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Conundrum Press acknowledges the financial assistance of the Canada Council for the Arts and the Government of Canada through the Canada Book Fund toward their publications.



Canada Council
for the Arts

Conseil des Arts
du Canada

Canada





THE TWENTY YEAR CONUNDRUM...

The concept for Conundrum Press was born in a shack somewhere in northern BC, buried in a conversation about the end of my treeplanting career. It was summer 1995 and I had just finished an MA in English from Concordia University, travelled the world, done seven tours of duty in the bush to pay for it all, and was pondering my next move.

“It’s a real conundrum,” I said.

The planter across the table from me lost his soup. He had never heard the word “conundrum” before and thought it was hilarious.

Later, when I was living back in post-referendum Mile End Montreal paying barely anything in rent, looking to write and make chapbooks for my friends, the word came up again.

In the spring of 1996 I hosted a launch at a loft for a handmade book and cassette by a remarkable writer and performer who also happened to be my roommate. *everything I know about love I learned from taxidermy* by Catherine Kidd was laborious to make, with each Japanese paper spine (covering the staples) fed through my shiny new desktop printer, each cover sprayed with varnish so the ink didn’t run, each page cut with a knife. It was so much work making these books that I felt I had to give it a name. I thought of the conversation I had planting. Conundrum Press was born.

Today Conundrum Press has moved to rural Nova Scotia and has developed a reputation and an international reach. This is in large part due to the rise of the literary graphic novel, many examples of which can be found here.

This catalogue gives the complete bibliography of all the books Conundrum has published, from the tiniest chapbook to the international hardcover, from the comics and zine collections, to spoken word, short fiction, and novels. It’s all here. It’s all good. And we are celebrating our twentieth year with the release in May of *20x20*, an anthology of twenty Conundrum artists, one for each year. A veritable cornucopia of goodness.

The talent represented on these pages are a group of diverse, creative, hard working, wonderful people. I couldn’t have made it this far without them.

— Andy Brown, Greenwich, NS





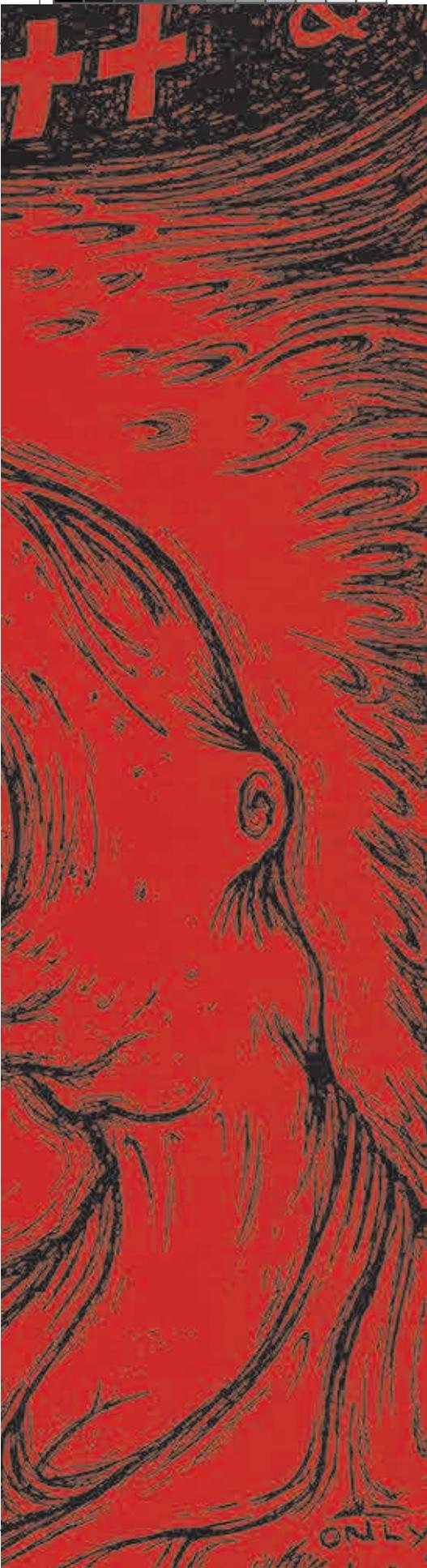
bill bissett

DOGS
PLAYING
POKER
&
THE
PUSSYCATS
HOSTED BY
DR. CRAIG ANDERSON

VERY STRICT *
SCHEDULE

- 7:30 PM -
THE PUSSYCATS
- 8:00 PM
DOGS PLAYING
POKER
- 8:30 PM
bill bissett
- 9:00 PM
GANGSTER
POLITICS

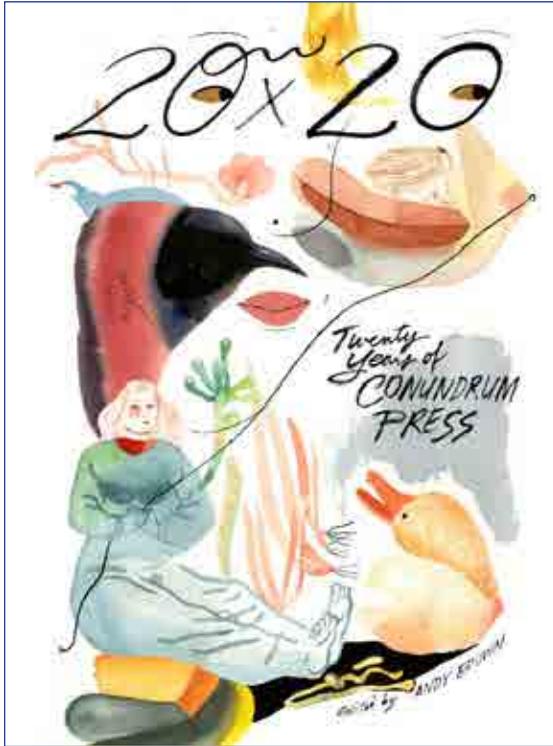




NEW FOR 2016

from 20x20 by Billy Mavreas





20X20 TWENTY YEARS OF CONUNDRUM PRESS

Edited by Andy Brown

Anthology
ISBN 978-1-77262-002-3
7.5x10 inches, 220 pages, softcover, flaps
full colour, \$20

May 2016

Andy Brown is the founder of Conundrum Press and the author of *I can see you being invisible* (DC Books) and *The Mole Chronicles* (Insomniac Press). He lives in Wolfville, Nova Scotia.

Facing page:
Conundrum Towers through the years

Conundrum Press was created in 1996 in post-referendum Montreal by Andy Brown, to give voice to the under-represented working in the underground anglo cultural milieu. Writers and cartoonists came to him wanting to make chapbooks. Soon he started making genre-defying books with spines, not staples. After fifteen years he moved to Nova Scotia and focused exclusively on graphic novels. Now, twenty years later, this anthology represents all that history, all that talent, all that goodness.

To celebrate twenty years in operation he asked one author or artist for each year of the press who had a book out that year to contribute something new, something that represented Conundrum. For some it would have been the first book he or she had ever made. So in the end twenty Conundrumites represent twenty years, hence *20x20*. There will be digging deep into the archives, there will be memoirs, there will be comics, drawings, and photographs. There will be laughter and tears of joy.





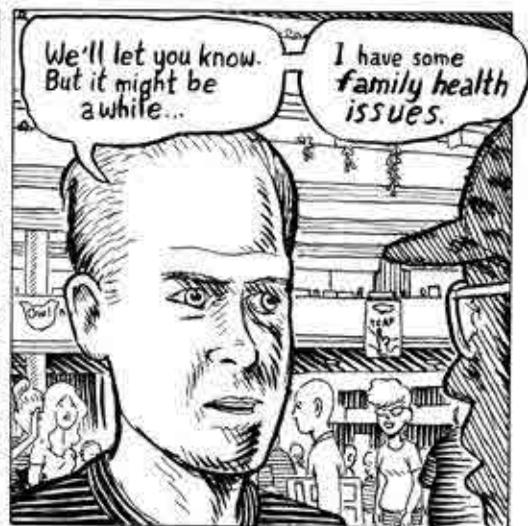
- 1996: Catherine Kidd
- 1997: Billy Mavreas
- 1998: Dana Bath
- 1999: Howard Chackowicz
- 2000: Lance Blomgren
- 2001: Andy Brown
- 2002: Corey Frost
- 2003: Marc Tessier
- 2004: Shary Boyle
- 2005: Maya Merrick
- 2006: Jillian Tamaki (cover)
- 2007: Emily Holton
- 2008: JR Carpenter
- 2009: Ian Sullivan Cant
- 2010: Elisabeth Belliveau
- 2011: Philippe Girard
- 2012: Joe Ollmann
- 2013: Dakota McFadzean
- 2014: Meags Fitzgerald
- 2015: Sherwin Tjia
- 2016: David Collier

Plus endpapers
by Temple Bates





David Collier



It was almost time for me to go home to Montreal when I realized what the book really was: linked stories, not a novel. I eliminated all but five of the stories and reduced the manuscript from over 200 pages to about a hundred. Andy seemed excited about the possibilities this opened up for the book as an object, and one evening he had a thunderbolt moment: each story would be a poster, or rather, a poster-sized architectural blueprint. They would be folded and inserted into envelopes, which would then be bound by a paper cover. The book would be collated by hand, making it as much a work of art as of literature. I called the collection *What Might Have Been Rain*.

After I returned to Montreal in the fall of 1997, we got to work. The production of the book took a year. Andy had the final edits of the stories printed at a blueprinting firm, and had cardboard covers produced. We spent a memorable winter afternoon wandering

Mile End taking author photos on swingsets in a light snow, and then he printed them as stamps for the envelopes. We organized some evening assembly-line parties at Andy's apartment, tricky combinations of glue sticks, Exacto knives, friends, and beer. We made around 100 copies, and each fragile, awkward exemplar felt precious. The edges of the cardboard cover started fraying the moment you opened the book for the first time, and the envelopes holding the blueprints jiggled warningly as you pulled the posters out and tucked them back in. The posters themselves were clumsy to read, but so pretty, with their blue ink and Andy's line-drawing illustrations. Everyone who saw it said, "Oh, can I please buy one right now?" The book was an object of instant desire, and, without great attention and care, it would come completely apart over time.

— Dana Bath from 1998



We're chatting in the kitchen of "Conundrum Towers Estate," a term Brown coins in his ironic introduction to *The Portable Conundrum*, referring to the press's headquarters. Located in the apartment downstairs from his St-Dominique Street residence, his office area is comfortable, yet considerably less luxurious than what's described in the book. As one might expect, money isn't the motivating factor when it comes to running a small English-language press in Montreal. Asked what inspired him to get into the business, Brown reminisces about how a side project quickly grew into something more formal. "At the beginning, it was very much a Montreal thing, and I was filling what I perceived as a gap in Anglophone culture in

the late 90s, post-referendum. But at the time I wasn't so much self-consciously doing that, I was just kind of doing what I was doing. At one point I realized that I was part of this community, mostly the spoken word community," he recalls. "As more and more people became invested in me doing (this), I had to start thinking, Okay, this is not just a hobby. I'm providing a service. I'm part of a community, and maybe I should give it a name."

—from the *Montreal Review of Books* on the occasion of the 10 year anniversary of Conundrum Press





Posters by Billy Mavreas



Shary Boyle



Nathaniel Moore at Indigo launch of Bowlbrawl





Elisabeth Belliveau

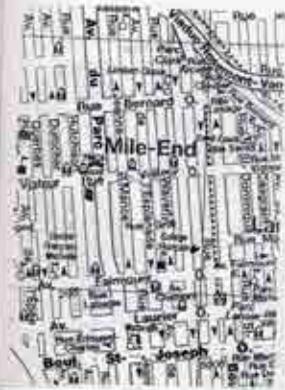




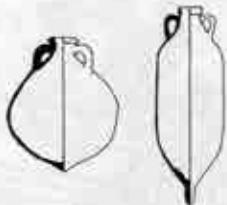
With plenty of other work to do, I hike the Internet.

All the kitchen back doors stand open sticky arms flung open imploring, in a heat-rashed prayer:

Deliver us unto the many gods of Mile End.



inert and inarticulate



but still, so precious

I don't have a photograph of my grandmother Carpenter.

If I did, I'd insert it here.

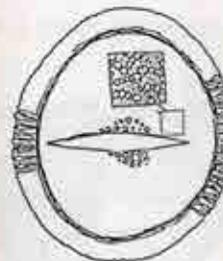


off to sit in them after,

off to sit in the sun,



Embroidered



in isolation,

A progressive JPEG descends.

A strafe of cloud dithers.



Too hot to sleep. I hear urgent sex upstairs.



All night an airless city sits on the edge.



I was working as a waitress in a cocktail bar (that much is true) and, as my sister Nika joked, filling my agendas with entries like “Work. Drink. Drink. Work. Drink. Drink. Work.” What she didn’t know, what no one knew, was that I was also writing a book – feverishly, in the shell-blue light of early morning, gripped by a strange insomnia I shared with my anti-heroine, Cassy Peerson. Cassy and I shared other things – I was living in a two-and-a-half, the dimensions of which more or less directly inspired the car Cassy found herself living in, and I was dating a strapping young tattoo artist, who more or less directly inspired Cassy’s love at the time. But I had something Cassy didn’t have – corporeality, and the associated business of making money an actual body seems to require. So. At a certain point I believed the book was done, and having never actually finished anything before I thought I better see what I could do about it, and whether it might be worth a couple of bucks (insert joke here about making money writing novels).

Now. The cocktail bar was a home of sorts for all kinds of creative cats. Journalists. Theatre folk. Musicians and writers and filmmakers. Not to mention physicists and teachers and contractors and dudes doing mysterious things on the internet. Even the pan-

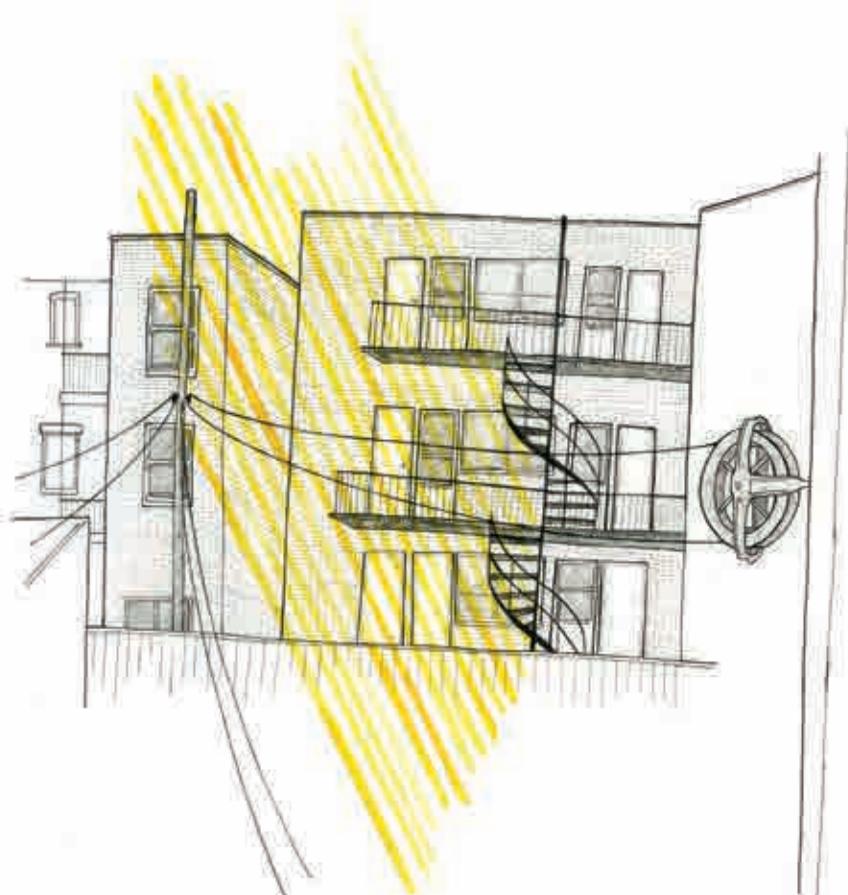


Maya Merrick at the Copacabana, circa 2005

handler drinking his own beer under the table during the day was an artist – NFB animator Ryan Larkin, RIP. So I knew I could talk to someone who might know someone who might believe I had a thing, and could tell me what the hell to do next. And that someone, after some twists and turns, was you, and you did tell me what to do next. Boy, did you ever.

“Cut the beginning, the middle, and the end.”

– Maya Merrick from 2005

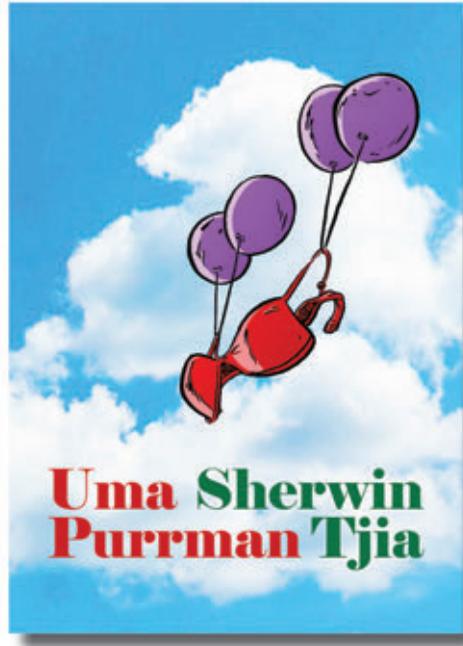
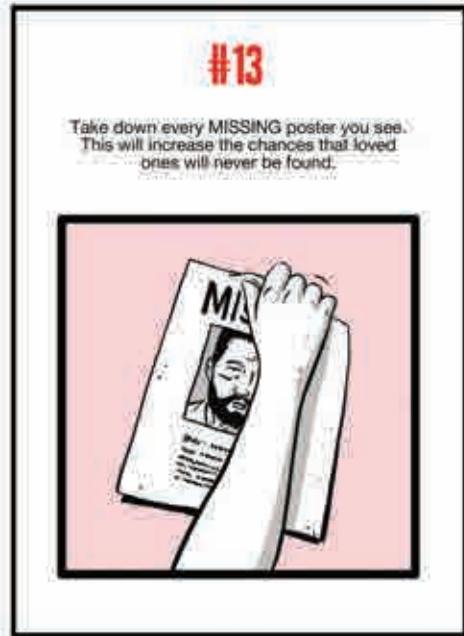


Ian Sullivan Cant





Sherwin Tjia



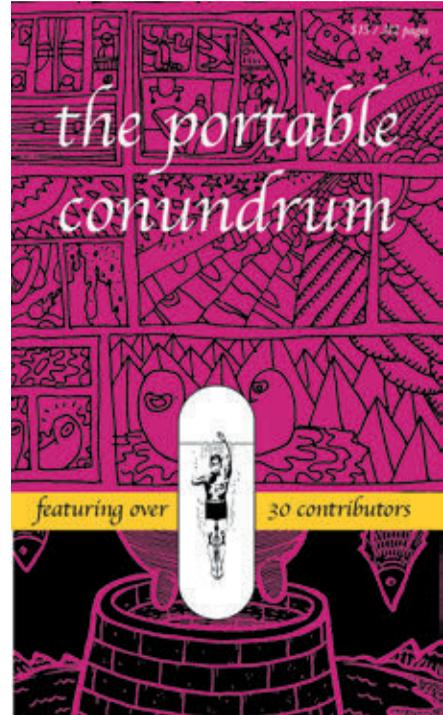
Philippe Girard





THE PORTABLE CONUNDRUM

Edited by Andy Brown



Being an unabridged compendium containing within its yellowing pages all-new material from one of Canada's most innovative publishers. Featuring fiction, comics, essays, posters, drawings and everything in between, this anthology harkens back to the superior quality of the products of yesteryear. Supplemented with an exclusive introduction by millionaire boy-publisher Andy Brown.

Anthology
978-1-894994-14-9
Introduction, bibliography
and appendix
4.25x7 inches, 312 pages, \$15



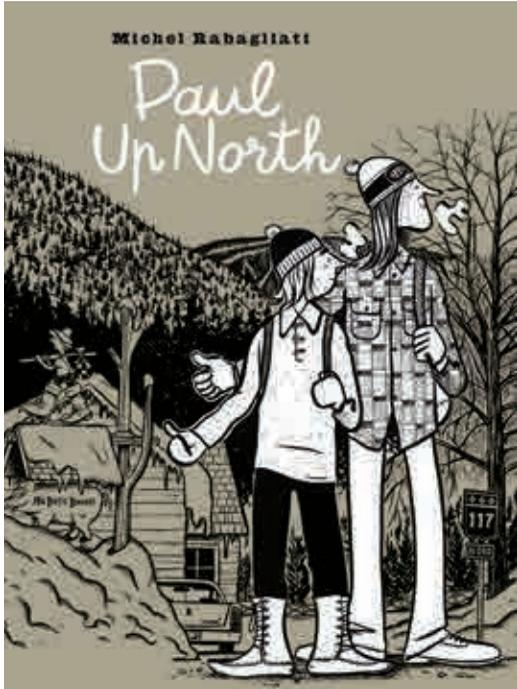
Joe Olinann

“*The Portable Conundrum* is an anthology of new work by everyone ever published by the press. All around, Brown won accolades for creating a unique outlet for these artists’ offbeat work and helping to unite Montreal’s anglophone creative community... At the heart of it, *Conundrum* plays a crucial role in Montreal’s anglo arts community.”

