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Out on a Limb

Short Plays by New Playwrights

KIT BRENNAN, EDITOR

✧ ABOUT THE BOOK ✧

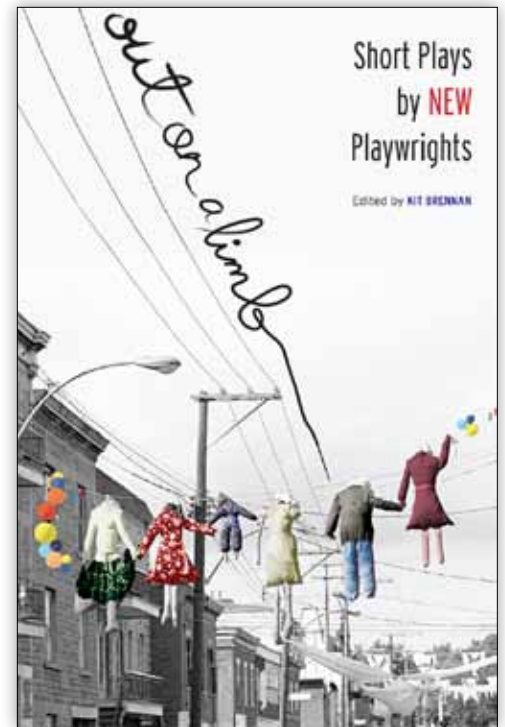
What is the new generation of Canadian playwrights writing about? What makes them turn to theatre as the medium of choice? As they graduate from writing programs and intensives across the country, as they produce their work and take it to the festivals, what stories are they telling us?

This exciting anthology of short works by Canada's newest playwrights focuses on one-act plays that feature a small cast (one to three actors) and can be performed in under an hour.

The characters range from sweet to unsettling, and all stops in between. The plays are witty and wise, they are often hilarious. They offer fresh perspectives on universal problems: how do I find love? How should evil be dealt with? What do I do about loss? What makes a good person?

The writers come from theatre and creative writing schools across Canada, and the settings of their plays take us from large urban centres to small rural communities. Many of these new writers are young, some are not so young.

This anthology will be of particular interest to students and teachers looking for current, challenging scene work for young actors.



DRAMA, DRA002000
 1-897109-55-5, 978-1897109-55-7
 \$24.95 CDN, \$22.95 US
 224 pp, 6 x 9, PAPER
 NOVEMBER 2011

✧ ABOUT THE EDITOR ✧

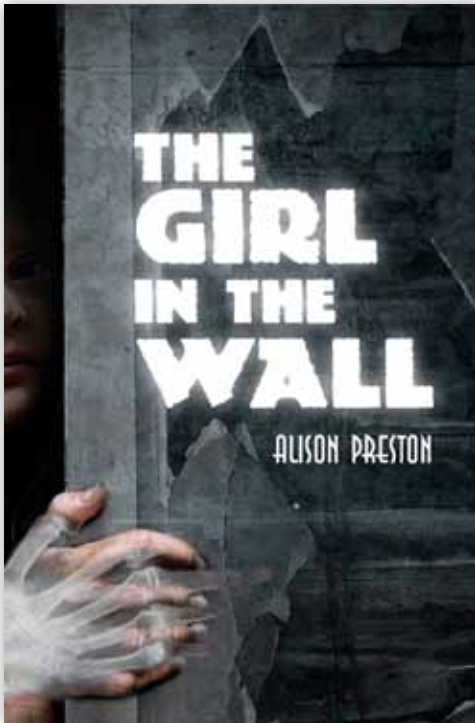
Editor Kit Brennan is a nationally produced playwright, as well as professor and coordinator of the BFA Major in Playwriting program at Concordia University's Theatre Department. She also teaches Storytelling, Oral Histories and Narrative Tradition, and Performing Stories, for Concordia's Theatre and Development BFA program, a specialization which emphasizes the value of theatre in classrooms and communities to inform personal and social change.

