*

From Dr. Pringle's treatment-resisting young patient in "Reaction-Formation" to the philandering forensic psychiatrist of "The Blood-Brain Barrier," *Psychology and Other Stories* is a brilliant study of mental illness, mental health, and the people who try to tell them apart.

Look out for more C.P. Boyko from Biblioasis in 2014

MALARKY

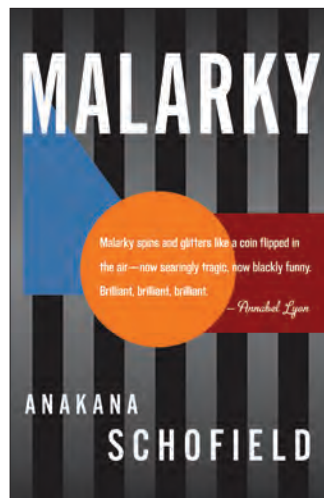
Anakana Schofield

Winner of the 2012 Amazon.ca First Novel Award
A B.C. Book Prize Finalist for Fiction
An iTunes Canada Best of 2012 Pick
A Barnes & Noble Discover Great New Authors Selection, 2012

"Anakana Schofield is part of a new wave of wonderful Irish fiction—international in scope and electrically alive."—Colum McCann

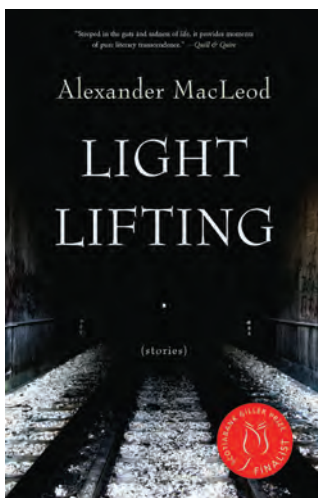
"Quirky, raucous and utterly unconventional."—*Reader's Digest*

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

\$19.95 CAD



978-1-897231-94-4 | Trade Paper

\$19.95 CAD

LIGHT LIFTING

Alexander MacLeod

An American Library Association Notable Book of 2012
Atlantic Book Award Winner
Finalist for the Giller Prize and the Frank O'Connor Award
A *Globe and Mail*, *Quill & Quire*, *Irish Times* and *Amazon.ca* Best Book of the Year

"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 Dybeck and Thom Jones, and its tender, muscular tone has won hearts across the country.

NEW RELEASES

THE POPE'S BOOKBINDER

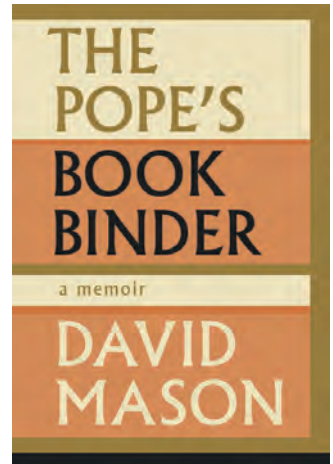
David Mason

“Entertaining, moving, informative, intelligently hopeful: I know of few other books like this one to warm the cockles of a booklover’s heart.” —Alberto Manguel

“For anyone who loves books too well—who lusts after them, lives in them, mainlines them—David Mason’s memoir will be a fix from heaven. An irresistible read.” —Dennis Lee

“An atmospheric, informative memoir ... Gossipy, rambling and enchanting, alive with Mason’s love for books of every variety.” —*Kirkus Reviews*

Sly, sparkling, and endearingly gruff, *The Pope’s Bookbinder* is an engrossing memoir by a giant in the book trade—whose infectious enthusiasm, human insight, commercial shrewdness, and deadpan humour will delight bibliophiles for decades to come.



978-1-927428-17-7 | Trade Cloth

\$37.95 CAD



978-1-927428-22-1 | Trade Paper

\$26.95 CAD

THE TRAYMORE ROOMS

Norm Sibus

“Norm Sibus is not everyone’s cup of tea ... instead of breathing air he exhales the exhaust of apocalyptic times.” —*Books in Canada*

“Seriously, wtf. Has 2013’s most ambitious English-language novel been written by a Canadian?” —Scott Esposito

The Traymore Rooms: Montreal, an old walk-up building. Traymorean society: Eggy, war vet; Eleanor R (not Eleanor Roosevelt); Dubois, optimist; Moonface, waitress-cum-Latin-scholar and sexpot inexpert; our hero Calhoun; and, lately arrived, the embodiment of evil. Between them is the Traymorean strategy, a contest of ex-pats, to survive the second Bush administration and the America they dread.