— *Maisonneuve*

“Brown was able to develop the most challenging and original list in Canada, achieving that rarest of things among the small press: sales... Stretching from fiction to graphic novels to artist editions, the breadth of *Conundrum*’s taste and foresight (both Montreal-bred and beyond) is captured in *The Portable Conundrum* anthology.” — *eye*





PAUL UP NORTH

Michel Rabagliati

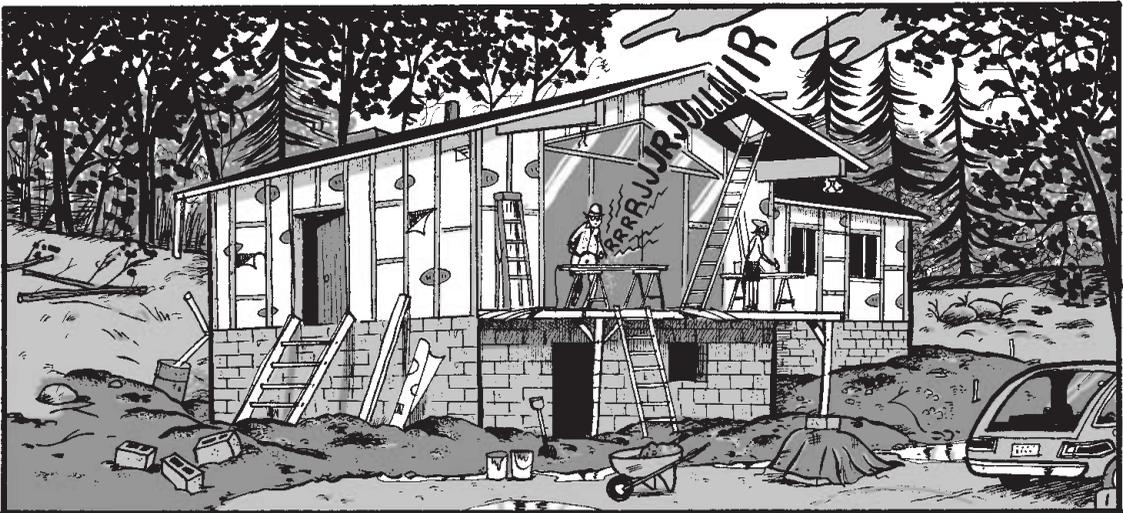
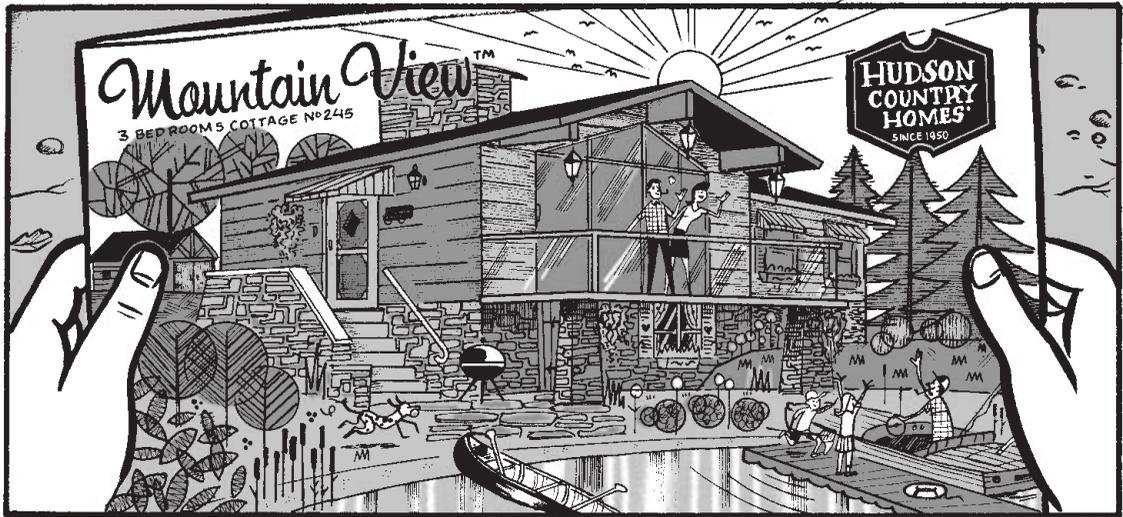
Translation by Helge Dascher
Graphic Novel / YA
ISBN 978-1-77262-001-6
7.5x10 inches, 184 pages, b/w,
trade paperback, \$20

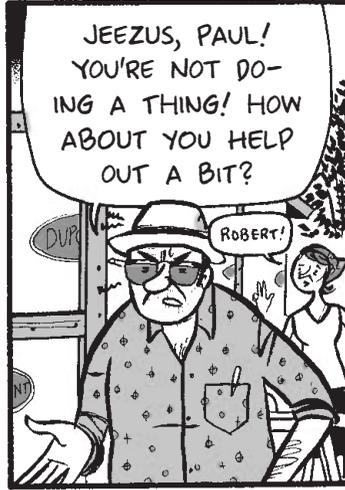
May 2016

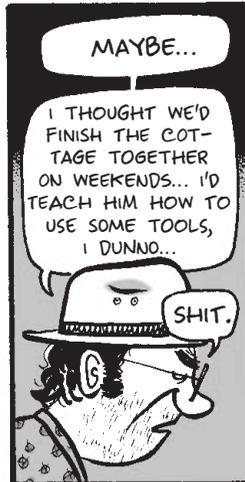
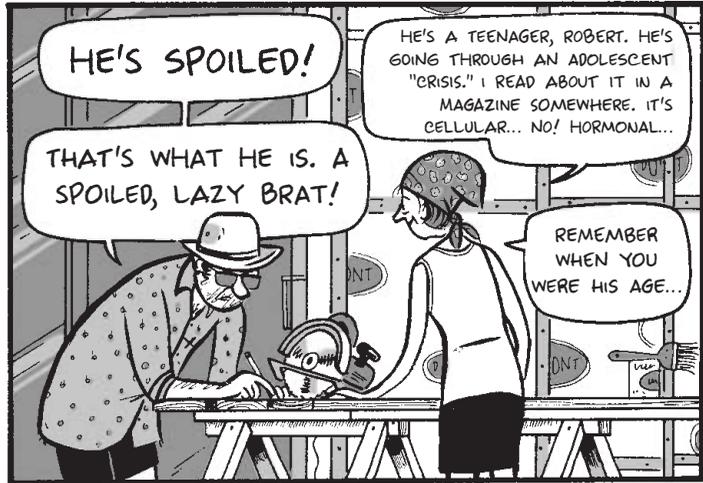
Rabagliati continues his award-winning semi-autobiographical Paul series in this coming of age story. The action takes place in 1975-76 just before and during the summer Olympics in Montreal. Remember gymnast Nadia Comaneci or Canadian high-jumper Greg Joy? Paul is now 16, a teenager, and he finds new experiences, changes schools, hitchhikes, falls deeply in love, gets dumped, smokes pot and drinks beer. All of this over a Peter Frampton musical soundtrack. Paul travels “up north” to the Laurentian cottage country of Quebec where he gets to know himself better. Another epic graphic novel from a master of the form at the height of his powers.

“Considered collectively, the Paul books function as a sort of shadow history of a place over the past 50 or so years, and that specificity contributes to the books’ emotional authenticity. The people in Paul’s life are deeply connected to the place they live, and their complex love for that place makes me love them more.” — *Slate*











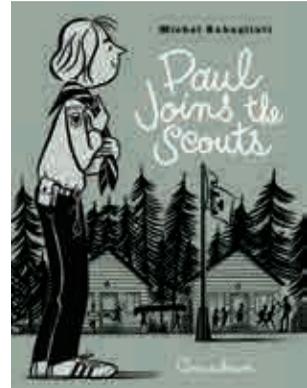


PAUL JOINS THE SCOUTS

Michel Rabagliati



Nominated for the Slate Cartoonist Studio Prize
Listed by YALSA as a Great Graphic Novel for Teens
Winner of a Doug Wright Award for Best Book 2013



“His European-style cartooning is clean and deceptively loose, but it remains deeply expressive without one line wasted. Paul’s coming-of-age story, along with the lovingly rendered scout-camp scenes, are sure to have wide appeal among adults and teen readers.” — *Booklist*

“Rabagliati’s work short-circuits all expectations, using a familiar style to confront difficult subjects with candour and bracing innocence.”
— *Globe and Mail*

“Rabagliati’s marvelous art captures all the characters with bold lines and rock-solid cartooning.”
— *Publisher’s Weekly*

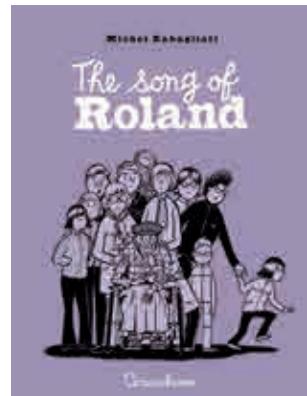
Translation by Helge Dascher
Graphic Novel / YA
ISBN 978-1-894994-69-9
7.5x10 inches, 160 pages
b/w, tp, \$20

THE SONG OF ROLAND

Michel Rabagliati



Winner of a Doug Wright Award for Best Book 2012
Now a Major Motion Picture

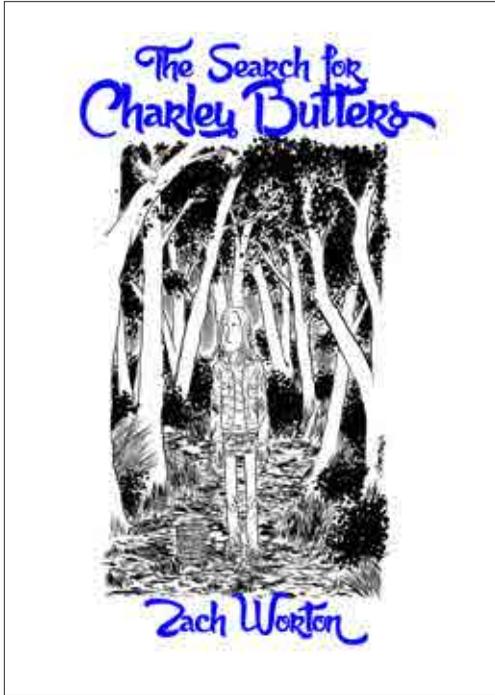


“Rabagliati’s one-degree-from-autobiography Paul books comprise nothing less than an ongoing social history of modern Quebec in microcosm, all the more effective for being so unassuming. If you’re looking for a cross-discipline parallel, think of Michel Tremblay’s Plateau Mont-Royal cycle; the domestic scenes in Jean-Marc Vallee’s *C.R.A.Z.Y.* are also in the same orbit. Ultimately, though, Rabagliati’s work stands on its own, using a European-style visual aesthetic and a telescopic eye for the illuminating detail to tell a uniquely new-world story.” — *Montreal Gazette*

Translation by Helge Dascher
ISBN 978-1-894994-61-3
7.5x10 inches, 192 pages
b/w, tp, \$20

“Rabagliati captures the sadness of Roland’s death, but more than that, he captures the weight of Roland’s life, making the tragedy even more poignant.” — *Booklist*





THE SEARCH FOR CHARLEY BUTTERS

Zach Worton

ISBN 978-1-77262-004-7
6x8 inches, 128 pages, b/w
trade paperback, \$15

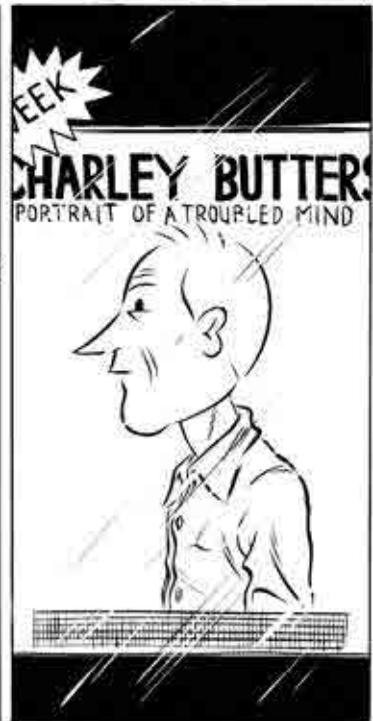
May 2016

In the follow up to the acclaimed *The Disappearance of Charley Butters* we find Travis alone, and seemingly without purpose. Kicked off the documentary for which he was partially responsible, dumped by the woman he loves, and not in possession of the diaries that once fueled his obsession, he struggles with his purpose in life and sinks into depression. Will he be pulled back into reality by a tragedy in the life of his old friend Mike, whom he hasn't spoken to in over a year, or will his salvation come from leaving the life he knows to solve the mystery of what happened to Charley Butters.



Zach Worton is a Toronto-based cartoonist known for works such as *The Klondike* (Drawn & Quarterly), *Blood Visions* (Oily Comics), and *Now You Will Die!* (Self-Published). Conundrum Press released the first in the Charley Butters trilogy in 2015.



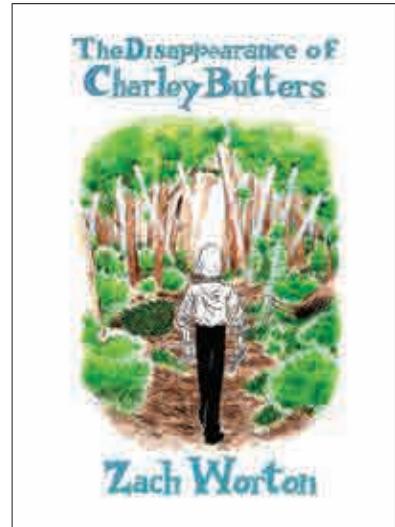






THE DISAPPEARANCE OF CHARLEY BUTTERS

Zach Worton



“The lovely, almost distracting way that Zach Worton limns hands – gnarled and knuckly – calls attention to his own determined handicraft throughout. In particular, when silent, inky panels of bracken and woodland punctuate the narrative, Worton asks us to pause, and let his art linger.”

– *The Globe and Mail*

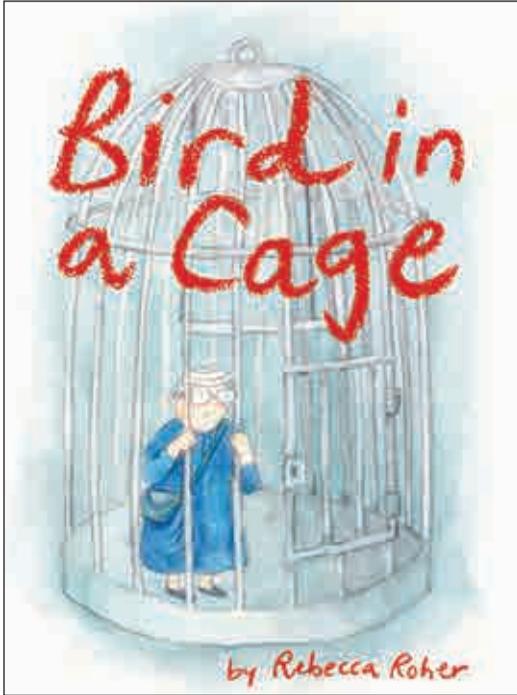
ISBN 978-1-894994-92-7
6x8 inches, 128 pages, b/w
trade paperback, \$15

The first in the
Charley Butters Trilogy

“Zach Worton, through the use of classic and lively cartooning, gives a story of how we need to make change in our lives or we’ll all go crazy. Sometimes that change breaks hearts and pisses off our friends. And sometimes it brings about a calm understanding of who we are.” – *Charles Forsman*

“Zach Worton weaves a graphic novel that is nothing short of spell-binding.” – *The Peak*





BIRD IN A CAGE

Rebecca Roher

Once a sharp, strong-willed and independent woman, Roher's grandmother's life took an unexpected turn when an accident left her with a brain injury, leading to early onset dementia. An unlikely protagonist, grandma was an elderly woman trapped by her deteriorating mind, aging body and the walls around her. This story illuminates the often overlooked narrative of a senior, her complicated history and inner life. Loveable and tragic, she is determined to get back to a familiar place, to be home again. Roher digs deep into her grandmother's personal history, learns to manage her escapes, and tries to create a safe environment for her. Exploring memory, the idea of place, and the power of song to transcend dementia, *Bird In a Cage* will tell the story of one woman's search for home and the strength of family to try and bring her back.

ISBN 978-1-77262-005-4
7x9 inches, 64 pages, b/w
trade paperback, \$12

May 2016

"Rebecca Roher in her comic book "Bird in a Cage" manages to absolutely immerse me in her family and make me care deeply about her grandma and her struggles. The simple lines reveal much more than they have any right to, and the nuanced expressions on the entire cast are absolutely perfect. I can't wait for a future collection from this amazing artist."

— [Expozine Awards jury](#)

Rebecca Roher is a cartoonist, illustrator and educator. Her work has been published on the *Nib*, *Bitch Media*, *New York Times Now*, *GUTS Canadian Feminist Magazine*, *Seven Days Alt-Weekly*, *Symbolia*, the *Media Co-op* and *Briarpatch*. She's also a co-publisher of the *West Dublin Monitor* and recently completed an MFA at the Center for Cartoon Studies in White River Junction, Vermont. Her comic *Mom Body* was nominated for an Ignatz Award and the minicomic version of *Bird in a Cage* won an [Expozine Award](#). She lives in Toronto.



grandma was always busy, busy, busy

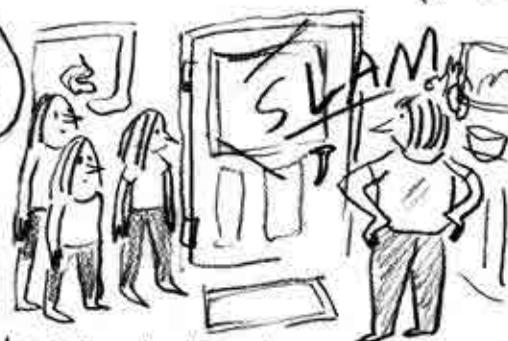


teaching, bookkeeping, raising a family

even in her seventies, she was busy teaching me & my little sister to sew



she was completely independant & always on the go



we always celebrated Christmas at her house even after grampa died & she moved to walmer



When grandma was 82, she was hit by a car when crossing at a green light



the accident resulted in a brain injury



the doctors weren't hopeful



she was unconscious for days



even unconscious,
she tried to pull the
tubes out of her
nose & veins



She was restless



they had to tie
her to the bed

When she came to
she clutched her
purse & keys



She tried to grab
things out of the air
that weren't there

oh, James! How
we danced!



she was
confused

Mary, it's
me, Eric

how old are
you, grandma?

don't ask
silly questions,
i'm eighteen



her
words



had become nonsense





GARBAGE

Mathew Reichertz

ISBN 978-1-77262-008-5
 8x10 inches, 48 pages
 full colour, trade paperback, \$20

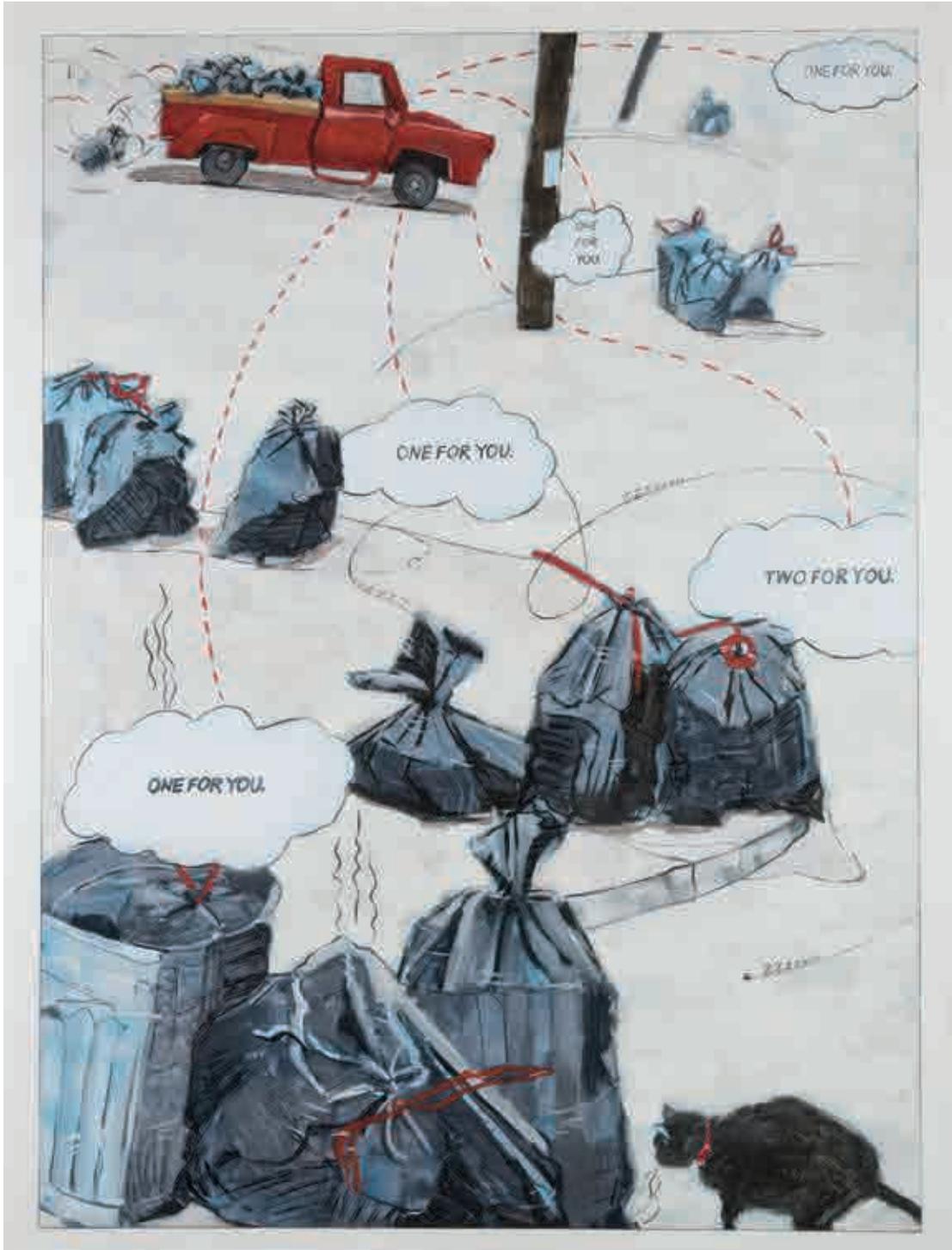
Co-published with
 Saint Mary's University Art Gallery

April 2016

Garbage is an architectural-scale series of panels that transform a gallery into a comic book. Each “page” of the story pops with colour off the wall, unfolding using the common tropes of comic books. Taken together the paintings tell the story of neighbours in Halifax’s North End and a mysterious couch which shows up one morning on the narrator’s front curb. As the narrator confronts his neighbours, asking where it came from, he gains insight into their lives as well as his own. *Garbage* collects these paintings into a graphic novel with a commentary by curator Robin Metcalfe.