Brennan is editor of an ongoing series of new Canadian play anthologies, beginning with *Going It Alone: Plays by Women for Solo Performers* with Nuage Editions, and continuing for Signature Editions with *Two Hands Clapping: New Plays for Two Actors*, *Three on the Boards: New Plays for Three Actors*, and a two-volume collection of theatre for young people, grades one through twelve — *Things That Go Bump, Volume 1, Plays for Young Adults*, and *Things That Go Bump, Volume 2, Plays for Young Audiences*.



The Girl in the Wall

ALISON PRESTON



FICTION, FICo22000/FICo30000
1-897109-56-3, 978-1897109-56-4
\$16.95 CDN, \$14.95 US
208 PP, 5.25 X 8, PAPER
OCTOBER 2011

✧ ABOUT THE BOOK ✧

After leaving the Winnipeg Police force, former Inspector Frank Foote has gone into home renovations. Tearing down a wall on a Norwood Flats job one day, he and his partner come across the skeleton of a small female who has been imprisoned there. They alert the police, who confiscate their tools and remove them from the crime scene. Frank doesn't tell them about the photograph he's found tucked in the wall space with the young woman. He may be retired, but his investigative instincts are still strong. Tracking down the identity of the girl leads Frank into the past and across the path of the long-forgotten Mrs. Mortimer, who'd had a short-lived business in the 1960s taking photos of the recently deceased for their families.

Mrs. Mortimer wasn't married. She'd adopted the name as a teenager because she didn't like her given name. She also thought it gave her a certain air of gravitas, which was important when dealing with the recently bereaved. Mrs. Mortimer was socially challenged, and her older brother frequently found himself in the position of trying to placate the people she'd offended, often for nothing more than staring. When she received a camera from her brother, Mrs. Mortimer discovered she could scrutinize people without putting them off. It was a way for her to finally connect with the world. And she especially connected with those who had recently lost a loved one. Unfortunately, her work would also lead her to witness abominable acts which she wanted to neither record nor remember.

As she prepared to leave the house that day Mrs. Mortimer heard on the radio that Brian Jones of the Rolling Stones had been found dead in his own swimming pool. That's what she was thinking about as she sat in the front lobby. She wished that she could take a picture of him; he was so beautiful. She imagined him to be even more so in death.

"Could you...?" It was a girl who spoke. She was young, younger than Mrs. Mortimer, who rose immediately to her feet and followed along with the family. The mother looked less sure of the idea, but didn't protest.

"He died just a few minutes ago," said the girl. "He almost isn't even dead yet."

This time the eyes were open and Mrs. Mortimer felt a fluttering in her chest, as though a tiny bird were passing through. She moved softly and quietly around the hospital bed, touching nothing but her camera, getting in no one's way. It was as though her dream of becoming invisible had almost come true.

✧ ABOUT THE AUTHOR ✧

Alison Preston was born and raised in Winnipeg. After trying on a number of other Canadian cities, she returned to Winnipeg, where she lives in the Norwood Flats area. All of her mysteries are set in the Norwood Flats, including *The Rain Barrel Baby*, *The Geranium Girls*, *Cherry Bites*, and *Sunny Dreams*.

A graduate of the University of Winnipeg, and a letter carrier for 22 years, Alison has been twice nominated for the John Hirsch Award for Most Promising Manitoba Writer, following the publications of *The Rain Barrel Baby* (Signature Editions) and her first novel *A Blue and Golden Year* (Turnstone Press). She was also shortlisted for the Carol Shields Winnipeg Book Award and the McNally Robinson Book of the Year Award for *Cherry Bites*.