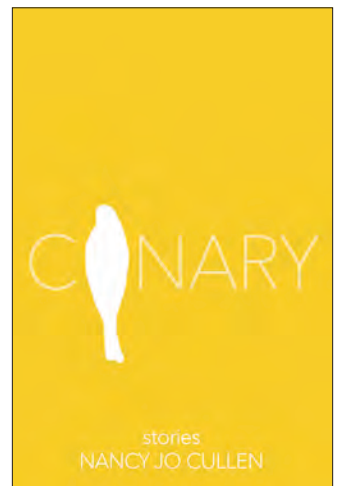
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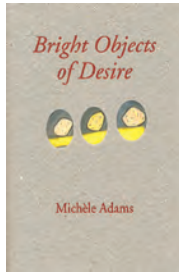
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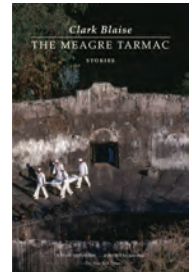
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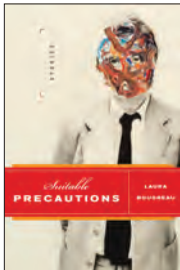
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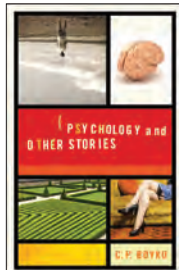
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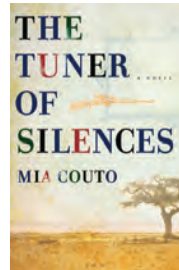
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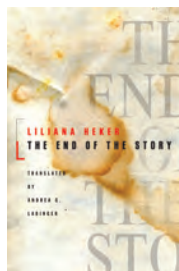
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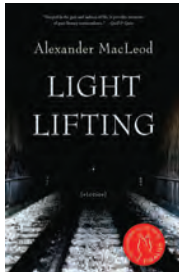


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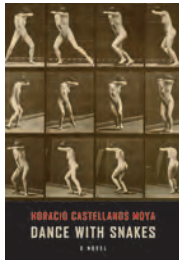
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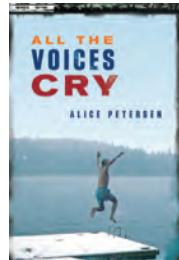
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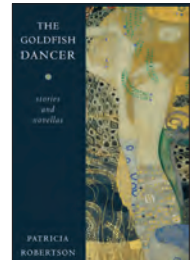
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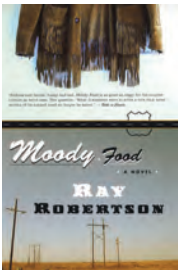
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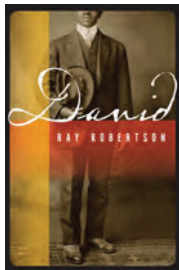
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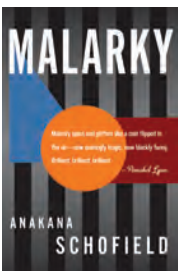
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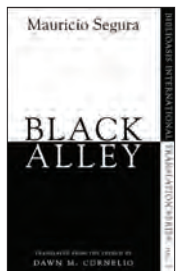
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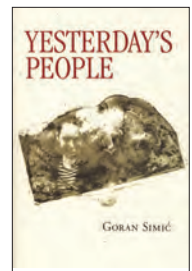
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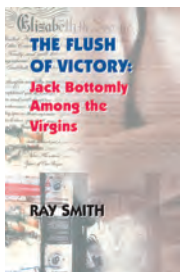
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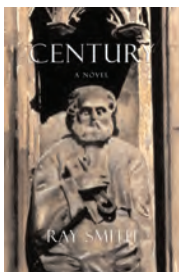
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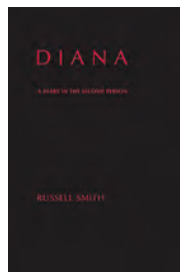
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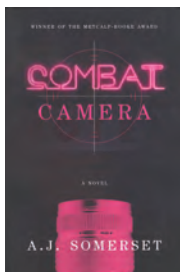
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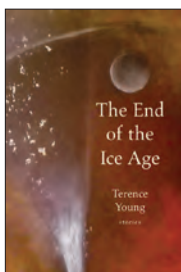
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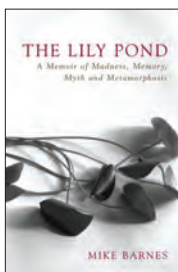


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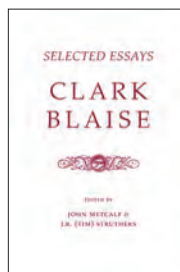


