

Edgelands

Exploring Society's Margins

by **Mohamed Abdulkarim Ali**

IN THE VEIN OF TEJU COLE'S OPEN CITY, THE AUTHOR OF ANGRY QUEER SOMALI BOY DELIVERS A BOOK THAT SHEDS UNFLINCHING LIGHT ON THE CULTURAL MOSAICS CONCENTRATED IN LARGE URBAN CENTRES

Edgelands: The apparently unplanned, certainly uncelebrated and largely incomprehensible territory where town and country meet [and] rarely forms the setting[s] for films, books or television shows.... Sometimes these area are so little acknowledged that they have not even been given distinctive names. They are the "ignored landscape."

— Marion Shoard, **Edgelands**

Who gets to be in a city and who gets to tell its stories? In *Edgeland's: Exploring Society's Margins*, Mohamed Abdulkarim Ali sets forth to answer these questions and many more in an effort to offer a better understanding of the urban world by using his own experiences and education in urban planning as starting points. Though "edgelands" was originally a term coined by Marion Shoard in 2002 to describe the space between town and country, Ali applies it to all the marginalized people of the world, whether they be in the city center or anywhere else.

Through a series of walks around Toronto, the reader will see the modern metropolis through Ali's eyes as he seeks to examine the causes of discomfort that exist here by delving into such topics as:

- **Transience:** Ali, having experienced two episodes of homelessness in his life, writes about how the city's usually welcoming buildings become impermeable barriers when one becomes homeless.
- **Edgelands:** Ali explores what confinement to a particular area can do to the psyche and how a sense of placelessness allows for a transience of the mind that can be exhilarating, yet also valueless if one does not have the cultural frame of reference to see its worth.

ALSO AVAILABLE

Mona, or the Span of My Uncertain Years: a novel

Mona is the name of a crossdresser who was born a boy named Mahdi. She hails from the Somali community and is found dead in her apartment surrounded by upturned furniture. The police declare it a suicide but her friend, Bilal, knows Mona wouldn't kill herself. As he clears out her apartment, he comes across a stack of notebooks. In them he finds descriptions of a person he doesn't recognize. The notebooks reveal Mona's descent into sadomasochism and her evolution as a crossdresser. They reveal the names of people Bilal goes in search of.

70,000 words

Manuscript available August 2021

RIGHTS SOLD

Canada: Knopf



(Photo: Philip Sutherland)

ABOUT MOHAMED ABDULKARIM ALI

Mohamed Abdulkarim Ali, born in Mogadishu, Somalia, is a survivor. He survived civil war, a shattered family, dislocations, abuse, homelessness, addiction and alcoholism. He wrote his first book, *Angry Queer Somali Boy: A Complicated Memoir*, which was selected as one of the best works of non-fiction to come in 2019 by *CBC Books*, while living in a homeless shelter. He currently lives in Toronto.

Edgelands

Exploring Society's Margins

by **Mohamed Abdulkarim Ali**

EXCERPT

Chapter One: Creating the Memory of the City

How does the colonial shadow of immigrants blend in with the realities of a city? Using the Monument to Italian-Canadian Immigrants at Earlscourt Loop and Piazza Lombardi in Toronto as examples, Ali explores how the city constructs a narrative of itself. Through a series of walks, he observes the shift from grand imperial public memorials to the smaller plaques that celebrate the city's "diverse" history. What is being attempted here? Why are there, for example, no plaques commemorating Orange Day parades? Why is Queen Elizabeth's likeness relegated to the west side of the legislative building at Queen's Park?

The concept of colonial aphasia helps to explain the willful unknowing or "forgetting" on the part of both citizens and former colonial powers. In an attempt to craft a diverse future, the past is being altered to suggest that Toronto, despite its own struggles, can overcome its imperial past. These ideas are present too in other locales where colonial history is pushed to the side. In France and the Netherlands, the horrors of World War II and the Holocaust are never far away, but few make the connection between their own colonial violence and the violence of fascist warfare. In a railroad strike fictionalized in Senegalese filmmaker and novelist Sembene Ousmane's *God's Bits of Wood*, the French Communist Party cadre tells the striking West Africans to wait and move closer in their union with France. Perhaps the biggest obstacle to reckoning with that past is the claim made by Aime Cesaire in his *Discourses on Colonialism* that Hitler and Nazism were the logical outcome of colonization.

Contrast the story told openly about Toronto through its statues and plaques and parks dedicated to Italians with the one told about World War II Italian General Rodolfo Graziani and his war crimes in East Africa. His memoir, *Somali-Front*, is hidden here: it is only available upon request at the Toronto Public Library. The town where he is buried built a monument to him emblazoned with the words "fatherland" and "honour." Graziani had never been tried for his role in war crimes against Ethiopia in the way that the Nazis were in Germany. How does this affect the knowledge of Italy's crimes in Africa amongst the Italian people and their diaspora?