Stifling Folds of Love

An Aliette Nouvelle Mystery

JOHN BROOKE

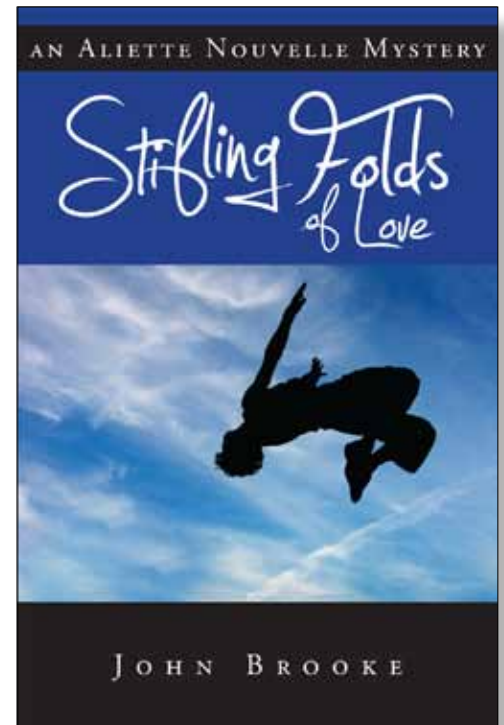
✧ ABOUT THE BOOK ✧

What's so great about Pearl Serein? No one really knows — but the former school teacher is the most desired woman in town. Pearl's lovers are the city's leading men. She breaks up marriages, and after she dumps her lovers, big careers go down the tubes. Celebrity gossip scribe Tommi Bonneau chronicles Pearl's every romantic move in the morning paper, *Le Cri du Matin*. Tommi's reference points range from St. John to Dante to Baudelaire, and Pearl is his ideal. Tommi demands that everything in a lover's heart be revealed so his gentle readers can know love's bottom line. Pearl cannot stop Tommi Bonneau from writing his column, but she refuses to play the most-desired-socialite role. And he is relentless in serving his story, keeping the ideal of romantic love amongst the rich and famous at the heart of the ongoing saga. Tommi delights and despairs as these great men fail in love with Pearl. Tommi's "gentle readers" love it. They love Pearl!

When Pearl's ex-lovers start dying of apparent heart attacks there is no criminal evidence, but the common fact of Pearl makes it impossible for Commissaire Claude Néon to resist investigating. Soon seven men are dead and Claude is in hot water, maybe danger. When victim number seven is discovered, Pearl runs and disappears. Inspector Aliette Nouvelle is no fan of celebrity news and has never heard of Pearl, let alone Tommi Bonneau. She warns, advises and tries to help. But Inspector Nouvelle cannot prevent Claude from falling into trouble — first as a suspect, then a likely next victim, finally as a pawn to bring a resolution.

Aliette pushed him. "How do you induce a heart attack?"

The pathologist screwed up his handsome face, as if to ask: Why can't you accept the facts here? But he knew she wanted an answer. "You could scare someone to death," he ventured. "People have dropped dead of fright at their own surprise birthday parties. There's also what they call voodoo death—like when a witch doctor literally scares a person to death with his spells and such—but that's pretty primitive." Raphaele shrugged. "Basically, if you can get a person stressed enough, the huge flow of adrenaline can be toxic. Boom. Gone. It happens."



FICTION, FIC022020/FIC022040
 1-897109-57-1, 978-1897109-57-1
 \$18.95 CDN, \$16.95 US
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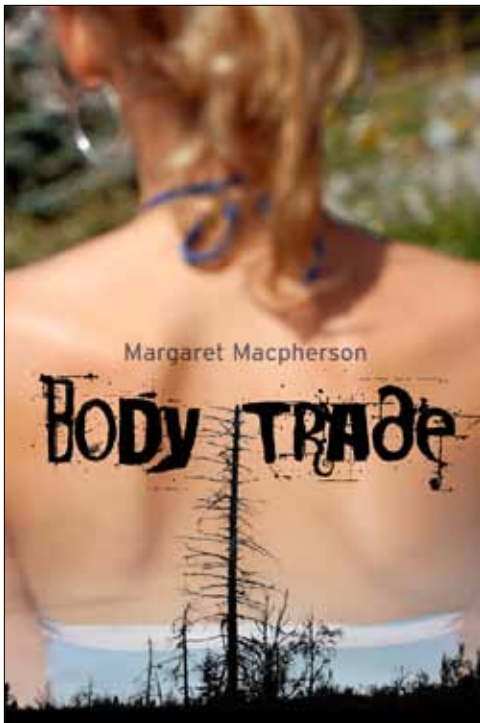


✧ ABOUT THE AUTHOR ✧

John Brooke became fascinated by criminality and police work listening to the courtroom stories and observations of his father, a long-serving judge. Although he lives in Montreal, John makes frequent trips to France for both pleasure and research. He earns a living as a freelance writer and translator, has also worked as a film and video editor as well as directed four films on modern dance. His poetry and short stories have been widely published, and in 1998 his story "The Finer Points of Apples" won him the Journey Prize. Brooke's first Inspector Aliette mystery, *The Voice of Aliette Nouvelle*, was published in 1999, followed by *All Pure Souls* in 2001. He took a break from Aliette with the publication of the novel *Last Days of Montreal* in 2004, but returns with her in *Stifling Folds of Love*.