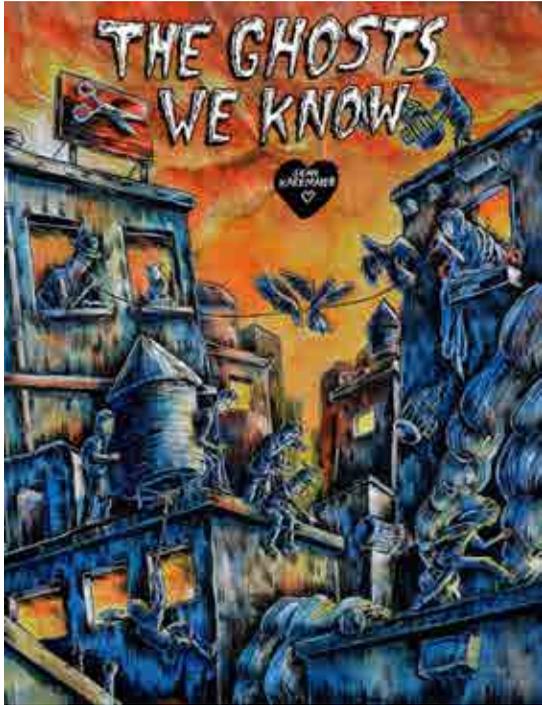
Originally from Montreal, Mathew Reichertz completed his BFA at Concordia University and his MFA at NSCAD University. In 2005 Reichertz was the Eastern Canadian winner of the RBC Canadian Painting Competition and in 2006 was shortlisted for the Sobey Art Award. Reichertz’s interests are in the history of narrative painting and its relationship to contemporary ideas surrounding painting. In 2014 He exhibited *Garbage*, an architectural scale story in the form of a comic at Saint Mary’s University Art Gallery. *Garbage* is also scheduled for exhibition at the Carlton University Art Gallery, Ottawa, in 2016. In 2006 he became a tenure track member of the Faculty at NSCAD University in Halifax where he is now an Associate Professor.











THE GHOSTS WE KNOW

Sean Karemaker

ISBN 978-1-77262-003-0
7x9 inches, 160 pages
b/w with some colour
trade paperback, \$20

May 2016

In his debut book Sean Karemaker presents stories of his wild BC country childhood contrasted with his downtown Vancouver bus riding adventures. In between are stories of small town parties, drawing in cafés, school misfits, scrolls, street people of all kinds, and winding through it all are the ghosts, both known and unknown.



Karemaker has a distinct panelless style of comics in which the narrative and art blend seamlessly. Journal writing has always been an instinctive foundation for him – most often of an observational, autobiographical nature – and here he combines it with flowing, murky images to make wholly original comics.

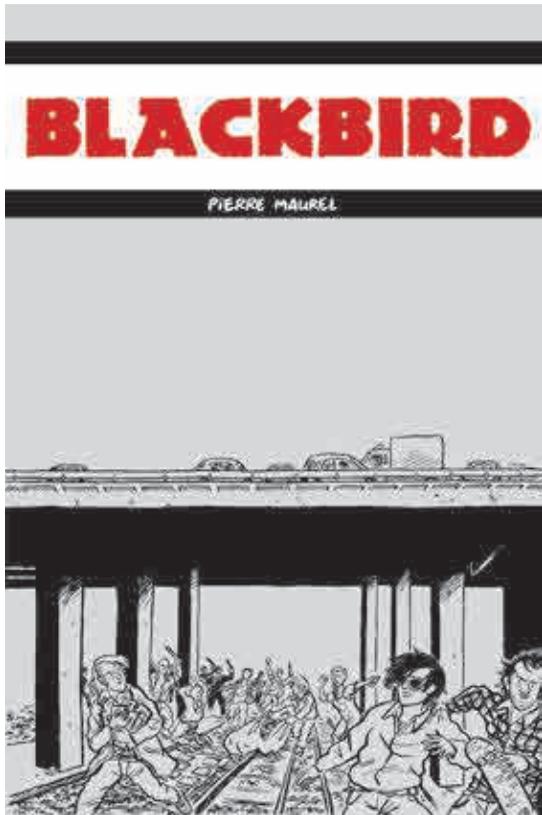
After a childhood obsession with reading and writing comics, Karemaker obtained a diploma in graphic design from Malaspina University-College in Nanaimo (2002) and began a career in 3D design for video games, with freelance work in graphic design and illustration. Personal narrative is a common element in a body of work encompassing diorama sculptures, comics, scrolls and paintings. Sean has shown his work at Vancouver art spaces such as: The Gam Gallery, The Gropps gallery, The Seymour Art Gallery, The Pendulum Gallery, The YVR Airport and the Ayden Gallery.











BLACKBIRD

Pierre Maurel

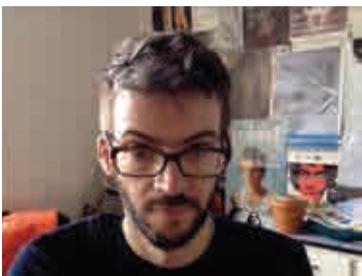
International Imprint



France
Translated by Helge Dascher
ISBN 978-1-77262-009-2
5.75x8.25 inches, 128 pages
b/w, trade paperback, \$17

May 2016

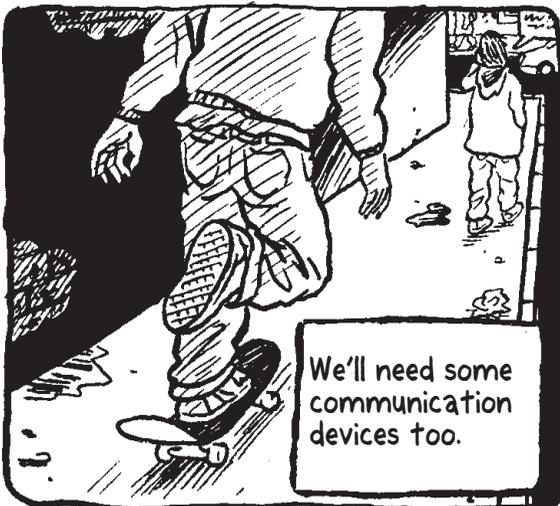
Blackbird follows a band of skateboarding anarchists who are making a zine all about their lives. The problem is, in Maurel's dystopian near future self-publishing zines has become a crime. Through media stunts, thrilling chase scenes, and some real political activism, *Blackbird* and its cast of characters reflects the social dynamics of a counterculture. It also gives readers a taste of the new French underground in comics.

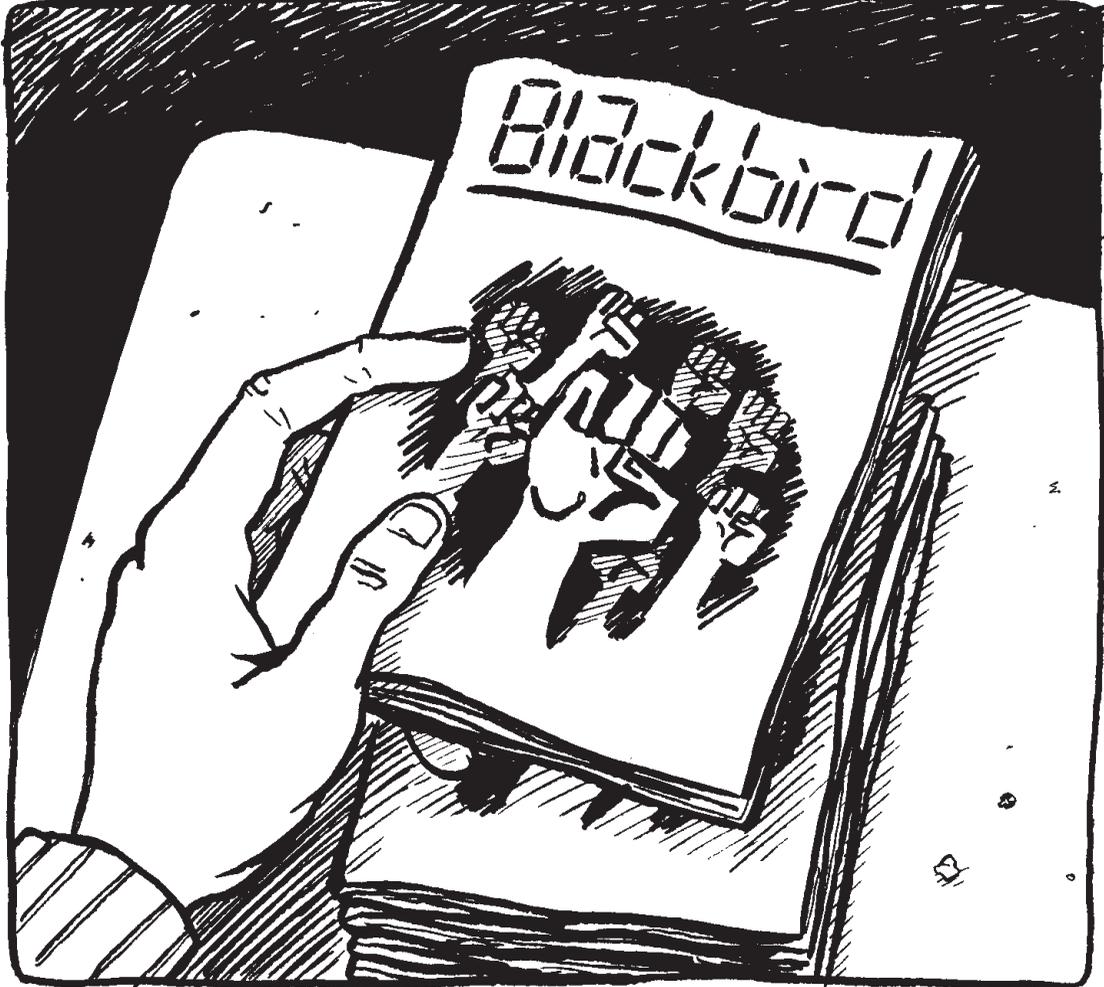
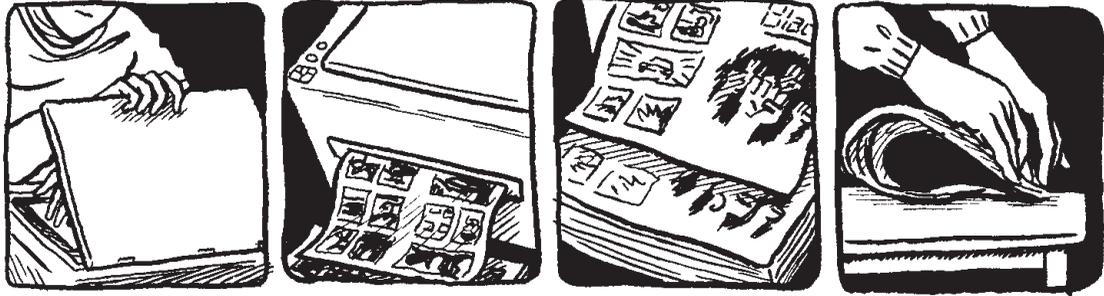


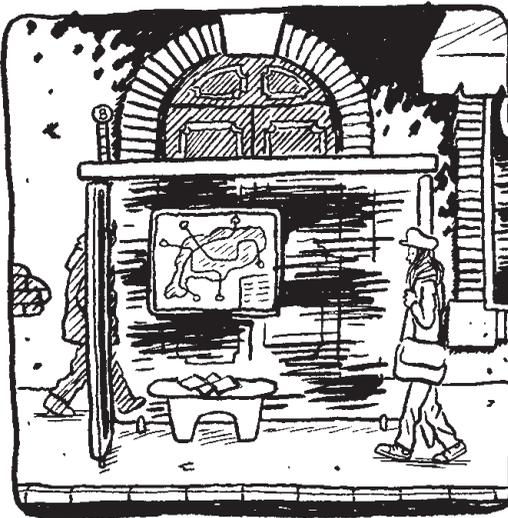
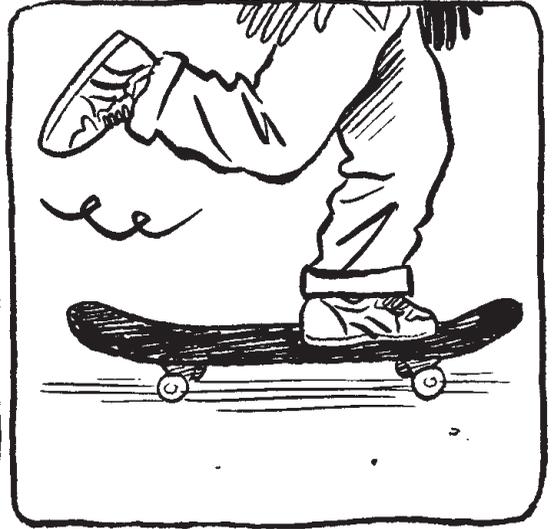
Born in 1977, Pierre Maurel lives and works in the South of France, after working a few years in Paris and a few more years in Brussels. He has had many little jobs which have allowed him to tell peculiar stories about people adrift in contemporary society.

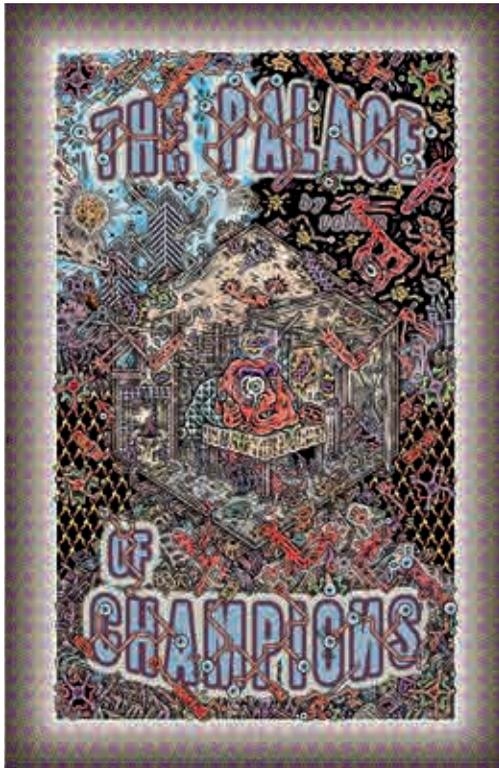
“Whilst *Nineteen Eighty-Four* might focus on the logical conclusion of authoritarianism, *Blackbird* examines its beginnings, focusing on the absurdity of this political perspective and the attrition of liberty it causes. It's rare that the term “underground comics” has any kind of literal value, but here it's spot on, following creators banding together to produce and distribute their work by any means necessary.” — [Avoid the Future](#)











THE PALACE OF CHAMPIONS

Henriette Valium

ISBN 978-1-77262-006-1
10x14 inches, 64 pages
full colour, hardcover

October 2016

Includes an interview and introduction
by Mathieu Beauséjour

MATURE CONTENT



Henriette Valium has been called the greatest French-Canadian cartoonist of all time. He's one of underground comic's elder statesmen. Over the past three decades his creations have been widely dispersed in numerous anthologies, fanzines, self-published oversized silkscreened comics, and various mixed-media collaborations. He's become a regular in almost every independent zine, compilation and catalogue in North America and Europe. Yet he has never had an original graphic novel published in English, until now!

The heavy black lines and psychotic detailing of Valium's comics demand attention, weeding out any casual readers. His style is like the bastard love child of S. Clay Wilson and Derf Backderf as raised by French avant-garde collective Le Dernier Cri.

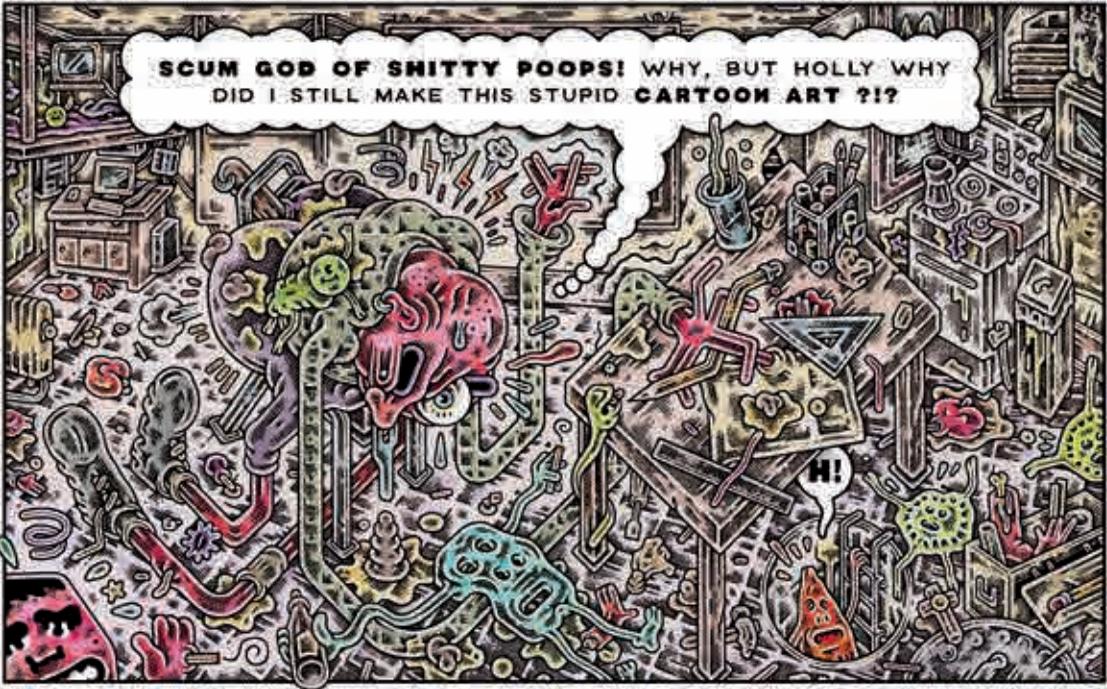
In his peculiar way, Valium explores decay, as in the rotting urban environments he obsessively renders, and his fascination with the various corruptions of the human body and mind, our illness and madness. His comics rant on subjects like "Science" or "Crisis," horrifically, sometimes nonsensically, often hilariously exposing our culture's fears and hypocrisies.

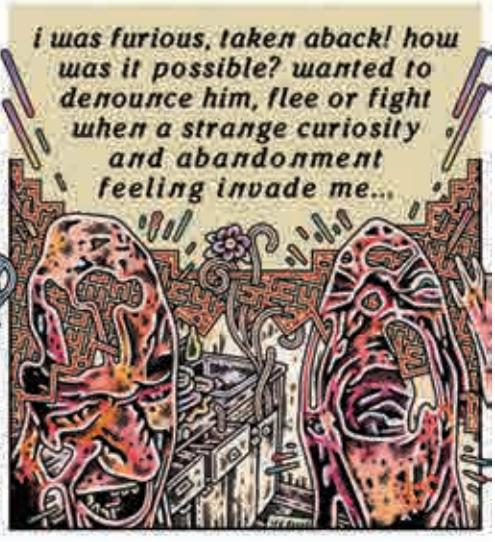
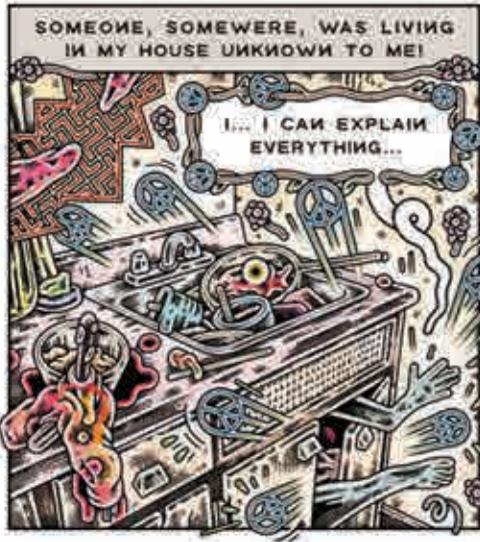
The Palace of Champions is a historical document, finally bringing to light this underground legend. It includes an introduction and interview to give context for Valium's long career and expansive body of work.