Probably Ruby

a novel by **Lisa Bird-Wilson**

AN ADOPTED WOMAN'S SEARCH FOR HER INDIGENOUS IDENTITY

She used to make up stories for her children. About *kohkums* and *moshoms* they never knew. About cousins and aunties and grandparents they never met. She put up pictures. Fabricated a family. Blew air onto the embers of their imaginations. All so she could save her kids from the longing that had plagued her her entire life. She made *miskâsowin*, belonging, out of words and only memories—blood memories. Created roots in an attempt to dream herself back together, to quell the yearning she felt in her very blood.

Given up as an infant and placed in a foster home, Ruby begins a lifelong identity crisis as she searches for her Indigenous identity. To find her unknown roots, Ruby is willing to go to the most destructive of places. All to answer the question of whether or not she is still probably Ruby.

PRAISE FOR PROBABLY RUBY

"It's a brilliant piece that takes Indigenous literature in some fascinating new directions. Lisa is an extraordinary stylist, and this novel explores Indigenous women's lives in a way that is empowering and that doesn't follow the usual tropes of trauma and victimization. I think of her as a Michif Alice Munro."

— WARREN CARIOU

"Reminiscent of Maria Campbell's Halfbreed, Robert Arthur Alexie's Porcupines and China Dolls and Beatrice Culleton's In Search of April Raintree, Probably Ruby is shrapnel to the heart: triggering, maddening, enraging and fearless!"

— RICHARD VAN CAMP

"The glass-shattering honesty in the voice, the half-hidden anguish that sears the page. Spare writing, sparing no one. The audacity of Lisa Bird Wilson's writing—brave, taut, exacting—leaves the reader altered. This story made me catch my breath, made my heart flip-flop in my chest."

— LISA MOORE

70,000 words

Manuscript available December 2020

RIGHTS SOLD

Canada: Doubleday, August 2021



(Photo: Julie Cortens)

ABOUT LISA BIRD-WILSON

Lisa Bird-Wilson is a Saskatchewan Métis and *nêhiyaw* (Cree) writer whose work has appeared in literary magazines and anthologies across Canada. Her story collection, *Just Pretending* (Coteau Books, 2013), was a finalist for the Danuta Gleed Literary Award; won four Saskatchewan Book Awards, including 2014 Book of the Year, and was the 2019 One Book, One Province selection for Saskatchewan. It is taught in universities, and now she has the rights to it back too. Bird-Wilson's debut poetry collection, *The Red Files* (Nightwood Editions, 2016), is inspired by family and archival sources and reflects on the legacy of the residential school system and the fragmentation of families and histories. Lisa Bird-Wilson lives in Saskatoon.

Probably Ruby

a novel by Lisa Bird-Wilson

EXCERPT

"I LIKE TO BE IN CHARGE," she said. "I pretend I like watching him jerk off, just so I won't have to touch him. My commitment level's kind of low on this one."

Kal didn't even flinch. Instead he looked inquisitively at the sunglasses resting on top of her head. He asked, "Is it sunny out there now. Ruby?" Kal's office was in the interior of a downtown business building and he had no windows. Outside it had been raining for days.

His question made her laugh. She had a royal, attention-getting laugh, big enough to be heard all the way out in Kal's waiting room. Which was good. She wanted anyone waiting to know Kal and she were having a *great* time. *Try and top that, sucker.* That's what her laugh said to any waiting client she'd subconsciously dubbed a rival for Kal's affections. And by "anyone" she mostly meant the dyed-blond, highheeled, bronzed and polished "Lori," seen on one occasion leaving his office and stopping to make an appointment on her way out, and another time, waiting for Kal as Ruby left. In an effort to make him even more uniquely hers, she tried out a variety of nicknames on Kal. "Hey, Mister K," she'd said when she'd arrived today, to which he just shook his head and smiled, motioning for her to come in. She was pleased to make him smile like that.

She carried on with the chitchat about her new boyfriend. "I say the dirtiest things to him, Kal. To get it over with quicker."

He nodded.

"Why are guys always so turned on by the idea of coming on your face?" she asked, pausing so he could think about that one. Kal was divorced and recently started dating. He often told her personal things about himself as a way to relate to what she was going through. Because of this, he was her favourite kind of counsellor. She always listened carefully to his disclosures.

Sometimes she hit it off with a new counsellor and sometimes she didn't. She usually gave it two appointments to decide, but honestly a lot of them only deserved one chance and even then, she'd been known to cut the first hour short.

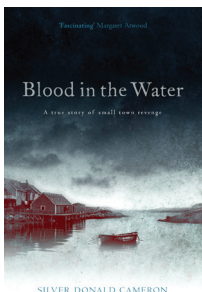
Take the counsellor before Kal—Larry, with the huge wooden cross around his neck. So effing big, as if he was compensating for something. Or dragging it around doing penance. He'd had a serious Jesus complex, that one. She decided quickly: Jesus-counsellor was not going to get the benefit of her attention....