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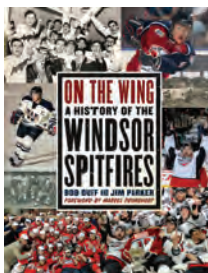
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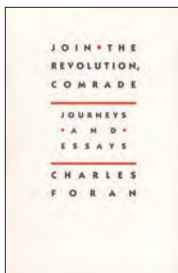
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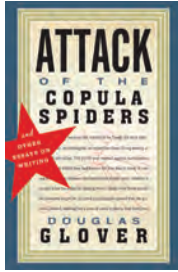
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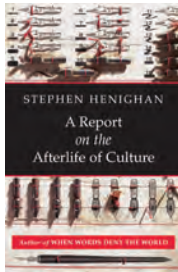
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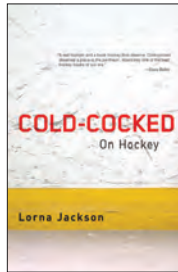
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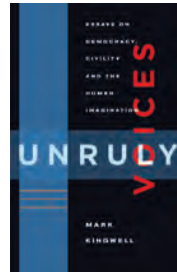
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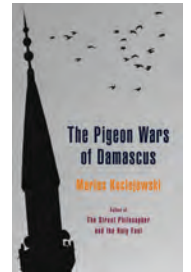
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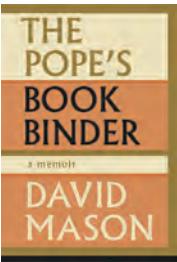
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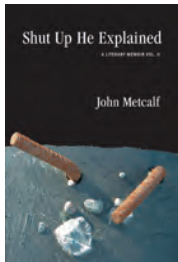
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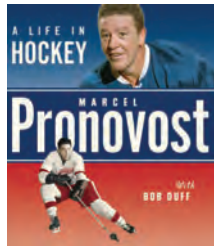
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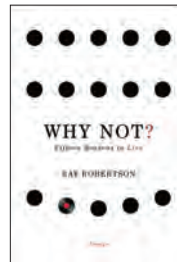
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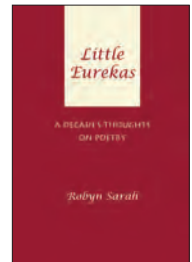
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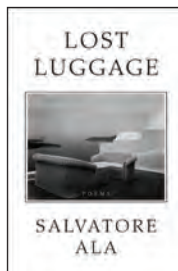


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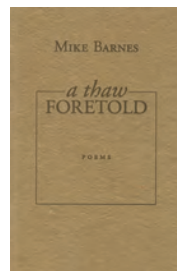
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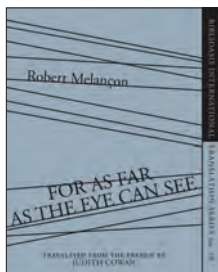
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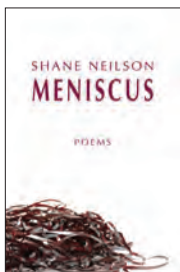
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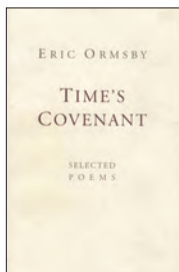
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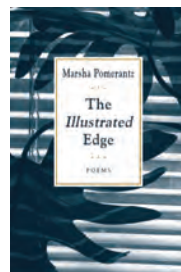
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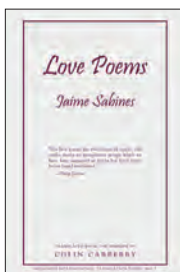
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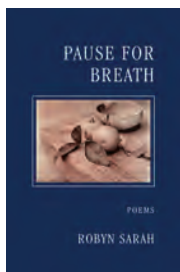
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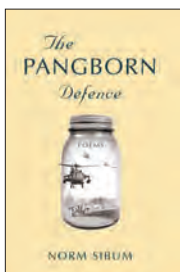
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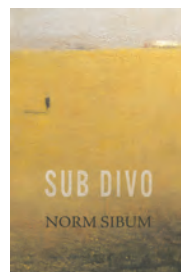
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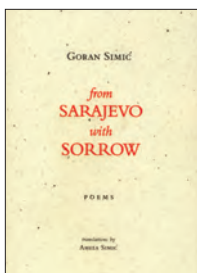
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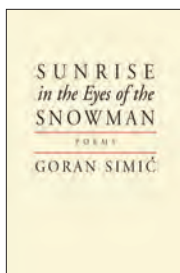
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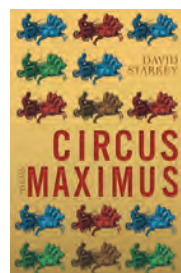
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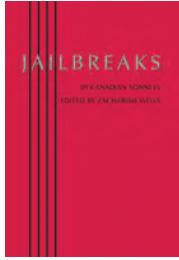


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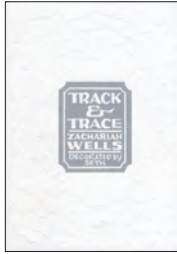
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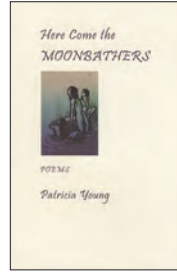
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