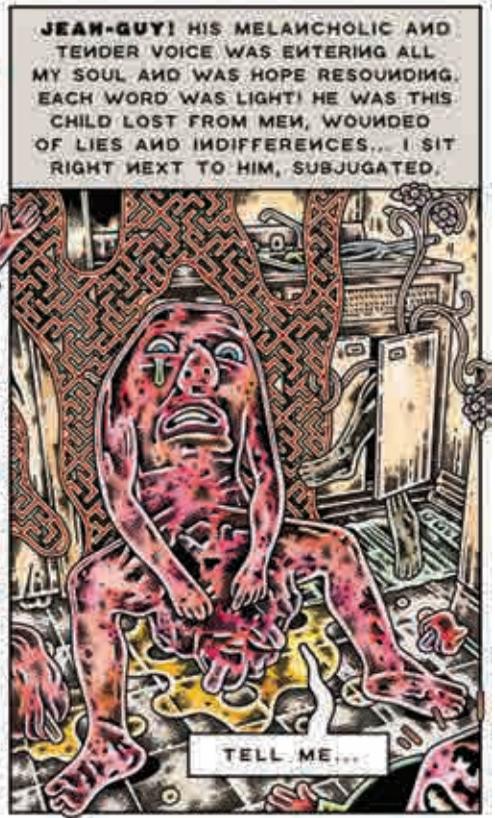


BUT WHAT SHOULD HAVE I DONE IN/AT THE NOTHINGNESS TO DESERVE SUCH A REALITY? AND... ABOVE ALL...





I WAS ATTRACT BY THIS MYSTERIOUS STRANGER SMELLING FRAIL, ACCOMPLICE AND DESIRABLE... WAS IT ALLREADY LOVE?



THEN HE SPOKE OF HIMSELF ALL THE NIGHT, A NIGHT THAT WILL CHANGE MY LIFE FOREVER





"as far as i can remember, i've always been an alien, like a shadow. young and little we were living under the decarie highway, near jean-talon street."

BUT? DADDY!

SILENCE! DON'T MAKE ANY NOISES!

"at that time, they were my parents and my 3 sisters. it was before the twins birth, the happiness time of the youth."

MY FATHER WAS A PROUD AND COURAGEOUS MAN WHO, WITH FEW GARBAGES, HAD BUILT THE LITTLE WOODHOUSE OF MY CHILDHOOD...

MOTHER WHAT ARE WE EATING?

PIGEON.

WHAT! AGAIN?

ARE WE GONNA GO TO SCHOOL ONE DAY DAD?

NO! NO! ...I... I WILL TEACH YOU EVERYTHING!... DON'T GO OUT FOR ANY REASONS! THEY WILL FIND US!

HIDED, RECLUSE, HE SHOW US HOW TO HUNT RATS, MAKE THE FIRE WITH THE CONCRETE. WAS HE ASHAME? WAS HE SICK OR VISIONARY?

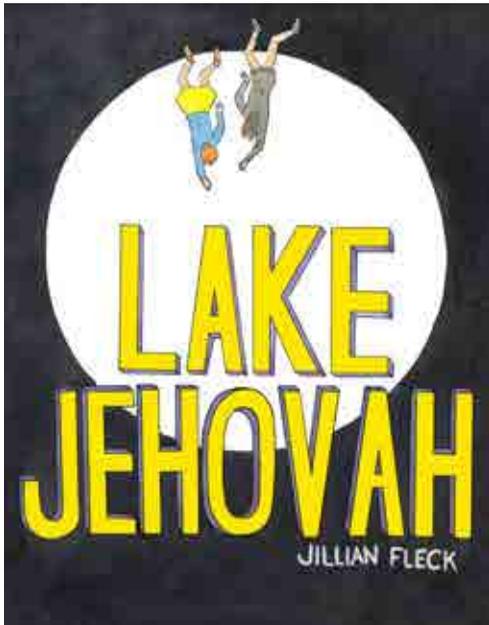
CHEER UP!

THIS I WILL NEVER KNOW...

PETRIFIED, LISTEN THE JEAN-GUY STORY WAS JUST TOO MUCH

I WAS DAZZLED AND AFFECTED BY THIS COURAGE AND DENIAL





LAKE JEHOVAH

Jillian Fleck

Graphic Novel / LGBTQ
ISBN 978-1-77262-007-8
6.25x8.25 inches, 216 pages
full colour, trade paperback, \$20

October 2016



Jillian Fleck was born in Calgary, Alberta. She is a visual artist, comic creator, and writer. She graduated from the Alberta College of Art and Design in 2012.

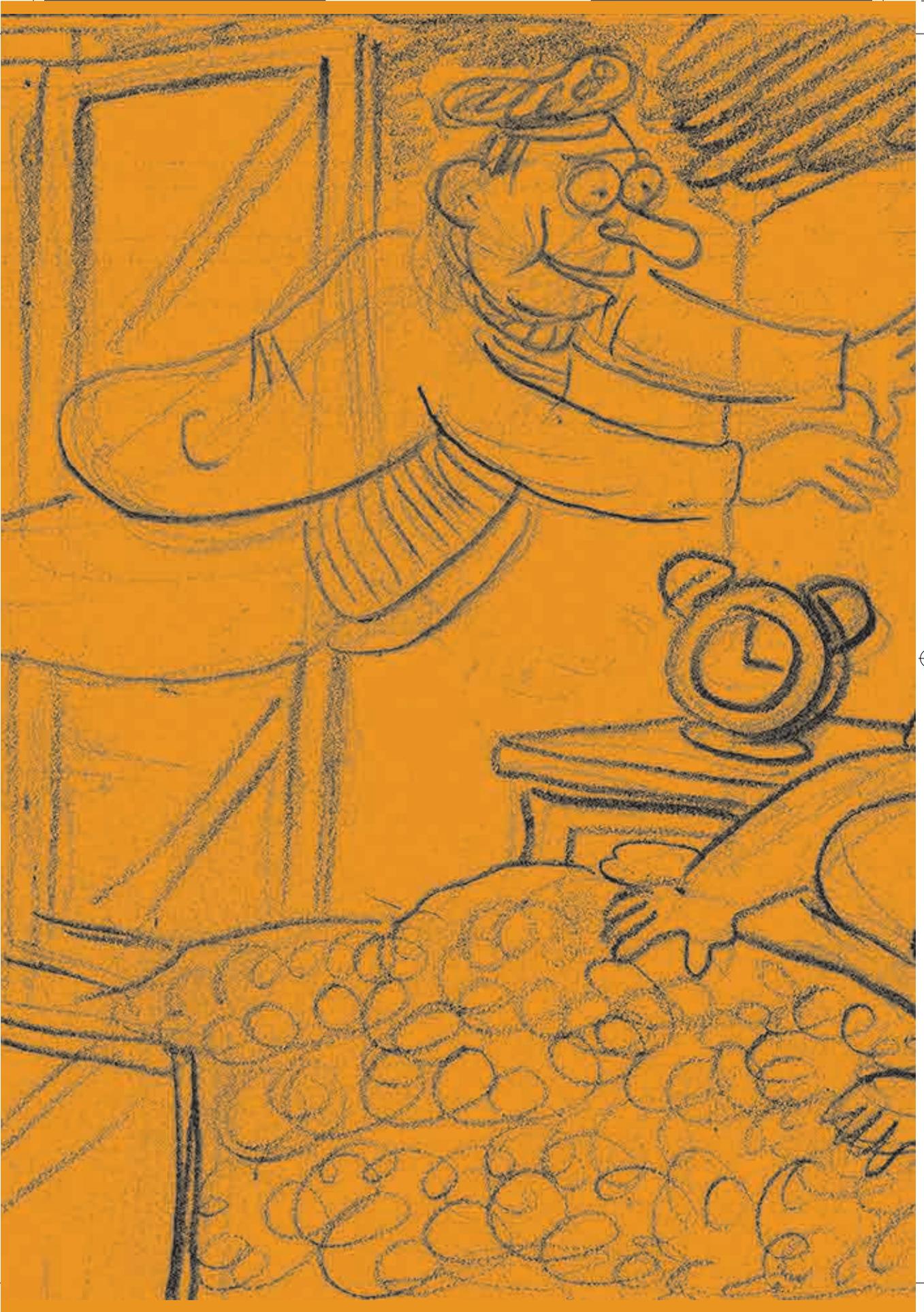
Lake Jehovah is a small town in northern Alberta known for its allegedly bottomless lake. It is there that Jay, a genderqueer individual, experiences a crisis of meaning regarding love in the face of a series of apocalypses. Jay's fiance leaves him for his old university professor Asterix. This sends Jay into a tailspin, which causes him to spend the next few months sleeping. When he wakes up Jay discovers he has become a small time celebrity for writing an apocalyptic prophesy. The town's obnoxious costumed mailman Greg has been giving tours to apocalypse pilgrims that go by Jay's bedroom window. Two of these pilgrims are Betty and Mack, survivors of the Vancouver Apocalypse, who find solace in Jay's prophesy. Now fully awake Jay seeks companionship with the reviled sadist poet Jackknife who introduces him to demons and chain-smoking wolves. Things in Jay's world continue to unravel until he realizes he needs to confront the Lake itself. Will Jay's prophesy come to pass? If it's all over, did it mean anything at all? Jillian Fleck is a fresh new voice in comics and *Lake Jehovah* is a breakout book.







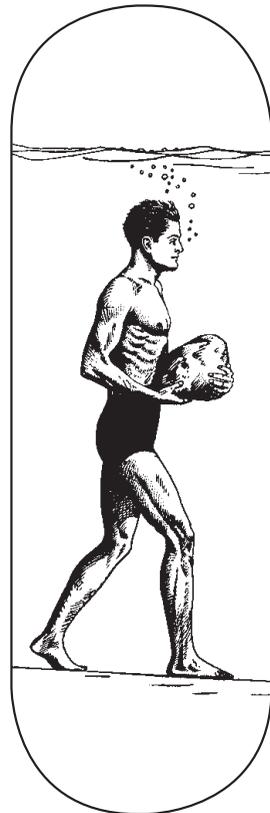






INTERNATIONAL BACKLIST

from What We Need to Know by Willy Linthout





THE DHARMA PUNKS

Ant Sang

Introduction by Dylan Horrocks



New Zealand
ISBN 978-1-894994-96-5
416 pages, 6 x 8.25 inches, b/w
trade paperback, \$25

MATURE CONTENT

“A well-crafted, sustained epic of Buddhist punks, existentialist anarchists, skinhead neonazis and – looming over everything like a grinning Mephistopheles – the global corporation that wants everyone to ‘Consume! consume! consume!’ You’ll be blown away by *The Dharma Punks*.”

– [Dylan Horrocks](#) (*Hicksville*)

Set over one long night in Auckland, New Zealand, a group of anarchist punks have hatched a plan to sabotage the opening of a multi-national fast-food restaurant by blowing it sky-high come opening day. Chopstick has been given the unenviable task of setting the bomb before the opening, but the night takes the first of many unexpected turns when he is separated from his accomplice. Chance encounters and events from his past conspire against him, forcing Chopstick to deal with more than just the mission at hand. Still reeling after the death of a close friend, and struggling to reconcile his spiritual path with his political actions, Chopstick’s journey is a meditation on life, love, friendship and the ghost of Kurt Cobain.

“One of the most exciting things I’ve read this year... The New Zealand answer to *Love and Rockets*.”

– [The Comics Alternative](#)

“Politically aware and spiritually inclined.”

– [The Comics Journal Spotlight Pick](#)

“Ant Sang has a lovely brushy style that’s reminiscent of Paul Pope, and this substantial volume (400+ pages) should bring one of the southern hemisphere’s great talents to a whole new readership.”

– [Broken Frontier](#)

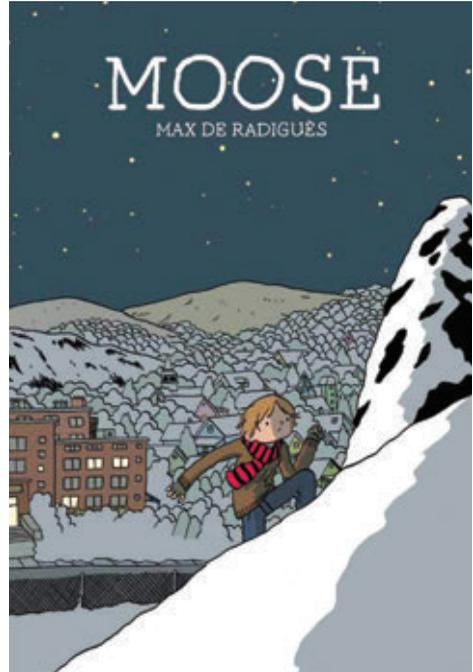




MOOSE

Max de Radiguès

Joe is a shy high school student who is relentlessly bullied, and must find comfort in the natural world. Soon however, his story twists into a tale of power and fear complete with visual symbolism and beautiful cartooning. The morally ambiguous ending will keep you thinking long after you close the covers.



Belgium
 ISBN 978-1-894994-93-4
 160 pages, 5.75x8.25 inches, b/w
 trade paperback, flaps, \$17

“Cartooned with a panel-to-panel clarity that owes much to animation storyboards and drawn with the kind of winnowy lines that imply a youthful, uncomplicated way of seeing the world, *Moose* eventually reveals itself to be a book troubled by concerns far more mature than its simple appearance would indicate.... *Moose’s* admirable ambiguity will give teen readers, especially, much to sympathize with and debate.”

— *Globe and Mail*

“To those of us who were outsiders in high school, *Moose* encapsulates a frighteningly familiar rendition of what it felt like to not fit in. While the art is simplistic and easy to overlook, it is never without its complexity and nuance. Above all, *Moose* is a rich and thoughtful work that will stay with readers long after it’s over.” — *The Peak*





THE LIBRARY

Chihoi

Introduction by Christian Gasser

“Chihoi’s stories, halfway between poetry and visions, also reveal meaningful discoveries and release from grief. The gauzy and beautifully strange pencil art invites long-lingering attention. This attractive and powerfully complex group of stories is a worthy addition to any graphic novel collection.”
— *Booklist*

Hong Kong
ISBN 978-1-894994-72-9
7.25x9.75 inches, 184 pages
b/w, hardcover, \$20

“As likely to capture the mundane melancholy of an empty apartment as send his characters off into a fable, Chihoi uses a sparse and unfinished style, full of not-quite-erased first drafts and smudges, to suggest how much of the world it’s impossible for us to know, and how we must move through it anyway.” — *National Post*



THE TRAIN

Chihoi / Hung Hung

Hong Kong / Taiwan
Translation by Steve Bradbury
ISBN 978-1-894994-88-0
6x8.25 inches, 84 pages, b/w, tp, \$15

Hong Kong artist Chihoi adapts a short story by Taiwanese writer Hung Hung about a surreal train ride. With dream-like logic one of the characters asks, “Have you ever imagined the world outside the train?” The protagonist waits for someone, a woman perhaps, and observes with trepidation each time a new car is coupled to the train and the occupants spill out. Chihoi has done it again in this beautifully rendered pencilscape of a dream.

“Chihoi’s stories seamlessly bounce between crisp, arresting images and bleary, pulsing dream states. They perfectly replicate the feeling of being alive on a planet, inside of a head. His work is patient, precise and constantly surprising.” — *Michael Deforge*

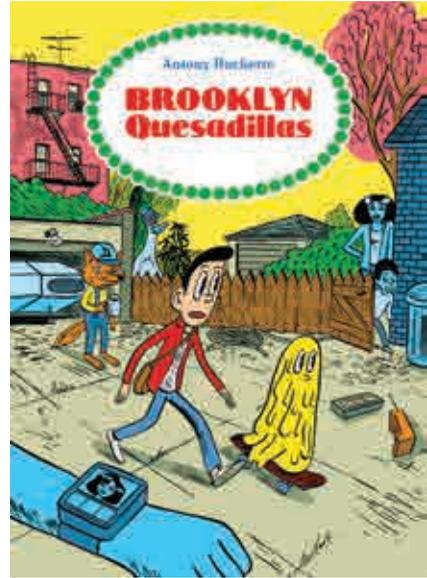




BROOKLYN QUESADILLAS

Antony Huchette

“Reading *Brooklyn Quesadillas* is like reading a Pee-Wee Herman Playhouse episode written by David Lynch.”
— [The 9th Blog](#)



Brooklyn *Quesadillas* follows a new father having a mid-life crisis as he navigates the surreal streetscapes of Brooklyn, trying to produce a tv show hosted by a coffeepot, but is kidnapped by forgotten sitcom stars from the eighties who live on a “fantasy” island and want him to revive their careers.

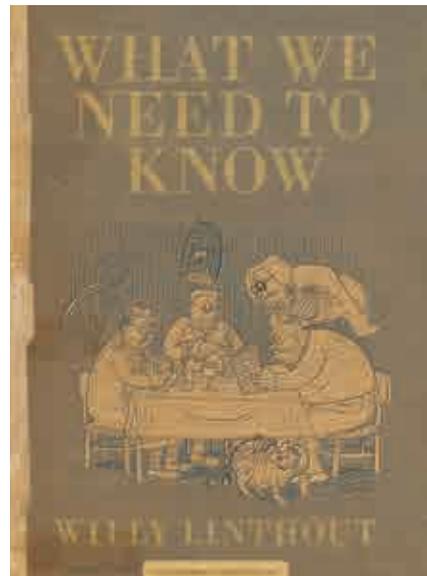
France
Translation by Edward Gauvin
ISBN 978-1-894994-79-8
6.5x9.5 inches, 72 pages
b/w, tp, \$15

WHAT WE NEED TO KNOW

Willy Linthout

“Willy Linthout writes an endearing and heart-wrenching drama sprinkled with dark humour.” — [The Peak](#)

In 2007, after the suicide of his son, Linthout wrote and drew the graphic novel *Years of the Elephant*. *What We Need to Know* is the sequel to *Years of the Elephant* but uses a wideangle lens to encompass the entire family, specifically three brothers who each need to cope with their own ghosts. Fortunately, they can consult “The Book” in emergencies. In that magic reference work, their mother has collected innumerable facts, recipes, and advice, in essence, what we need to know about life.



“More than the previous book, *What We Need To Know* is a broad love letter by an experienced creator to his own past and background, however messed up it may be. The book contains grippingly painful moments, which at the same time are sublimely poetic.” — [Forbidden Planet UK](#)

Belgium
Translation by Laura Watkinson
ISBN 978-1-894994-80-4
7.25x9.75 inches, 184 pages
b/w, hardcover, \$20



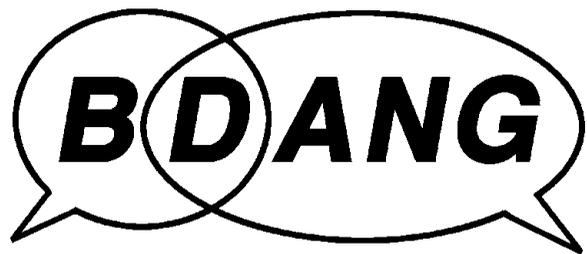


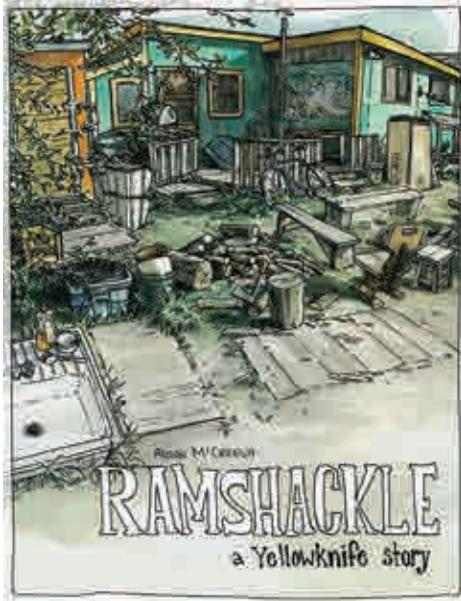


from Ruts & Gullies by Philippe Girard

BDANG IMPRINT

Quebec's
Underground
Comics
in English





RAMSHACKLE: A YELLOWKNIFE STORY

Alison McCreesh



ISBN 978-1-894994-99-6
6.5x8.75 inches, 144 pages
full colour, trade paperback, \$20



Over the past decade, the North, or at least the idea of it, has slowly made its way back to our consciousness, a notion that the North is synonymous with a lawless, rugged freedom. But at first glance Yellowknife, NWT is actually a somewhat disappointing modern capital city. There are tall buildings, yoga pants, a Walmart and a lot of government jobs. None the less, if you dig a little deeper, you do find that alternative off-grid reality. Barely five minutes from the downtown core, wedged between million dollar houses, you find little shacks where people exist without running water and use honey buckets for toilets.

When Alison McCreesh moved from Quebec to Yellowknife she quickly fell in love with the quirky ways in which it seemed possible to live up North. Part travelogue, part comic book, part love story and part guide to the North and its quirky inhabitants *Ramshackle* spans her first summer north of 60.