Body Trade

MARGARET MACPHERSON



FICTION, FIC019000
1-897109-50-4, 978-1897109-50-2
\$19.95 CDN, \$17.95 US
224 PP, 5.25 X 8, PAPER
SEPTEMBER 2011

✧ ABOUT THE BOOK ✧

Body Trade weaves together two stories of survival. The main narrative follows Rosie and Tanya, two young Canadian women who decide to leave the Northwest Territories and head south on an ill-conceived road trip through California, Mexico and Central America. The story takes a life-defining twist when their search for freedom and adventure brings them into contact with predators of the Central American sex trafficking trade. The girls' journey into unknown and dangerous territory is punctuated with scenes from a plane crash in the far North, underlining the novel's themes of survival, betrayal, epiphany and hope. In a deeply personal narrative that explores power, sexual manipulation, cultural consumption and trust, *Body Trade* asks the ultimate question: To what terrifying places will we journey, and at what cost, in order to save our own lives?

I know I sound braver than I feel. No way is Amos going to feed us to his black pig bosses. No matter what the deal, no matter what he's gone and promised, Rosie and I aren't for sale.

That night at suppertime Amos executes his slow punishment. He butchers one of the turtles, a treat for all of us after weeks of fish, but when he divides it and hands around the coconut husk bowls, I see he has given me turtle spawn, a mess of newly fertilized eggs. Yellowy gelatinous eyeball-sized eggs are stuck together by a slimy membrane. Inside each translucent sac is the black blood spot of the unhatched turtle. The eggs jiggle and dance in front of me. Amos loves it. He's torturing me. He's pushing as hard as he can without touching me. Rosie gets it too. He gives her the neck with the turtle's head still attached. It's gross, but at least there is meat on the neck. She breaks the head from the top vertebrae and starts to gnaw on the bony, boiled length of it. I'm so hungry I could faint, but the eggs stop me cold. Tony and Max eat slowly, their enjoyment lessened by Amos's nastiness.

I hate him. I hate him enough to take those eggs and eat them while he watches. I don't chew, I can't chew, I just let them slide down my throat like slippery blobs of fat, quick and slimy, and I never take my eyes off his. Defiance is the only way I will survive. I will eat anything to prove that I can't be crushed. And it works. Amos, frowning, takes his own portion of turtle meat and leaves the fire to smoke or brood or plan his next move.

✧ ABOUT THE AUTHOR ✧

Margaret Macpherson is a writer and teacher, originally from Canada's Northwest Territories. She holds a MFA in Creative Writing from UBC and has worked as an essayist and journalist in Halifax, Bermuda and Vancouver. She is a published poet and the author of four non-fiction books including the award winning *Nellie McClung: Voice for the Voiceless*. Her short story collection *Perilous Departures* was nominated for a Manitoba book award, as was her first novel, *Released*. *Body Trade* is Margaret Macpherson's seventh book.



The Hanged Man

DON BAPST

✧ ABOUT THE BOOK ✧

Fascinated by the haunting images of the earliest known tarot cards, PhD candidate Glen Harrison is determined to research their secular origins. But when Glen proposes his thesis, his Art History professors are less than encouraging. The tarot, they say, is merely decorative, not “true” art. Unsure about his own ability to produce a dissertation, Glen begins to wonder if they aren’t right. Perhaps his attraction to the tarot lies not in their artistic qualities but in their distance from academic associations. Floundering, he scrambles to find a new direction, when a series of seemingly chance encounters and random finds takes him down a new and terrifying path. Perhaps there is something more to the tarot than he has allowed himself to believe. The clues he stumbles upon in the forgotten neighborhoods and hidden libraries of pre-911 New York lead Glen on an inevitable journey to the most hidden reaches of West Africa, where a mystery as dark and ancient as the cards themselves unfurls.