AMERIKA

Réal Godbout

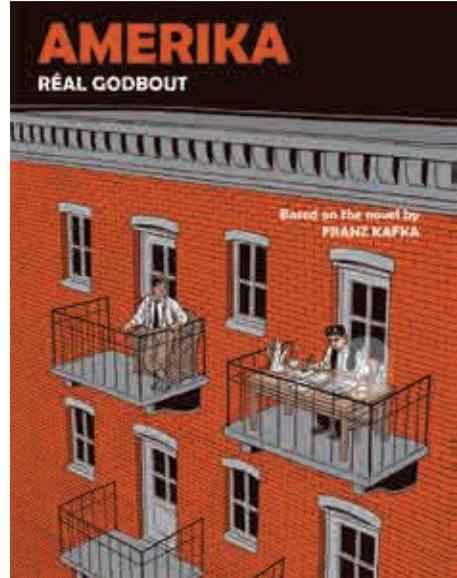
Based on the novel by Franz Kafka

Nominated for a Shuster Award



“Godbout’s precise illustrations complement the plot without overwhelming it and, in doing so, capture the spirit of Kafka’s novel perfectly. A great, fitting adaptation of a strange and prescient story of the American dream gone slightly awry, as it so often does.” – *Library Journal*

“Godbout sticks meticulously to Kafka’s source text and brings it alive with immaculately drafted jam-packed panels whose style will remind many readers of Joe Sacco.”
– *Montreal Gazette*



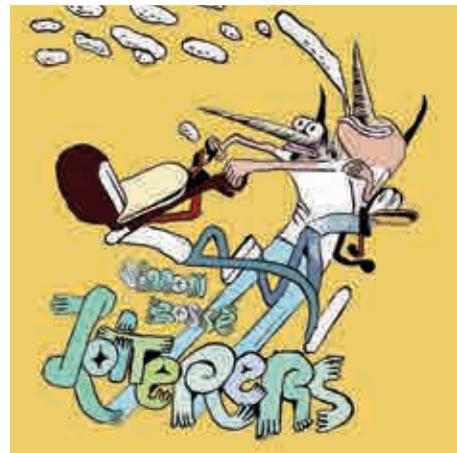
Translation by Helge Dascher
ISBN 978-1-894994-81-1
7.5x10 inches, 184 pages, b/w
trade paperback, \$20

LOITERERS

Simon Bossé

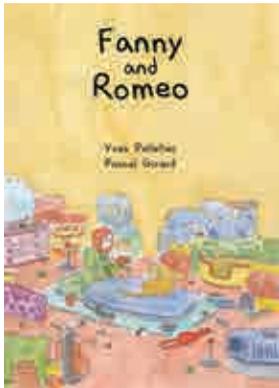


At long last comes the first book in English from the legendary Montreal cartoonist, screenprinter, editor, and publisher! *Loiterers* collects three of Bossé’s novellas into one volume. His style is informed by both Fritz the Cat and Eraserhead – technically astute, absolutely dense, and worth every inch of texture Bossé fills with his pen. Together these stories display the dazzling abilities of a mature artist at the height of his talent.



ISBN 978-1-894994-85-9
8.25x8.25 inches, 128 pages, b/w
trade paperback, \$18

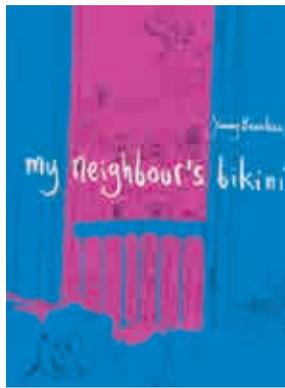




FANNY & ROMEO

Yves Pelletier
Pascal Girard

978-1-894994-65-1
6.5x9.25 inches, 136 pages
full colour, \$20
Translation by
KerryAnn Cochrane

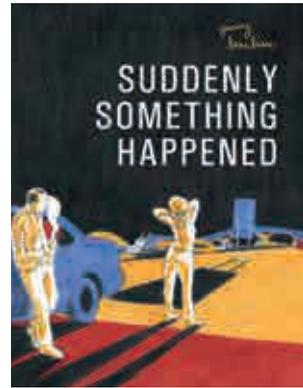


MY NEIGHBOUR'S BIKINI

Jimmy Beaulieu

ISBN 978-1-894994-83-5
6.5x8.5 inches, 64 pages, \$15
Translation by KerryAnn Cochrane

“A charming novella about two neighbours who fall in love in a Montreal summer. It’s a short, sweet, and above all, authentic story, perfect for anytime of the year.”
—*McGill Daily*



SUDDENLY SOMETHING HAPPENED

Jimmy Beaulieu

ISBN 978-1-894994-51-4
7x9 inches, 256 pages, \$20
Translation by KerryAnn Cochrane

“This is a convincing and charming self-portrait of the artist as a young man.”
— *Quill & Quire*



POOF!

Line Gamache

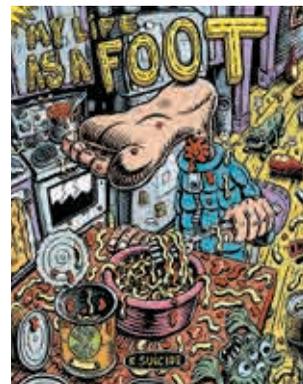
All ages
ISBN 978-1-894994-43-9
7x10 inches, 96 pages, \$15
Translation by
KerryAnn Cochrane



HELLO, ME PRETTY

Line Gamache

All ages, ISBN 978-1-894994-23-1
7x10 inches, 64 pages, \$15
Translation by KerryAnn Cochrane

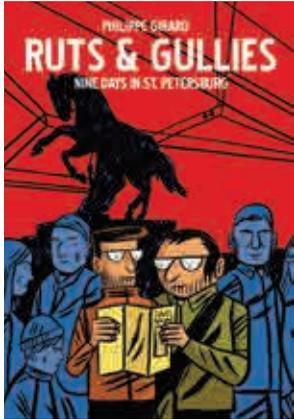


MY LIFE AS A FOOT

Richard Suicide

ISBN 978-1-894994-26-2
8x10 inches, 80 pages, \$15
Translation by
Rupert Bottenberg

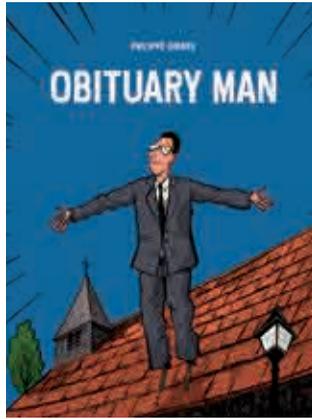




RUTS & GULLIES NINE DAYS IN ST PETERSBURG

Philippe Girard

ISBN 978-1-894994-46-0
6.5x8.5 inches, 160 pages, \$17
Translation by KerryAnn Cochrane

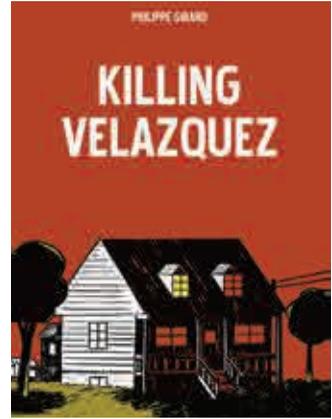


OBITUARY MAN

Philippe Girard

ISBN 978-1-894994-70-5
6.5x8.5 inches, 84 pages, \$15
Translation by KerryAnn Cochrane

Behold: Obituary Man! A nondescript man who gains indescribable energy from reciting the eulogy at the funerals of strangers. He has never felt so alive!



KILLING VELAZQUEZ

Philippe Girard

ISBN 978-1-894994-54-5
6.5x8.5 inches, 216 pages, \$20
Translation by KerryAnn Cochrane

Young Philippe joins a youth group led by a nonconformist priest who challenges him to rethink his values. But as Philippe becomes more acquainted with the group and its charismatic leader, masks begin to slip, and he finds himself plunged into the centre of an unexpected drama.



MAC TIN TAC

Marc Tessier
Stéphane Olivier

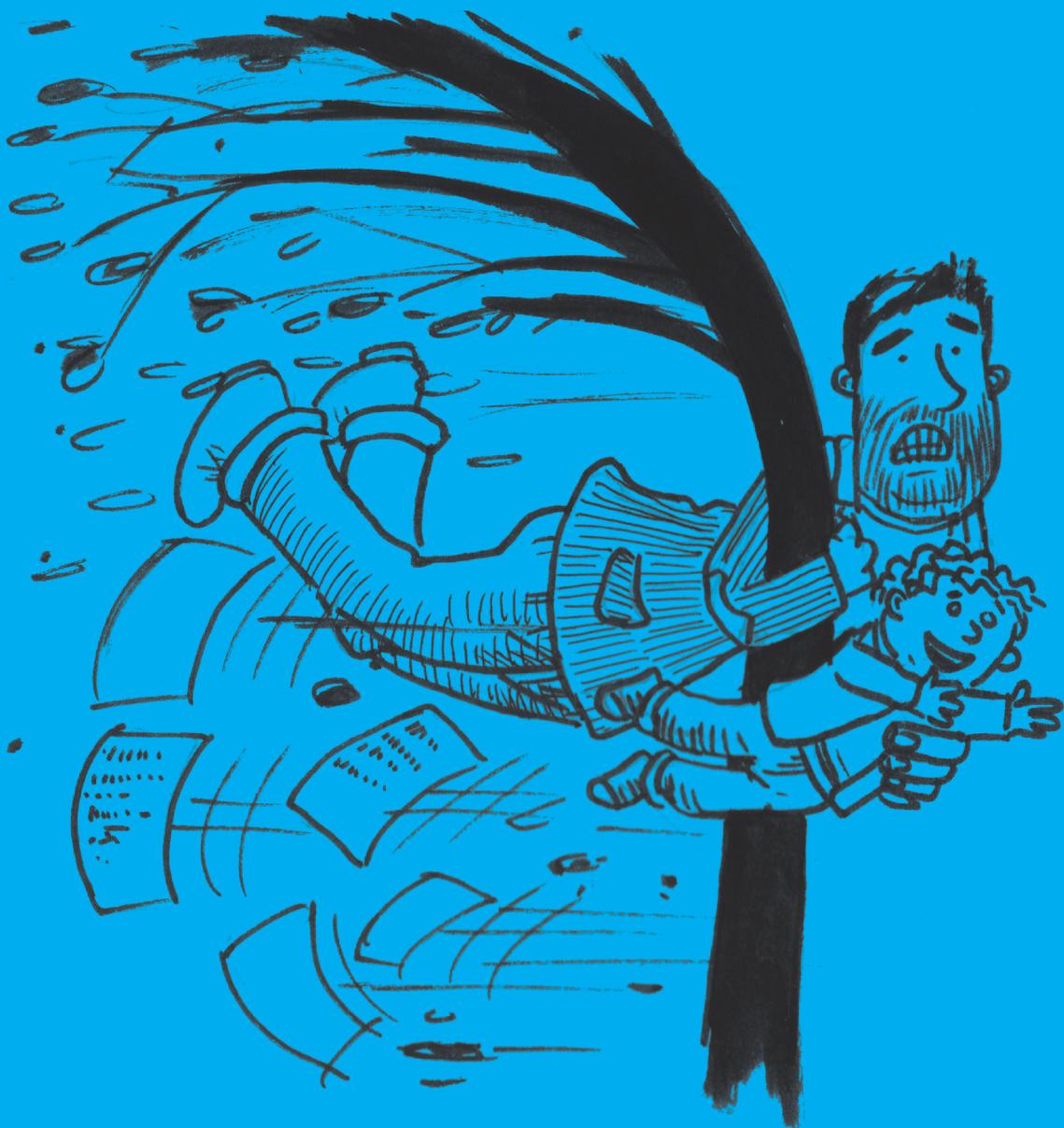
ISBN 1-894994-05-1
5.75x8.75 inches, 160 pages
\$17.95 CDN / \$15.95 US

CYCLOPS: CONTEMPORARY CANADIAN NARRATIVE ART

Anthology
ISBN 0-9689496-8-1
8x10.5 inches, 224 pages, b/w
tp with flaps, \$19.95 CDN / \$16.95 US

The English edition of a Quebec institution featuring many French artists in translation for the first time. The book that inspired the imprint.



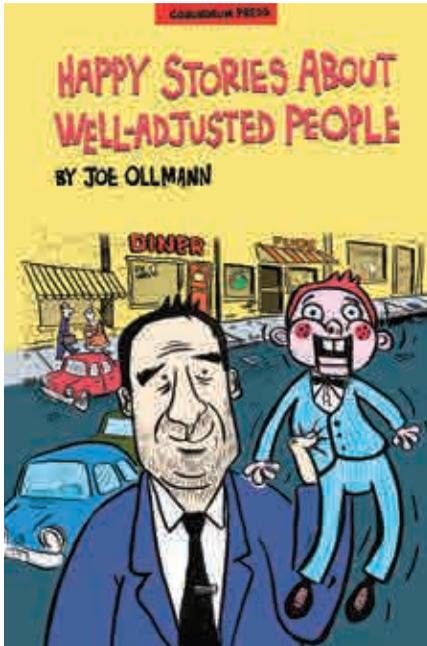




BACKLIST COMICS

from Milo & Sam by Joe Ollmann





HAPPY STORIES ABOUT WELL-ADJUSTED PEOPLE: AN OLLMANN OMNIBUS

Joe Ollmann

Introduction by Jeet Heer

ISBN 978-1-894994-86-6
6x9 inches, 260 pages, duotone
trade paperback, \$20

“Joe Ollmann is to graphic novels what Alice Munro is to fiction: a master of the short story form.” — [CBC](#)

“Joe Ollmann is criminally under-appreciated. He’s one of our mediums’ great writers. A man with an understanding of heartbreak and a talent for comic timing. The work is deceptive – reading as smoothly as a page-turner but remaining in the mind and soul long after the covers are closed.”
— [Seth](#), author of *Palookaville*

“Joe Ollmann is a brilliant and incisive writer and cartoonist whose characters, plots and story twists are deeply compelling. I can’t recommend his work more highly. You should buy all of his work and then beg for more!”
— [Mimi Pond](#) (*Over Easy*)





“Joe Ollmann’s graphic novels delineate the absurdities and agonies of modern life. His latest presents us with the slow-motion disintegration of a relationship.”
— *Quill&Quire*

SCIENCE FICTION

Joe Ollmann

Nominated for a Doug Wright Award
and a Shuster Award



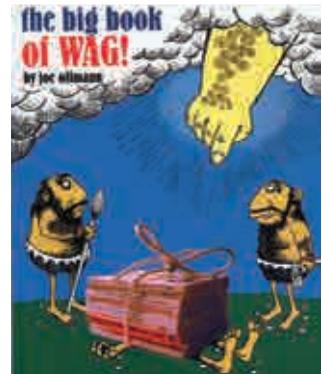
“Joe Ollmann is my kind of graphic novelist, one who understands that the best (or truest) stories are the most open-ended, in which the drama is not epic but defined in the slow and often unresolved movements of the day-to-day.... Without giving anything away, let’s just say that Ollmann is too smart, too adept a storyteller, to take the easy way out. Instead, *Science Fiction* becomes a portrait of a relationship at the crossroads, at the very moment that its characters discover love may not be enough.” — *LA Times*

ISBN 978-1-894994-75-0
6.75x10 inches, 128 pages
duotone, trade paperback, \$18

“*Science Fiction* is a page-turner in no small part because of the strong characters Ollmann has created and his mastery of the story’s pacing. In addition, the author has a great ear for dialogue, which is infused with a wonderful wry wit.” — *Montreal Review of Books*

THE BIG BOOK OF WAG!

Joe Ollmann



From 1991-2004 Ollmann made micro-books of fictions and comics. Influenced by artists such as Ben Katchor, Edgar Allen Poe, Ralph Steadman and Edward Gorey, Ollmann draws the inhabitants of his world with remarkable craft and an eye for detail. *The Big Book of Wag!* is a large format compilation filled with hilarious, poignant, and eclectic tales in Ollmann’s trademark warts-and-all style.

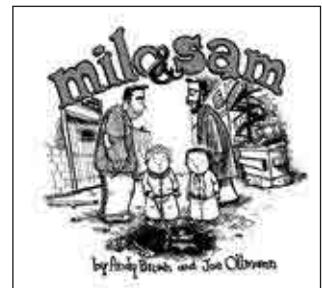
978-1-894994-11-8
7x8.5 inches 192 pages
b/w, tp, \$17

MILO & SAM

Andy Brown / Joe Ollmann

“A kind of atlas, in miniature, of two fathers with their children, ‘nostalgic but vulnerable,’ on a day before the world changed.” — *LA Times*

Distroboto Imprint
ISBN 978-1-894994-89-7
4 x 3.25 inches, 64 pages, b/w, tp, \$2



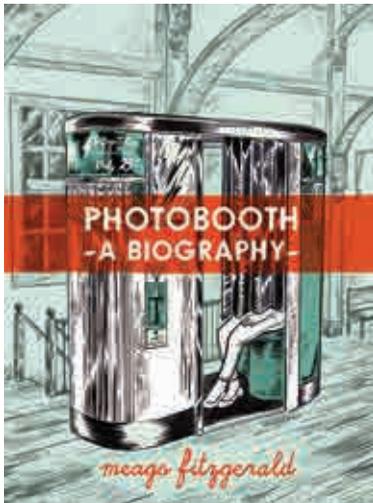


Graphic Novel / YA
 ISBN 978-1-894994-95-8
 6.25 x 8.5 inches
 88 pages, duotone
 trade paperback, \$17

LONG RED HAIR

Meags Fitzgerald

Meags Fitzgerald paints a lively childhood full of sleepovers, amateur fortune-telling and watching scary movies. Yet, Fitzgerald suspects that she is unlike her friends. She intimately takes us from her first kiss to a life sworn off romance. *Long Red Hair* alluringly delves into the mystique of sorcery and sisterhood.



Graphic Novel/ Non-Fiction
 ISBN 978-1-894994-82-8
 6.75x8.75 inches, 280 pages, b/w
 trade paperback, \$20

PHOTOBOOTH: A BIOGRAPHY

Meags Fitzgerald

Winner of a Doug Wright Award

Fitzgerald was named one of CBC's
 "Writers to Watch" for 2014

Nominated for a Shuster Award



"Fitzgerald shares her experiences of the booths as confessionals, time machines, and sanctuaries; her relationship with them is so intimate it's as if – as she concluded herself – she's written this memoir about one of her dearest friends..."

– *Montreal Review of Books*

"Her passion speaks to powerful universal themes relating to art and memory." – *Publisher's Weekly*

"It is in equal measures a history of the booth in the Western world, the people behind its invention and evolution, and the author's personal travelogue and autobiography."

– *Atlantic Books Today*



PICK-A-PLOT TRILOGY

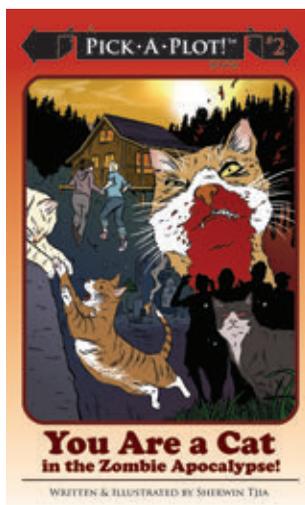
Sherwin Tjia



YOU ARE A CAT!

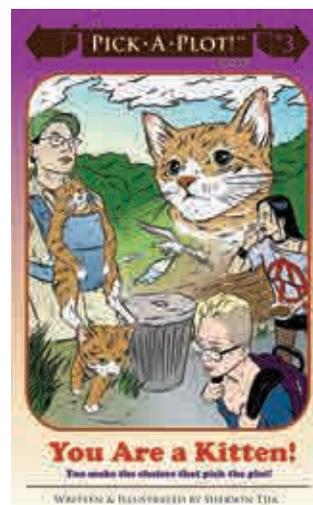
Winner of an Expozine Award

Graphic Novel / Fiction
ISBN 978-1-894994-56-9
4.25x7 inches, 240 pages
80 b/w illustrations, tp, \$17



YOU ARE A CAT IN THE ZOMBIE APOCALYPSE!

Graphic Novel / Fiction
ISBN 978-1-894994-77-4
4.25x7 inches, 260 pages
80 b/w illustrations, tp, \$18



YOU ARE A KITTEN!

Graphic Novel / Fiction
ISBN 978-1-894994-97-2
4.25x7 inches, 288 pages
80 b/w illustrations, tp, \$19.95

The best-selling Pick-A-Plot series is complete! Look for the box set coming soon!

Here are some things that have been said about these charming books:

Inspired by the gamebook fad of the late 80s — *You Are a Cat!* is both a parody and homage, focusing on a dysfunctional family, but told through the eyes of their cat. Fully a third of the book is lavishly illustrated from the feline first-person floor perspective. The different choices you make effect people and events! Even something as seemingly trivial as whether or not to purr can result in dramatic changes.

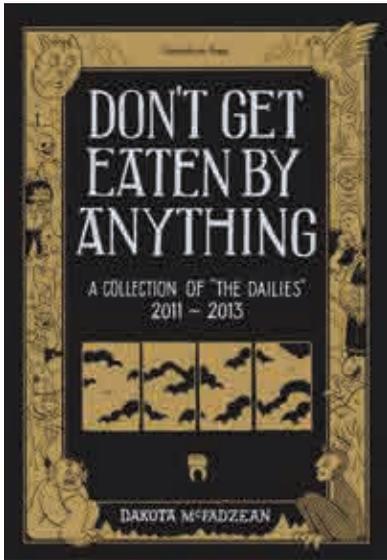
“Tjia’s subtly placed illustrations offer a sometimes menacing and sometimes tantalizing viewpoint from a cat’s perspective. With only the extension of the paw, I, as well as Holden, could clearly see the expression of each human face and recognize the looks of adoration, danger and guilt.” —*Ricepaper*

“Sherwin Tjia has put his thinking cap on sideways and come up with all manner of fucked-up futures for a cat caught in the midst of a zombie apocalypse, several strands involving you being bitten and infected yourself.” — *Page 45*

MATURE CONTENT

MATURE CONTENT

MATURE CONTENT



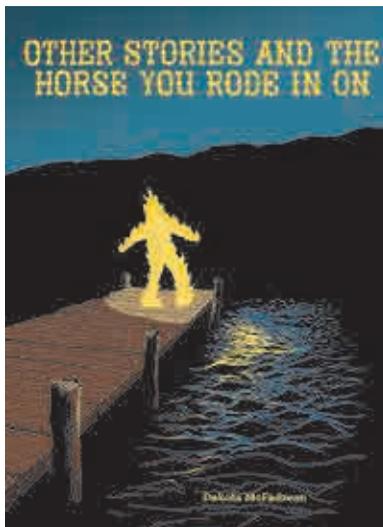
Nominated for an Ignatz Award

ISBN 978-1-894994-90-3
5.75x8.25 inches, 368 pages
full colour, hardcover, \$25

DON'T GET EATEN BY ANYTHING: A COLLECTION OF THE DAILIES

Dakota McFadzean

This volume collects three year's of daily comic strips. Though it began as a diary comic, the strip gradually morphed into a gnashing, howling little world of cursing children, mutilated faces, worried monsters, and adorable small animals. These figures surreally amble between absurd comedy and that dark, empty feeling of cosmic insignificance that keeps you up at night.



Nominated for a Doug Wright Award
Nominated for an Expozine Award

ISBN 978-1-894994-74-3
6x7.75 inches, 188 pages
b/w with 4 pages colour
trade paperback, \$18

OTHER STORIES AND THE HORSE YOU RODE IN ON

Dakota McFadzean

“And thus a star is born. Make no mistake, if you are not already familiar with his work, I am sure before too long you will be, because this boy has talent in abundance.” – [Page 45](#)

“By McFadzean’s hand, Saskatchewan more closely resembles a scene from *The Twilight Zone*; one feels as Alice must have upon entering *Wonderland*: equal parts intrigued, charmed and terrified.” – [Maisonneuve Magazine](#)

“He is at his strongest when letting the weight of the world almost crush things: ‘Unkindness,’ which follows a small town’s series of interactions with some strange crows, evokes lives as static as the prairie winter landscape they are living on with an evocative economy, and suggests both the beauty and brutality of being a lone point on the map.” – [National Post](#)

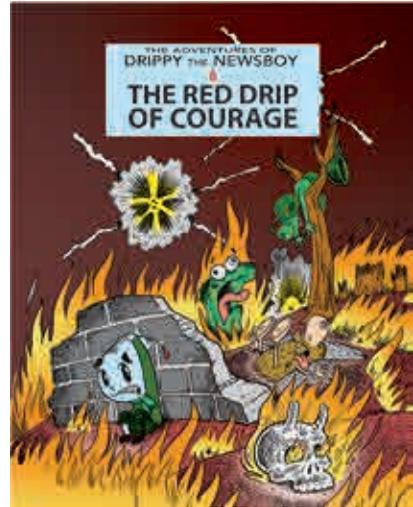




THE ADVENTURES OF DRIPPY THE NEWSBOY VOL 2: THE RED DRIP OF COURAGE

Julian Lawrence

The long anticipated second installment of Julian Lawrence's trilogy (based on Stephen Crane's work) is here! *The Red Drip of Courage* finds our hero, Drippy the Newsboy, preparing to go to war with the enemy. After several false rumours (and, presumably, editorial retractions) in the *Gazette*, the boys are finally on the march. But their enthusiasm for action is soon extinguished by the harsh reality of conflict with the Forbidden Zone's Army of Fire. Will the Drippytown troop make it home in one piece? And if they do, will they be intact?



ISBN 978-1-894994-98-9
7.5x10 inches, 64 pages
b/w, trade paperback, \$12

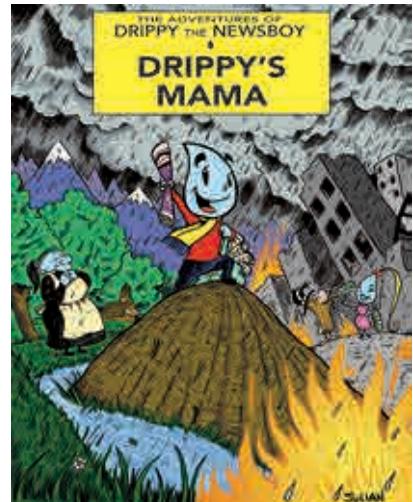
THE ADVENTURES OF DRIPPY THE NEWSBOY VOL 1: DRIPPY'S MAMA

Julian Lawrence

“It’s like a Family Circus drawing, if Bil Keane had ever tried acid.” — *London Free Press*

“*Drippy’s Mama* is a smartly written coming-of-age tale, with an accessibility that spans every age group. It’s a poignant story that plays on the heart strings of readers young and old alike.

Above all, Drippy the Newsboy is a story that allows readers to reflect more deeply on how crusades toward self-realization can leave us to mistreat the people who have our best interest in mind.” — *The Peak*



ISBN 978-1-894994-94-1
7.5x10 inches, 64 pages
b/w, trade paperback, \$12





ONE YEAR IN AMERICA

Elisabeth Belliveau

Nominated for a Doug Wright Award

Belliveau's first graphic novel begins with a loss of innocence over Vice skater Katarina Witt's fall from grace by posing in Playboy. It is told through both drawings and email text between friends. The story jumps between Canada and the United States and travels abroad navigating life after art school, marriage and divorce.

"Though hardly a traditional travelogue, the book is invested with a restless spirit that privileges changes of scenery over settling down in any one spot. Each ink-and-wash panel flits with thrilling abandon to the next, disconnected in time and space from its neighbours, giving the impression of scrolling through an Instagram feed rather than reading a comic book page." — *Globe and Mail*

ISBN 978-1-894994-87-3
6x8.7 inches, 112 pages, b/w
trade paperback, \$17

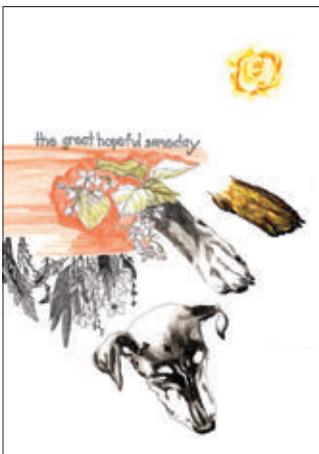


DON'T GET LONELY DON'T GET LOST

Elisabeth Belliveau

ISBN 978-1-894994-50-7
5.5x7.75 inches, 144 pages
colour, \$25, Includes Bonus DVD

"Elisabeth Belliveau's drawings gently capture people in odd moments, unsuspecting. Her perspective is detached, cautious, and spare, seeking out meaning in the mundane. Her moments of lyrical clarity are lovely." — *MRB*



THE GREAT HOPEFUL SOMEDAY

Elisabeth Belliveau

ISBN 978-1-894994-29-3
6x8 inches, 176 pages, \$19.95

SOMETHING TO PET THE CAT ABOUT

Elisabeth Belliveau



ISBN 1-894994-12-4, first ed.
of zines, Out of print





HEARTLESS

Nina Bunjevac

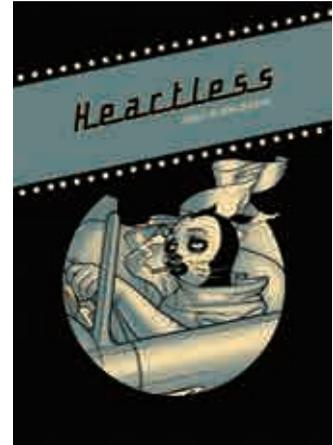
Introduction by Jay Lynch

Winner of a Doug Wright Award

MATURE CONTENT

The first book of stories from the author of *Fatherland*.

“The overall tone of *Heartless* is dark and grotesque, but the art work and feminine perspective are thrilling and tantalizing.” — *Geist*



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b/w plus 16 pages colour
hardcover, \$20

TOWERKIND

Kat Verhoeven

“An oddly sweet story about complicated childhood friendships and (possibly) the end of the world. Beautiful artwork, too.” — *Faith Erin Hicks*

“Kat Verhoeven takes readers inside St. James Town, the most densely populated urban community in Canada. Catastrophe is looming, and the kids that live there can sense it. But can they stop it? A moving, insightful portrait of a struggling, vibrant community and those who call it home, with a dose of magic.”

— *CBC Books*



YA / 13+
ISBN 978-1-894994-91-0
4.25x5.5 inches, 164 pages
b/w, trade paperback, flaps, \$15

SPAIN & MOROCCO

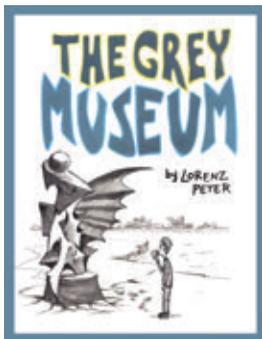
Alex Fellows

MATURE CONTENT

In this graphic novel, Doug Wright Award-winning cartoonist Alex Fellows takes us on a journey that is as much about visiting foreign lands as it is about being young and trying to discover who you are.



ISBN 978-1-894994-84-2
10.5x8 inches, 176 pages
full colour, hardcover, \$25

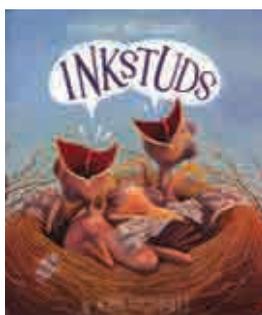


THE GREY MUSEUM

Lorenz Peter

ISBN 978-1-894994-71-2
7x8.5 inches, 216 pages
b/w, tp, \$20

Set in the future, *The Grey Museum* is a galactic romp, following a small group of survivors as they fend with mystic beings, interstellar parasites and themselves.

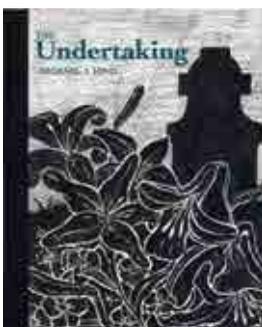


INKSTUDS: INTERVIEWS WITH CARTOONISTS

Robin McConnell

Non-Fiction / Art
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8x9.5 inches, 296 pages, 90 b/w illustrations
Bibliography, \$20

Introduction by Jeet Heer



THE UNDERTAKING

Michael J. Hind

ISBN 978-1-894994-39-2
8x10 inches, 88 pages,
b/w, tp, \$15

A sort of D.H. Lawrence meets *Six Feet Under*. Filled with flashes of humour and steeped in the history of the era, *The Undertaking* is a well-written portrait of a strained family learning to put itself back together.



THE HIPLESS BOY

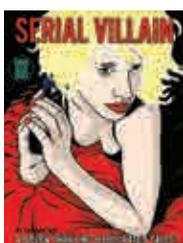
Sherwin Tjia

ISBN 978-1-894994-40-8, 6.75x8.25 inches
224 pages, duotone, tp, \$19.95, Out of print

“Tjia’s skill as a writer as well as an artist is evident in every frame. It takes unique talent to discuss organizing a strip spelling bee, bowel movements as a mode of revenge, and suicide, all without losing the reader.”

— *McGill Tribune*

Nominated for a Doug Wright Award,
an Expozine Award, and 4 Ignatz Awards



SERIAL VILLAIN

Sherwin Tjia

Graphic Novel / Fiction
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4.25x5.5 inches, 360 pages, 100 b/w illustrations, tp, \$17

MATURE CONTENT





UNSPENT LOVE OR, THINGS I WISH I TOLD YOU

Shannon Gerard

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8.5x5.5 inches, 160 pages, letterpressed jacket, \$20

Nominated for an Expozine Award

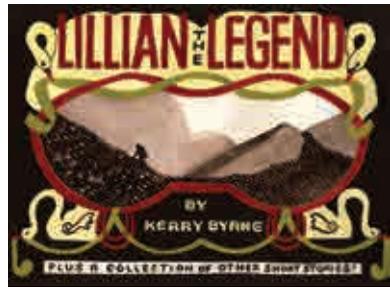


LILLIAN THE LEGEND

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Byrne's historical narrative in comics form can be compared to David Collier or Chester Brown's *Louis Riel*.

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9x7 inches, 80 pages, duotone, \$15



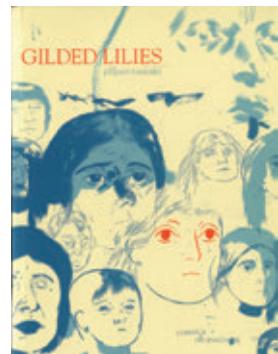
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Nominated for a Doug Wright Award

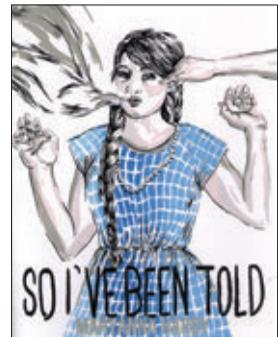


SO I'VE BEEN TOLD

Maryanna Hardy

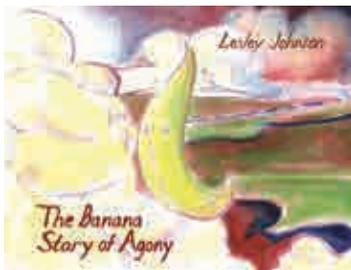
ISBN 978-1-894994-52-1
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64 b/w illustrations, 16 colour, tp, \$17

Nominated for a Doug Wright Award,
and an Expozine Award



THE BANANA STORY OF AGONY

Lesley Johnson



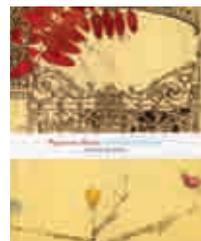
ISBN 978-1-894994-42-2
Children's Book / Ages 8 and up
9x7 inches, 72 pages, Colour, \$15

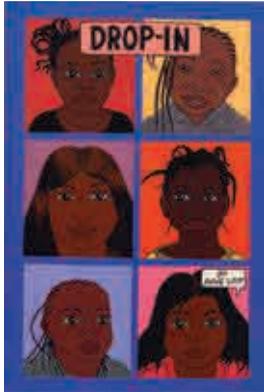
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Ian Sullivan Cant

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A book of collected zines.





DROP-IN

Dave Lapp

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Doug Wright Award
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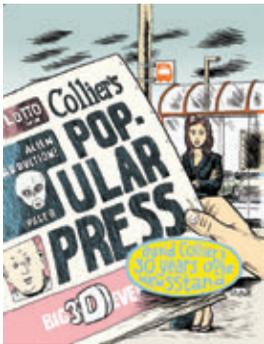
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6x9 inches, 160 pages
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PEOPLE AROUND HERE

Dave Lapp

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COLLIER'S POPULAR PRESS

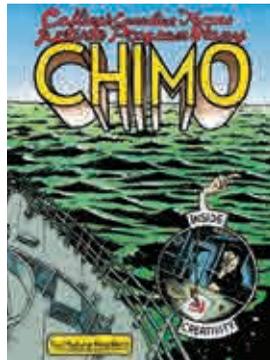
David Collier

Introduction by Jeet Heer

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A collection of 30 years
of comics published in
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“He is truly a national
treasure” — *Geist*



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“*Chimo* is an idiosyncratic, compelling and hilarious
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ingly a quirky memoir about soldiering, it’s really a
quest for survival — both basic and artistic — and a
meditation on aging, family and the fight to simply
try and understand oneself, all told by one of the
most unpretentious cartoonists in North America...
It’s unlike anything I’ve read before. I loved it.”

— *Chris Ware*



CHILDREN OF THE ATOM

Dave Lapp

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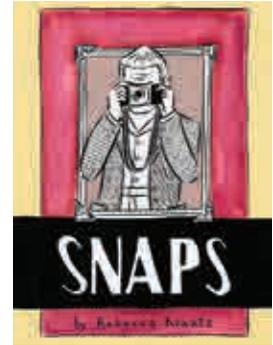
“Tender and thought-provoking, Kraatz has a knack for subtle confessions, desire and quiet curiosities. Part dreamy, part pensive, Kraatz’s dip into yesteryear portrays a time when war was ubiquitous and loss inherent.”

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“The design of this book, with its Todd Haynes intensity and aesthetic referencing, consumed me like a virus....”

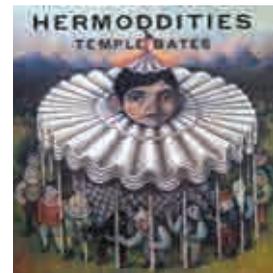
— *Broken Pencil*

HERMODDITIES

Temple Bates

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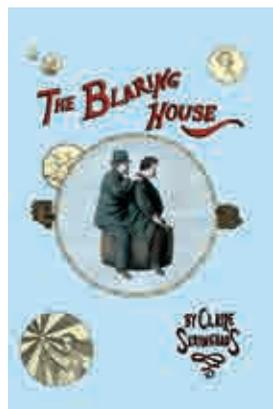
Nominated for Doug Wright Award

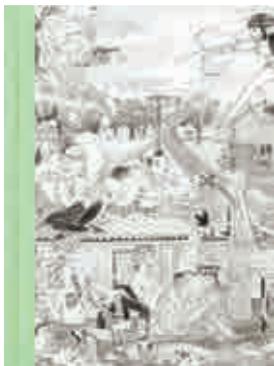


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Claire Seringhaus

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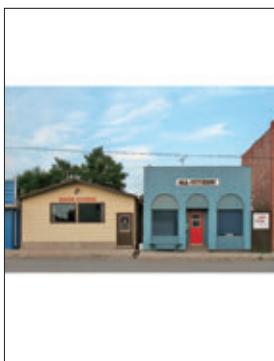
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Jonathan Reid Sévigny

ISBN 978-1-894994-73-6
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Introduction by Thomas Waugh
Essays by Peter Dubé and Paul Bennett

MATURE CONTENT



ALL CITIZENS

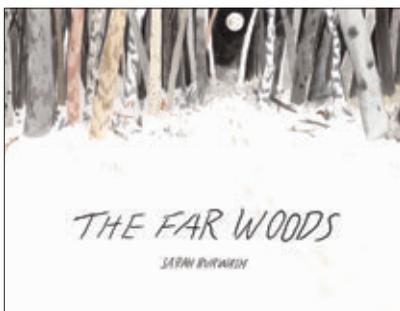
Serena McCarroll

ISBN 978-1-894994-63-7
7.5x9.5 inches, 160 pages, colour
hardcover, \$25

Includes Bonus CD
Daniel, Fred, and Julie Live

“Although *All Citizens* is about many themes connected to contemporary art and rural life, it is also about commodity and value. In the end, the project is about emphasizing the difference between these two terms, too often treated as one and the same when it comes to cultural endeavours.” — *Telegraph-Journal*

“With its highs and lows, its pictures and text, this mostly fascinating collage provides huge insights into and experiences of the life of Canadian artists.” — *Saskatoon Star-Phoenix*



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Sarah Burwash

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“With delicate brush strokes and crooked-branch hand lettering, Sarah Burwash is creating a new Canadian folklore.” — *The Coast*



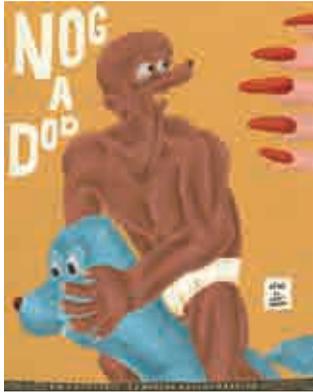
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Yvette Poorter

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7.5 x 9.5 inches, 160 pages, 140 colour illustrations (photographs)
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Dwelling for Intervals is a morphing International Artist Residency program, based on a forest retreat, that has hosted more than 150 resident artists from around the world since it began in 2001.





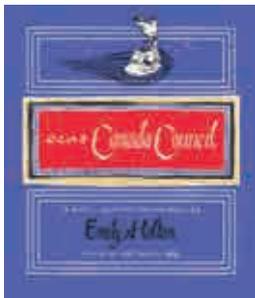
NOG A DOD

Edited by Marc Bell

Nominated for a Doug Wright Award

ISBN 978-1-894994-16-3
6.25×8 inches, 288 pages
(96 in colour), \$25

A landmark in Canadian Oddball Art Publishing, *Nog a Dod* documents nearly a decade of work by a loosely affiliated group of artists, mostly in Vancouver, who draw with and about each other.



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Emily Holton

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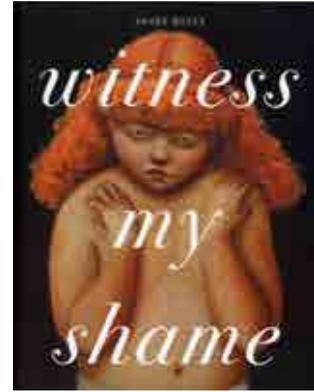


OTHERWORLD UPRISING

Shary Boyle

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Art / Mature content
55 colour images + 3 essays
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“While no one marshals the possibilities of the grotesque quite like Boyle, her work’s greatest perversion, and by that I mean strength, is that it’s so damn beautiful. Lesson to others: subversion alone is fun and all, but craftsmanship is forever.” — *eye*



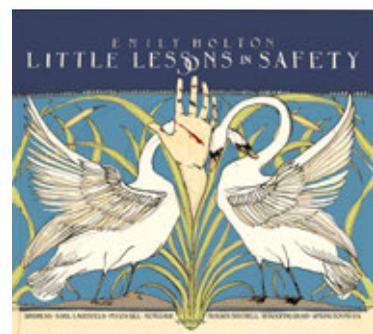
WITNESS MY SHAME

Shary Boyle

ISBN 1-894994-03-5
6×8 inches, 160 pages
b/w, tp, \$19.95

“To describe her work is to gush. Looking at Boyle’s images is like falling into murky puddles of memories... Boyle has captured both the bliss and discomfort of childhood. She illustrates the nebulous sexuality of adolescence in dream-like landscapes.”