Drawing on the powerful imagery of the earliest surviving tarot decks, *The Hanged Man* explores the myth and lore surrounding the iconic cards, which were commissioned by Italian nobility, often incorporating heraldic symbols from noble families. These beautifully painted tarot cards were secular, private art reserved for the elite, rather than public art available to the masses. Centuries later, invested with the popularity of occultism, the cards were thought by some to be capable of telling fortunes. Esoteric nonsense? Or are the cards themselves capable of changing their reader’s life? Through the intimate journal entries of Glen, and the eerily omniscient voice of the cards themselves, Bapst’s novel explores the fine line that separates life from art, truth from fantasy, sanity from madness.

The card lies in the first position in Glen’s spread, which is laid out on his bed sheets. Woken by a terrible dream, he has turned directly to the cards for guidance before setting foot into the world. But Glen has trouble seeing himself in the cards—forever trying to be the objective scholar. His literal and limiting interpretation of outer symbols has taken him far from the urgent warning spelled out so clearly in his subconscious as illustrated in both his dream and his reading. Of course, were Glen capable of understanding the warning, the cards would tell a different story, one in which Glen’s ability to act factors into the conclusion. Instead, the tarot weeps at his failure to comprehend, already mourning his loss.



FICTION, FICo22000
 1-897109-49-0, 978-1897109-49-6
 \$16.95 CDN, \$14.95 US
 176 PP, 5,25 X 8, PAPER
 NOVEMBER 2011



✧ ABOUT THE AUTHOR ✧

Born in Chicago, Don Bapst has lived in New York, San Francisco, London, Paris, Ouagadougou, Montreal, and Toronto, where he is a permanent resident. Having received his Master of Fine Arts in Creative Writing from Brooklyn College where he studied with Allen Ginsberg, his work has been published in numerous anthologies and magazines including *Exquisite Corpse*, *The Columbia Poetry Review*, *Evergreen Chronicles* and *blue magazine*. A French translation of his novel *danger@liaisons.com* was published in 2010 by Éditions Popfiction in Montreal, and his theatrical work has been staged in Chicago, New York, Montreal and Toronto. Also a filmmaker, Bapst’s short films have been screened in Toronto, Montreal, and Cannes. He has also translated two novels and a collection of short stories into English from the French, including Gabrielle Wittkop’s *Necrophiliac*, which will be released by ECW in 2011.



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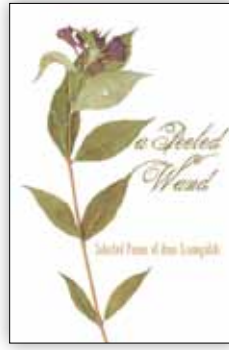
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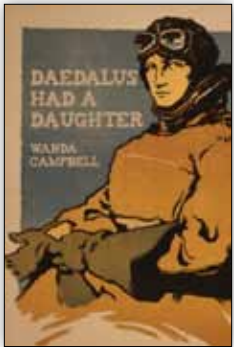
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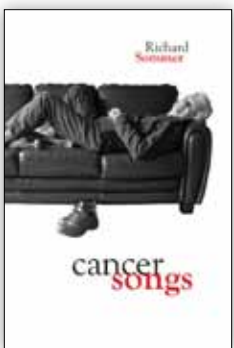
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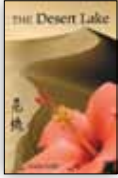
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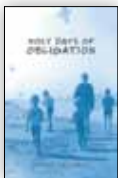
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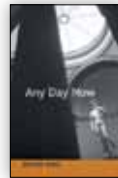
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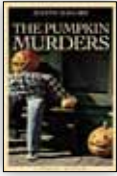
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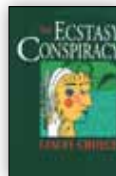
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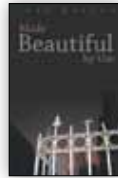
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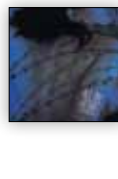
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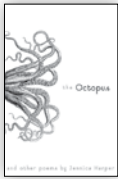
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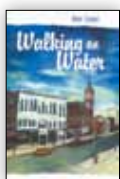
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