— *Toronto Star*



LITTLE LESSONS IN SAFETY

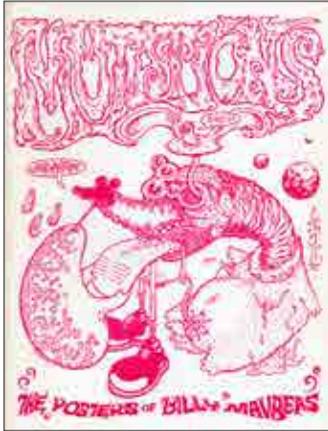
Emily Holton

Nominated for a Doug Wright Award

ISBN 978-1-894994-22-4
7×6 inches, 192 pages, b/w, tp, \$17

“Emily Holton’s pictures and stories appear, on first blush, to have an element of the fairy tale to them, but like the most elemental fairy tales, Holton’s have a barb in them.”

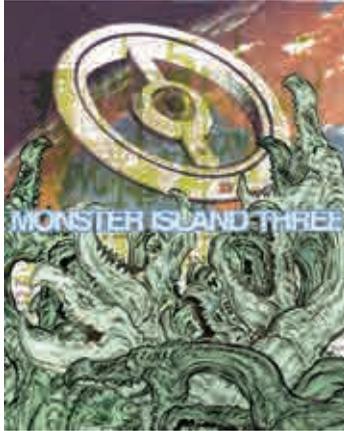
— *Michael Redhill*



MUTATIONS: THE POSTERS OF BILLY MAVREAS

Billy Mavreas

ISBN 0-9680364-5-7
8.25x10.75 inches, 76 pages, \$8
Out of Print



MONSTER ISLAND THREE

edited by Billy Mavreas

Anthology
ISBN 978-1-894994-27-9
7x8.5 inches, 144 pages, black &
white, trade paperback, \$15

“A clutch of terrific Montreal cartoonists in a compact page-turner. As an editor, Mavreas has a sweet tooth for the peculiar, and he’s gathered a mittful of like-minded independents, most of them direly underexposed.”
— *eye*

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Marc Ngui

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Enter Avariz is both a light-hearted romp through the travails of our technologically obsessed civilization and a sinister peek into the greedy bowels of a parasitic culture.

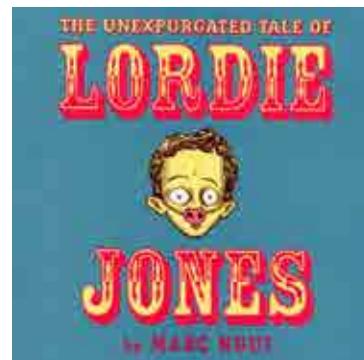


THE OVERLORDS OF GLEE

Billy Mavreas

ISBN 0-9689496-3-0
7x10 inches, 76 pages, \$15
co-published with Crunchy Comics

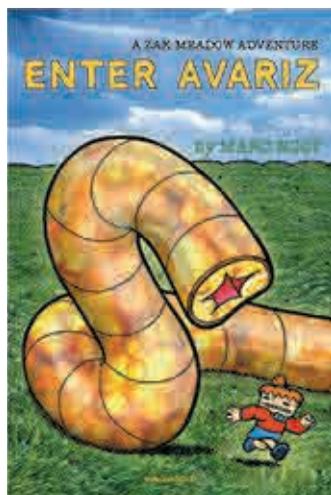
“Ornate, carefully and intricately wrought, cute hilarious, disturbing, it’s all there on the page.”
— *HOUR*



THE UNEXPUR- GATED TALE OF LORDIE JONES

Marc Ngui

ISBN 1-894994-08-6
6.75x6.75 inches, 96 pages, \$12
Nominated for a Doug Wright Award



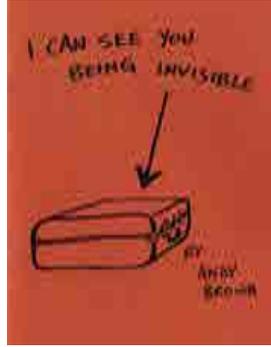


MY GIRL

Meg Sircom

ISBN 0-9685161-8-1
Distriboto Imprint, \$2
Out of Print

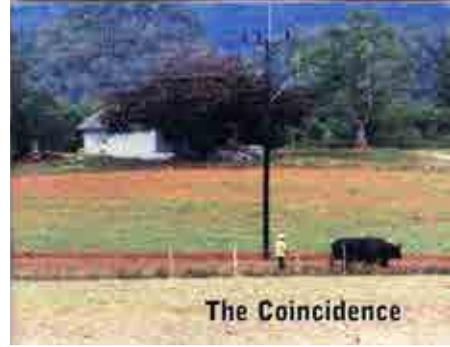
“This 12 page comic gives me shivers up my spine... The artwork is brilliantly conceived.”
— *Broken Pencil*



I CAN SEE YOU BEING INVISIBLE

Andy Brown

Very limited edition of a chapbook of drawings, re-mixed from a failed comic idea. Kept the title for first book of stories.

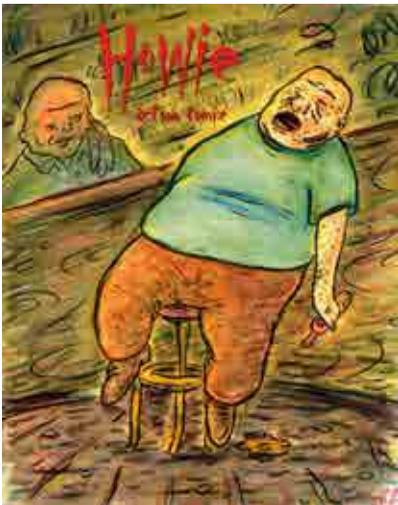


THE COINCIDENCE

Andy Brown

ISBN 0-9685161-0-6
5.5x4.25 inches, 24 pages, \$5
Out of print

The story of an amazing coincidence that occurred on a trip to Cuba.



HOWIE ACTION COMIX

Howard Chackowicz

ISBN 978-1-894994-30-9
8x10 inches, 80 pages, b/w
trade paperback, \$15

“Lyrical works of poignancy and depth.” — *Jonathan Goldstein*

HOWIE ACTION COMICS 1

Howard Chackowicz

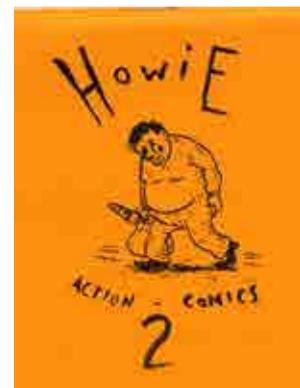
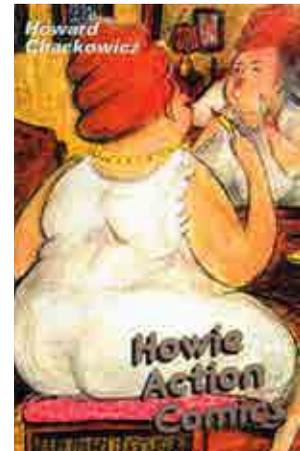
ISBN 0-9685161-2-2
24 pages, Silkscreen cover, \$6
Out of print

First edition of comics by this Wiretap contributor. Also includes guest appearance by Jonathan Goldstein. Comics here examine the bathos of childhood as told by a boy too obese to wear any clothes but who remains oblivious to the other children's taunts.

HOWIE ACTION COMICS 2

Howard Chackowicz

Distriboto Imprint, 46 pages, \$2
Out of print

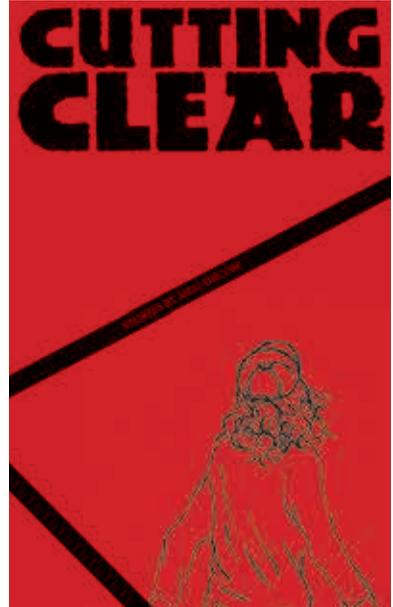






BACKLIST FICTION

CUTTING CLEAR Stories by Meg Sircom



NEW
FOR 2016

ISBN 978-1-77262-000-9
5.5x8.5 inches, 128 pages
trade paperback, \$15

A posthumous collection of short stories. Some of them were published in magazines such as *Matrix*, *The New Quarterly*, or anthologies such as *You & Your Bright Ideas: New Montreal Writing*. Many of them focus on characters who are trying to adjust to the “real” world after a life of treeplanting.

HOW DO I LOOK? Meg Sircom

Chapbook of a short story reprinted in *Cutting Clear*. Features drawings by Meg.



BOOKS BY CATHERINE KIDD



EVERYTHING I KNOW ABOUT LOVE I LEARNED FROM TAXIDERMY

ISBN 0-9680364-0-6
9x5.5 inches, 52 pages, \$10
Out of print



The book that launched an empire! Came with a cassette produced by Jack Beets in The Swamp. Cassette design by Corey Frost. Book design by Andy Brown.

“A first reading of her work can almost produce a sense of crisis: the chaotic jumble of narrative strings you along through the sometimes dense prose and leaves you gasping on the other side.” — *HOUR*

“She takes little shreds of language, and lifts them up and turns them in the light, holding them, playing with them, — searching them for meaning as if they were toys that had just come out of a black box, without instructions.”
— *Montreal Gazette*



PSITTACINE FLUTE

ISBN 0-9685161-5-7
5.5x8.5inches, 16 pages, \$5, Out of print

A single story chapbook. Cover by Billy Mavreas. Printed black on purple coverstock. Story reprinted in *bipolar bear*.

“I felt like I’d been used by something more powerful than me. Kidd’s language, precise and awesome, makes me think that whatever she wrote would be powerful.” — *Broken Pencil*



SEA PEACH

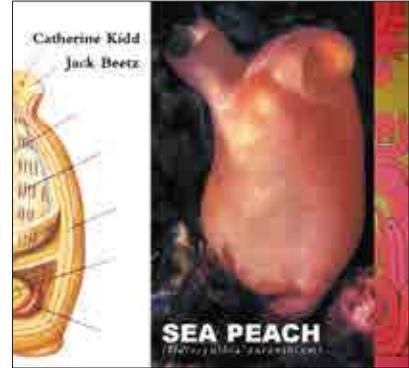
with Jack Beetz

ISBN 0-9689496-4-9
5.5x5 inches, 68 pages, \$16.95
CD included

Winner of the MECCA 2003
for Best New Text!

Voted Best Spoken Word Artist in
Montreal Mirror!

CD singles made for Distroboto



Through voice, image, sound and text this CD/book recreates Kidd's performances. A lovely package, *Sea Peach* can sit on either your CD rack or your bookshelf.

CD produced by:



BIPOLAR BEAR

ISBN 978-1-894994-07-1
6x7 inches, 88 pages, \$16.95

"A kind of postmodern version of Aesop's Fables..."
— *Toronto Star*

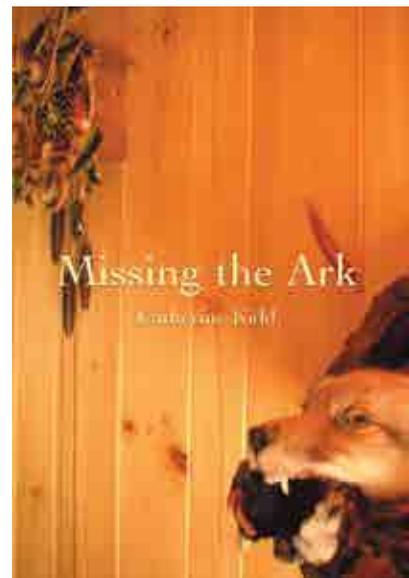
"Catherine Kidd's performance style makes me think of Dr. Seuss meets Mutual of Omaha's Wild Kingdom meets David Suzuki meets Vaudeville meets Patti Smith. Yeah, it is that good. It's a musical theatre crash course in punk rock zoology."
— [Calgary Spoken Word Festival Blog](#)



MISSING THE ARK

ISBN 978-1-894994-21-7
6x9 inches, 320 pages, \$20 CDN / \$17 US

The highly anticipated first novel from acclaimed spoken word artist Catherine Kidd. It is the story of Agnes Underhill and her attempt to keep possession of her newborn daughter amid the demons of her past. The novel follows Agnes' relationship with Buffalo man, a divorced taxidermist whom she follows home from the Stanley Park Zoo, and the jealous chimpanzee who lives with him. Kidd's language is precise and powerful. This is a rich, complex, intelligent first novel by a very talented writer.



SINGLE STORY BOOKS FOR A SINGLE DOLLAR



SLEEVES SEWN SHUT

Andy Brown

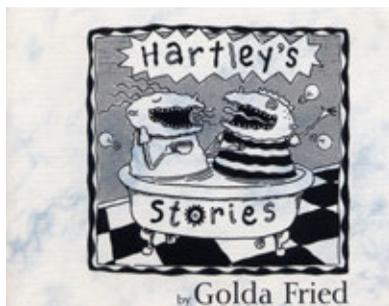
ISBN 0-9680364-2-2
6x3.75 inches, 16 pages, \$1
Out of print



JUNE MAKES A FRIEND

Amanda Marchand

ISBN 0-9680364-3-0
6x3.75 inches, 24 pages, \$1
Out of print



HARTLEY'S STORIES

Golda Fried

ISBN 0-9680364-4-9
5.5x4.25 inches, 16 pages, \$1
Out of print

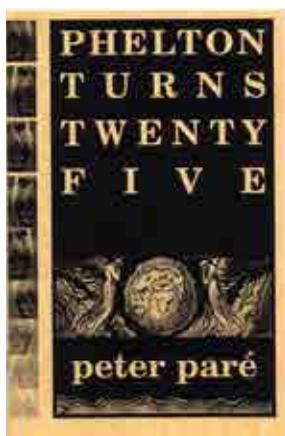


TEN CENT PACKS

Liane Keightley

ISBN 0-9680364-8-1
4.25x11 inches, 8 pages, \$1
Out of print

“Golda Fried is at her best in this beautifully quirky series of semi-connected moments.” — *Broken Pencil*



PHELTON TURNS 25

Peter Paré

ISBN 0-9680364-6-5
5.5x8.5, 8 pages, \$1
Out of print

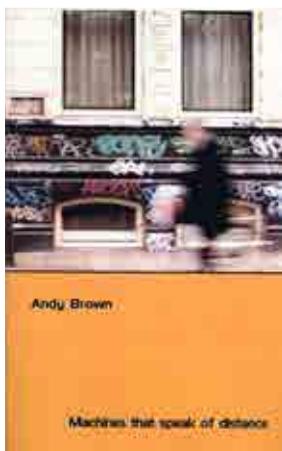


AS IF FROM THE MOUNTAINS

Golda Fried

ISBN 0-9689496-0-6
Distroboto Imprint, \$2
Not really part of the \$1 series
but it's more Golda! Out of print

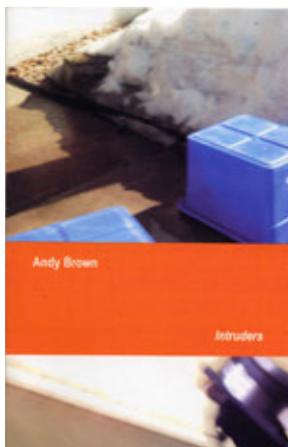
BOOKS BY ANDY BROWN



MACHINES THAT SPEAK OF DISTANCE

ISBN 0-9685161-1-4
5.5x8.5 inches, 28 pages, \$10
Out of print (50 copies made)

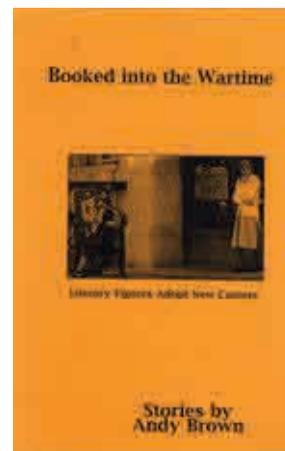
“Brown has moments that ram through with such force as to strike the reader in the face.”
— *MRB*



INTRUDERS

ISBN 0-9689496-2-2
5.5x8.5 inches, 20 pages, \$10
Out of print (50 copies made)

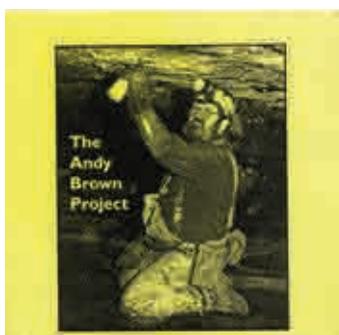
A three-day long poem.



BOOKED INTO THE WARTIME: LITERARY FIGURES ADOPT NEW CAREERS

ISBN 0-9680364-7-3
5.5x8.5 inches, 28 pages
Out of print

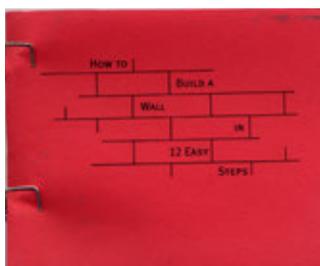
“Brown’s sentences are as crisp as his vision is opaque... Read this for its tremulous intelligence, its bravado, its confident obscurity.” — *Exclaim*



THE ANDY BROWN PROJECT

Distroboto Imprint, Out of print

Features listings of different Andy Browns around the world. 500 copies distributed to *Maisonneuve* magazine subscribers.



HOW TO BUILD A WALL IN 12 EASY STEPS

5.5x4.5 inches, 24 pages, \$3
Clothespin binding, Out of print

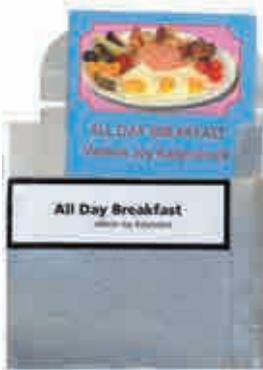
“Crazy but clean... it totally works for me.” — *Broken Pencil*



CALEB

Distroboto Imprint
Out of print (50 copies made)

Features a single story and art by Marc Bell.

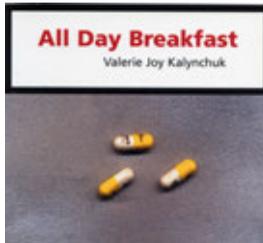


ALL DAY BREAKFAST

Valerie Joy Kalynchuk

Distroboto Imprint
3.5x3 inches, 16 pages, \$2
Out of Print

Limited edition mini book packaged in spray painted cigarette pack.



ALL DAY BREAKFAST

Valerie Joy Kalynchuk

ISBN 0-9685161-9-X
5.5x5 inches, 64 pages, tp, \$10

“A disarming stream-of-consciousness novel.”
— *Globe and Mail*

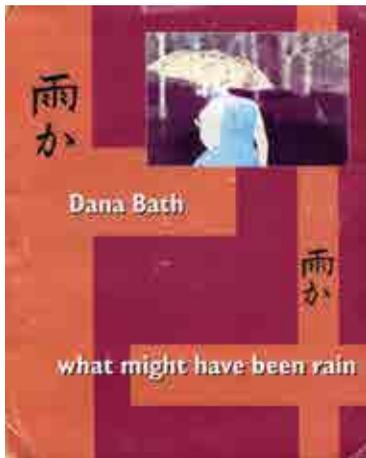


BOOK DU JOUR MONTREAL LITERARY BOOK CRAWL 2000

Connie Barnes Rose
Kit Brennan, Esther Delisle
Marie Gray, David Homel
Debbie Howlett, Byron Rempel
Rachelle Renaud, Ray Smith
Joel Yanofsky

ISBN 0-9685161-6-5
24 pages, \$8, out of print

Printed in a limited edition of 100 copies on Canada Book Day, April 27. The writers sat and wrote in three bookstores over the course of the day: The Double Hook, Chapters and Paragraph. The text was sent to me and I did the layout and photocopies and taxied through the city to make the launch that evening. Crazy!



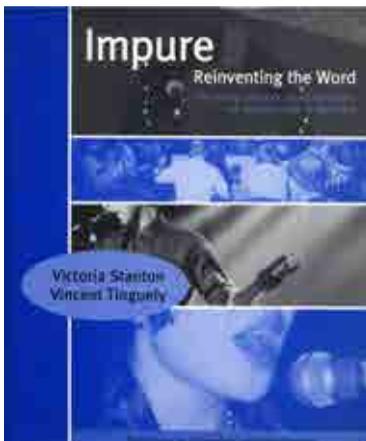
WHAT MIGHT HAVE BEEN RAIN

Dana Bath

ISBN 0-9680364-9-X
7.75x9.5 inches
Out of print

Short stories printed as architectural blueprints and fit in envelopes.

“This is a stunning collection — once you can figure out how to read it.”
— *Canadian Bookseller*



IMPURE: REINVENTING THE WORD THE THEORY, PRACTICE, AND ORAL HISTORY OF SPOKEN WORD IN MONTREAL

Victoria Stanton, Vincent Tinguely

ISBN 0-9689496-1-4
7.5x9 inches, 288 pages, bilingual, \$20
Includes bibliography

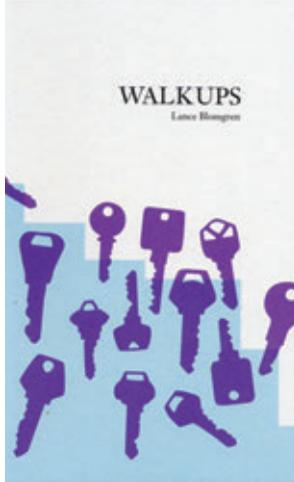
Compiles interviews with 75 French and English artists from Montreal. Taps into the wisdom of musicians, activists, griots, dub poets, publishers, performance artists, storytellers, and slam poets. An invaluable resource.





WALKUPS
Lance Blomgren

ISBN 0-9685161-7-3, 5x7.5 inches
112 pages, tp, \$12, Out of Print



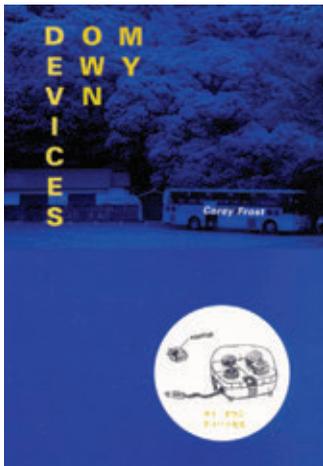
WALKUPS
Lance Blomgren

ISBN 978-1-894994-37-8
4.25x7 inches, 128 pages, \$15
New Format Reprint



CORNER PIECES
Lance Blomgren

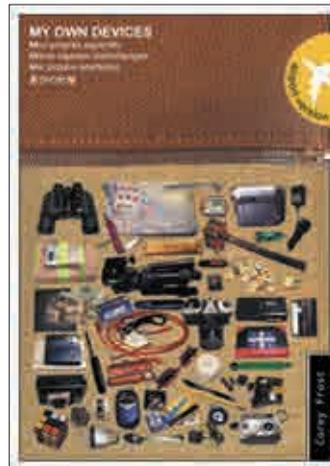
ISBN 1-894994-04-3
5.75x7.75 inches, 112 pages, \$15.95



MY OWN DEVICES
Corey Frost

ISBN 0-9689496-5-7
5.5x7.75 inches, 162 pages, \$14.95
Out of print

Shortlisted for the 2003 QWF
Award for Best First Book and
Relit Award for Short Fiction



**MY OWN DEVICES
AIRPORT VERSION**
Corey Frost

ISBN 978-1-894994-18-7
5x7 inches, 258 pages, \$16

Post-modern travel stories:
Expanded.



**THE WORTHWHILE
FLUX**
Corey Frost

ISBN 1-894994-06-X
5x7 inches, 144 pages, \$12

Shortlisted for the Relit Award

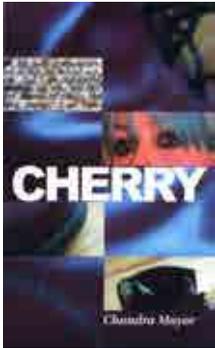
SIMULTANEOUS BRAZIL

Corey Frost





METRO SERIES

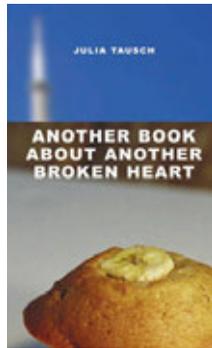


CHERRY
Chandra Mayor

ISBN 1-894994-02-7
4.25x7 inches, 128 pages
\$14.95

Winner of the Winnipeg
Book Award

Winner of the Manitoba
Book Award for Most
Promising Writer



**ANOTHER
BOOK ABOUT
ANOTHER
BROKEN HEART**
Julia Tausch

ISBN 1-894994-00-0
4.25x7 inches, 168 pages
\$14.95

Winner of a Mississauga
Arts Award

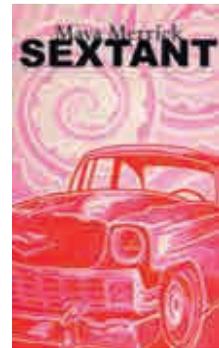
“Scotch over Helen
Fielding and make
room for Julia Tausch.”
— *Toronto Star*



**BEAUTY IS A
LIAR**
Valerie Joy
Kalynchuk

ISBN 1-894994-15-9
4.25x7 inches, 128 pages
\$14.95

“Like having a tiny
genius standing on
your shoulder...”
— [Andrew Kaufman](#)

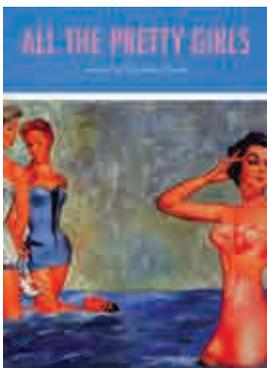


SEXTANT
Maya Merrick

ISBN 1-894994-09-4
4.25x7 inches
252 pages, \$14.95

“Provoking acidic
laughter in startling
places, interlaced
with blurts of
spleen-filled sur-
realism, and set in
a no-body’s-land
populated by a
bestiary of trans-
vestites, cast-offs,
and skin-shedding
mermaids, Mer-
rick’s *Sextant* is
a mesmerizing
debut.”

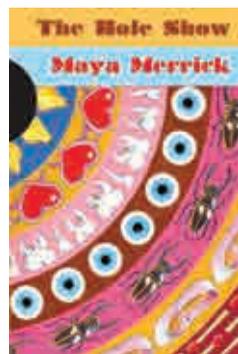
— [Taras Grescoe](#)



**ALL THE
PRETTY GIRLS**
Chandra Mayor

ISBN 978-1-894994-32-3
5.5x7.5 inches, 142 pages,
\$17, Out of print

Winner of a Lambda Award



THE HOLE SHOW
Maya Merrick

ISBN 978-1-894994-25-5
6x9 inches, 360 pages, \$17

“A toothsome trawl through Montreal vérité. There are freaks, deformities, and what used to be called clubfeet, all in a Henry Darger-esque jamboree. It is the world of *Sextant*, Merrick’s first book, plus a little of the historical sweep of Michel Tremblay complete with silverfish crawling up from the drains. *The Hole Show* really crackles.” — [Montreal Review of Books](#)



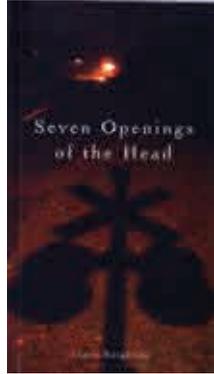


SAPPHIC TRAFFIC

Suki Lee

ISBN 1-894994-01-9
5.5 x 5 inches
196 pages
\$14.95 CDN / \$9.95 US

“Suki Lee is
Ottawa’s Anais Nin.”
— *The Glebe Report*



SEVEN OPENINGS OF THE HEAD

Liane Keightley

ISBN 978-1-894994-24-8
4x7 inches, 128 pages, \$15

Shortlisted for:
ReLit Award
Danuta Glead Award
QWF First Book Award

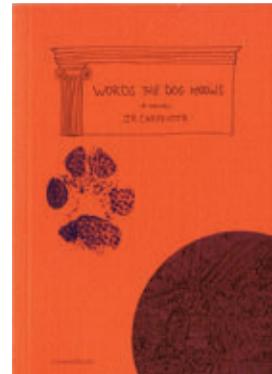


TRAVELS IN WONDERLAND

Ulla Ryghe

ISBN 978-1-894994-31-6
6x9 inches, 282 pages
\$20

A memoir by Ingmar
Bergman’s film editor
in the 1960s, and so
much more.



WORDS THE DOG KNOWS

J.R. Carpenter

978-1-894994-34-7
5x7 inches, 168 pages, \$15

Expozine Award Winner



BOWLBRWL

Nathaniel Moore

ISBN 1-894994-10-8
5.75x8.75 inches
192 pages, \$16.95

A powerful story of child-
hood trauma, full contact
bowling and late-market
capitalism.



WE WILL ALL BE TREES

Josh Massey

ISBN 978-1-894994-41-5
4.25x7 inches
252 pages, \$15

A hilarious and illumi-
nating insider’s report
on tree planting cul-
ture, combined with a
biotech mystery.



THE COWARD FILES

Ryan Arnold

ISBN 978-1-894994-20-0
4.5x7.25 inches
120 pages, \$15

“Snappy, wry, lurid
and surprisingly tender
stories.”
— *David McGimpsey*



AURICLE / ICEBREAKER

Alisha Piercy

ISBN 978-1-894994-45-3
5x6.25 inches, 96 pages \$15

“I will carry this book in
my breast pocket. I will
read it again and again.
Brilliant.” — *Claudia Dey*



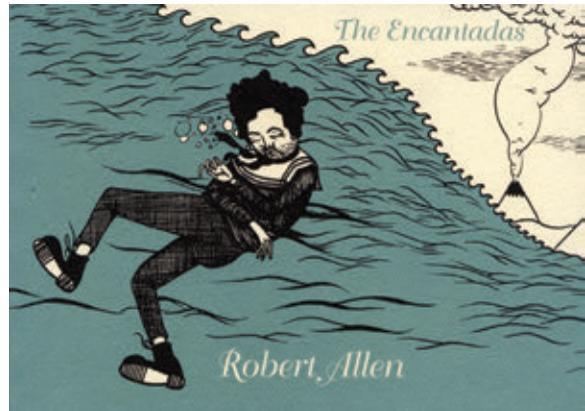




Art by Luc Paradis

THE ENCANTADAS

Robert Allen



Poetry

ISBN 978-1-894994-17-0

7x5 inches, 164 pages with flaps, \$15

Originally serialized over four books and two decades, Robert Allen's long poem, *The Encantadas*, is here published in its entirety. Structured in a nine-line three-stanza form echoing the work of Allen's mentor A.R. Ammons, as well as Wallace Stevens and Christopher Dewdney, the focal elements of the poem are quick cuts, interruptions, discontinuities and abrupt changes in speaker. *The Encantadas* is a tour de force from one of Canada's most accomplished poets.

"*The Encantadas* is one of the finest long poems ever produced in Canada." — *Books in Canada*

"A work of sustained, unrelenting, unmercifully protracted brilliance." — *Montreal Gazette*





CHECKLIST

- | | |
|---|--|
| <input type="checkbox"/> <i>EVERYTHING I KNOW ABOUT LOVE I LEARNED FROM TAXIDERMY</i> | <input type="checkbox"/> <i>SEA PEACH</i> |
| <input type="checkbox"/> <i>SLEEVES SEWN SHUT</i> | <input type="checkbox"/> <i>MY OWN DEVICES</i> |
| <input type="checkbox"/> <i>MACHINES THAT SPEAK OF DISTANCE</i> | <input type="checkbox"/> <i>MY OWN DEVICES: AIRPORT VERSION</i> |
| <input type="checkbox"/> <i>BOOKED INTO THE WARTIME</i> | <input type="checkbox"/> <i>ENTER AVARIZ</i> |
| <input type="checkbox"/> <i>PSITTACINE FLUTE</i> | <input type="checkbox"/> <i>CYCLOPS: CONTEMPORARY CANADIAN NARRATIVE ART</i> |
| <input type="checkbox"/> <i>HOW TO BUILD A WALL IN 12 EASY STEPS</i> | <input type="checkbox"/> <i>NEITHER EITHER NOR OR</i> |
| <input type="checkbox"/> <i>HARTLEY'S STORIES</i> | <input type="checkbox"/> <i>ANOTHER BOOK ABOUT ANOTHER BROKEN HEART</i> |
| <input type="checkbox"/> <i>AS IF FROM THE MOUNTAINS</i> | <input type="checkbox"/> <i>SAPPHIC TRAFFIC</i> |
| <input type="checkbox"/> <i>JUNE MAKES A FRIEND</i> | <input type="checkbox"/> <i>CHERRY</i> |
| <input type="checkbox"/> <i>TEN CENT PACKS</i> | <input type="checkbox"/> <i>WITNESS MY SHAME</i> |
| <input type="checkbox"/> <i>PHELTON TURNS 25</i> | <input type="checkbox"/> <i>CORNER PIECES</i> |
| <input type="checkbox"/> <i>INTRUDERS</i> | <input type="checkbox"/> <i>MAC TIN TAC</i> |
| <input type="checkbox"/> <i>THE ANDY BROWN PROJECT</i> | <input type="checkbox"/> <i>THE WORTHWHILE FLUX</i> |
| <input type="checkbox"/> <i>CALEB</i> | <input type="checkbox"/> <i>SIMULTANEOUS BRAZIL</i> |
| <input type="checkbox"/> <i>THE COINCIDENCE</i> | <input type="checkbox"/> <i>THE UNEXPURGATED TALE OF LORDIE JONES</i> |
| <input type="checkbox"/> <i>MUTATIONS: THE POSTERS OF BILLY MAVREAS</i> | <input type="checkbox"/> <i>SEXTANT</i> |
| <input type="checkbox"/> <i>WHAT MIGHT HAVE BEEN RAIN</i> | <input type="checkbox"/> <i>BOWL BRAWL</i> |
| <input type="checkbox"/> <i>BOOK DU JOUR</i> | <input type="checkbox"/> <i>THE BIG BOOK OF WAG</i> |
| <input type="checkbox"/> <i>HOWIE ACTION COMICS #1</i> | <input type="checkbox"/> <i>SOMETHING TO PET THE CAT ABOUT</i> |
| <input type="checkbox"/> <i>HOWIE ACTION COMICS #2 (DISTROBOTO)</i> | <input type="checkbox"/> <i>THE PORTABLE CONUNDRUM</i> |
| <input type="checkbox"/> <i>ALL DAY BREAKFAST (DISTROBOTO)</i> | <input type="checkbox"/> <i>BEAUTY IS A LIAR</i> |
| <input type="checkbox"/> <i>ALL DAY BREAKFAST (TRADE PAPER)</i> | <input type="checkbox"/> <i>NOG A DOD</i> |
| <input type="checkbox"/> <i>MY GIRL</i> | <input type="checkbox"/> <i>THE ENCANTADAS</i> |
| <input type="checkbox"/> <i>HOW DO I LOOK?</i> | <input type="checkbox"/> <i>GILDED LILIES</i> |
| <input type="checkbox"/> <i>IMPURE: REINVENTING THE WORD</i> | <input type="checkbox"/> <i>THE COWARD FILES</i> |
| <input type="checkbox"/> <i>WALKUPS</i> | <input type="checkbox"/> <i>MISSING THE ARK</i> |
| <input type="checkbox"/> <i>THE OVERLORDS OF GLEE</i> | <input type="checkbox"/> <i>LITTLE LESSONS IN SAFETY</i> |



CHECKLIST

- | | | | |
|--------------------------|---|--------------------------|---|
| <input type="checkbox"/> | <i>HELLO, ME PRETTY</i> | <input type="checkbox"/> | <i>DON'T GET LONELY DON'T GET LOST</i> |
| <input type="checkbox"/> | <i>SEVEN OPENINGS OF THE HEAD</i> | <input type="checkbox"/> | <i>SUDDENLY SOMETHING HAPPENED</i> |
| <input type="checkbox"/> | <i>THE HOLE SHOW</i> | <input type="checkbox"/> | <i>SO I'VE BEEN TOLD</i> |
| <input type="checkbox"/> | <i>MY LIFE AS A FOOT</i> | <input type="checkbox"/> | <i>CHIMO</i> |
| <input type="checkbox"/> | <i>MONSTER ISLAND THREE</i> | <input type="checkbox"/> | <i>KILLING VELAZQUEZ</i> |
| <input type="checkbox"/> | <i>OTHERWORLD UPRISING</i> | <input type="checkbox"/> | <i>SNAPS</i> |
| <input type="checkbox"/> | <i>THE GREAT HOPEFUL SOMEDAY</i> | <input type="checkbox"/> | <i>YOU ARE A CAT!</i> |
| <input type="checkbox"/> | <i>THE GREAT HOPEFUL SOMEDAY (DVD)</i> | <input type="checkbox"/> | <i>HERMODDITIES</i> |
| <input type="checkbox"/> | <i>HOWIE ACTION COMICS (TRADE)</i> | <input type="checkbox"/> | <i>UNSPENT LOVE</i> |
| <input type="checkbox"/> | <i>TRAVELS IN WONDERLAND</i> | <input type="checkbox"/> | <i>PEOPLE AROUND HERE</i> |
| <input type="checkbox"/> | <i>ALL THE PRETTY GIRLS</i> | <input type="checkbox"/> | <i>COLLIER'S POPULAR PRESS</i> |
| <input type="checkbox"/> | <i>DROP-IN</i> | <input type="checkbox"/> | <i>THE SONG OF ROLAND</i> |
| <input type="checkbox"/> | <i>WORDS THE DOG KNOWS</i> | <input type="checkbox"/> | <i>BRITT WILSONS GREATEST BOOK ON EARTH</i> |
| <input type="checkbox"/> | <i>LILLIAN THE LEGEND</i> | <input type="checkbox"/> | <i>ALL CITIZENS</i> |
| <input type="checkbox"/> | <i>DEAR CANADA COUNCIL /
OUR STARLAND</i> | <input type="checkbox"/> | <i>HEARTLESS</i> |
| <input type="checkbox"/> | <i>WALKUPS (NEW FORMAT REPRINT)</i> | <input type="checkbox"/> | <i>FANNY & ROMEO</i> |
| <input type="checkbox"/> | <i>PAPERCUT HEART</i> | <input type="checkbox"/> | <i>BLARING HOUSE</i> |
| <input type="checkbox"/> | <i>THE UNDERTAKING</i> | <input type="checkbox"/> | <i>SERIAL VILLAIN</i> |
| <input type="checkbox"/> | <i>THE HIPLESS BOY</i> | <input type="checkbox"/> | <i>PAUL JOINS THE SCOUTS</i> |
| <input type="checkbox"/> | <i>WE WILL ALL BE TREES</i> | <input type="checkbox"/> | <i>OBITUARY MAN</i> |
| <input type="checkbox"/> | <i>THE BANANA STORY OF AGONY</i> | <input type="checkbox"/> | <i>THE GREY MUSEUM</i> |
| <input type="checkbox"/> | <i>POOF!</i> | <input type="checkbox"/> | <i>THE LIBRARY</i> |
| <input type="checkbox"/> | <i>AURICLE / ICEBREAKER</i> | <input type="checkbox"/> | <i>THE SWEETSBURG ARCHIVES</i> |
| <input type="checkbox"/> | <i>RUTS & GULLIES</i> | <input type="checkbox"/> | <i>OTHER STORIES AND THE HORSE YOU RODE IN ON</i> |
| <input type="checkbox"/> | <i>CHILDREN OF THE ATOM</i> | <input type="checkbox"/> | <i>SCIENCE FICTION</i> |
| <input type="checkbox"/> | <i>DWELLING FOR INTERVALS</i> | <input type="checkbox"/> | <i>THE FAR WOODS</i> |
| <input type="checkbox"/> | <i>INKSTUDS</i> | <input type="checkbox"/> | <i>YOU ARE A CAT IN THE ZOMBIE APOCALYPSE</i> |



CHECKLIST

- | | | | |
|--------------------------|--|--------------------------|---|
| <input type="checkbox"/> | <i>BROOKLYN QUESADILLAS</i> | <input type="checkbox"/> | <i>BLACKBIRD</i> |
| <input type="checkbox"/> | <i>WHAT WE NEED TO KNOW</i> | <input type="checkbox"/> | <i>GARBAGE</i> |
| <input type="checkbox"/> | <i>AMERIKA</i> | <input type="checkbox"/> | <i>CUTTING CLEAR</i> |
| <input type="checkbox"/> | <i>PHOTOBOOTH: A BIOGRAPHY</i> | <input type="checkbox"/> | <i>20X20: TWENTY YEARS OF CONUNDRUM PRESS</i> |
| <input type="checkbox"/> | <i>MY NEIGHBOURS BIKINI</i> | | |
| <input type="checkbox"/> | <i>SPAIN & MOROCCO</i> | | |
| <input type="checkbox"/> | <i>LOITERERS</i> | | |
| <input type="checkbox"/> | <i>HAPPY STORIES ABOUT WELL-ADJUSTED PEOPLE</i> | | |
| <input type="checkbox"/> | <i>ONE YEAR IN AMERICA</i> | | |
| <input type="checkbox"/> | <i>THE TRAIN</i> | | |
| <input type="checkbox"/> | <i>MILO & SAM</i> | | |
| <input type="checkbox"/> | <i>DONT GET EATEN BY ANYTHING</i> | | |
| <input type="checkbox"/> | <i>TOWERKIND</i> | | |
| <input type="checkbox"/> | <i>THE DISAPPEARANCE OF CHARLEY BUTTERS</i> | | |
| <input type="checkbox"/> | <i>MOOSE</i> | | |
| <input type="checkbox"/> | <i>THE ADVENTURES OF DRIPPY THE NEWSBOY VOL 1: DRIPPY'S MAMA</i> | | |
| <input type="checkbox"/> | <i>LONG RED HAIR</i> | | |
| <input type="checkbox"/> | <i>THE DHARMA PUNKS</i> | | |
| <input type="checkbox"/> | <i>YOU ARE A KITTEN!</i> | | |
| <input type="checkbox"/> | <i>THE ADVENTURES OF DRIPPY THE NEWSBOY VOL 2: THE RED DRIP OF COURAGE</i> | | |
| <input type="checkbox"/> | <i>RAMSHACKLE</i> | | |
| <input type="checkbox"/> | <i>PAUL UP NORTH</i> | | |
| <input type="checkbox"/> | <i>THE GHOSTS WE KNOW</i> | | |
| <input type="checkbox"/> | <i>THE SEARCH FOR CHARLEY BUTTERS</i> | | |
| <input type="checkbox"/> | <i>BIRD IN A CAGE</i> | | |
| <input type="checkbox"/> | <i>LAKE JEHOVAH</i> | | |
| <input type="checkbox"/> | <i>THE PALACE OF CHAMPIONS</i> | | |





Andy Brown circa 1996, Mile End, Montreal
Photo by Monique Dykstra



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Territories
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