Blood in the Water

A True Story of Small-Town Revenge

by **Silver Don Cameron**

- **FOR FANS OF THE PERFECT STORM AND MIDNIGHT IN THE GARDEN OF GOOD AND EVIL COMES A DRAMATIC NARRATIVE SET IN A LITTLE-KNOWN NOVA SCOTIA COMMUNITY**
- **WHAT BRINGS GOOD PEOPLE TO THE POINT WHERE THEY WILL COMMIT MURDER?**
- **A NATIONAL BESTSELLER**



In June 2013, off the fishing village off of Petit de Grat, three upstanding citizens cold-bloodedly murdered their neighbour. The trio discovered Phillip Boudreau vandalizing their lobster traps yet again, part of a long campaign of theft, sabotage, and intimidation. One fisherman took out a rifle and fired four shots. Then they rammed and sank Boudreau's speedboat. The body was never found.

Boudreau was a Cape Breton original—a small-time criminal who terrorized and entertained Petit de Grat for two decades. He was funny and frightening, loathed, loved, and feared.

One neighbour said he would “steal the bead off Christ’s moccasins”—then give the booty away. He would threaten his victims with arson if they reported him. Meanwhile, RCMP and Fisheries officers were stymied. It seemed Boudreau would plague the village forever. But none of that background emerged at the fishermen’s murder trials. Instead, the story won notoriety as a simple tale of “murder for lobster.”

Silver Donald Cameron, a resident of the area since 1971, probes deep below the surface of the story, navigating complex undercurrents of culture, character, history, and motive. Like *The Golden Spruce*, *Blood in the Water* offers a dramatic narrative in a harsh but magnificent setting. In this compelling true crime story, Cameron grapples with the grand themes of power and law, security and self-respect, against the backdrop of a unique community.

PRAISE FOR BLOOD IN THE WATER

“It was easily dismissed as the ‘murder for lobster’—a senseless brutal act. But to the master storyteller Silver Donald Cameron, who has a deep knowledge of the people and the history of where it happened, it was anything but senseless. It was a crime that over time became, in many minds, inevitable.”

— **LINDEN MACINTYRE**, author of *The Wake*

70,000 words

Finished books available

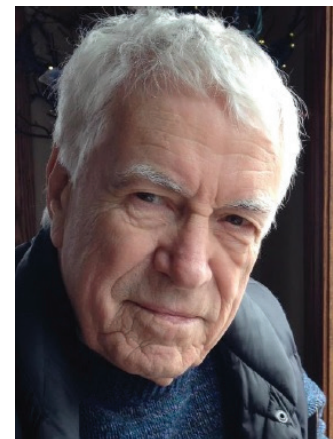
RIGHTS SOLD

Canada: Penguin Canada,
August 2020

US: Steerforth Press, Fall 2021

UK: Swift Press, Spring 2021

T.V.: Pictou Twist Pictures



(Photo: Marjorie Simmins)

ABOUT SILVER DON CAMERON

Silver Donald’s literary work includes plays, films, radio and TV scripts, an extensive body of corporate and governmental writing, hundreds of magazine articles and 19 books. He has been a columnist for *The Globe and Mail*, and for 13 years he wrote an influential weekly column for the *Halifax Sunday Herald*. Dr. Cameron was a professor or writer-in-residence at seven universities and Dean of Community Studies at Cape Breton University. He held honorary doctorates from CBU and from the University of King’s College, as well as an MA from the University of California and a PhD from the University of London. In 2012, he was appointed to both the Order of Canada and the Order of Nova Scotia, and awarded the Queen’s Diamond Jubilee Medal. In 2019 he was appointed the first Farley Mowat Chair in Environment at Cape Breton University. silverdonaldcameron.ca

Blood in the Water

A True Story of Small-Town Revenge

by *Silver Don Cameron*

EXCERPT

It has been five years since Phillip Boudreau was dropped—allegedly—to the bottom of the sea, but his neighbours would not be entirely surprised if he walked out of the ocean tomorrow, coated in seaweed, dripping with brine, and smiling.

After all, Phillip had often vanished for long periods during his 43 years, and he always came back to where he had grown up—Alderney Point, on the edge of the Acadian village of Petit de Grat, Nova Scotia. Afterwards it would turn out that he had been in prison, or out West, or hiding in the woods. Perhaps the police had been looking for him, and he'd have tucked himself away in other people's boats or trailers, or curled up and gone to sleep in the bushes of the moorland near his family's home, his face coated with droplets of fog. He and his dog often slept in a rickety shed outside his parents' home, where the narrow dirt road ends at the rocky shore of Chedabucto Bay. He had even been known to hollow out a snowbank and shelter himself from the bitter night in the cold white cavern he'd created.

He was a small man, perhaps 5'5", with a goatee. He usually dressed in jeans, sneakers, windbreakers and baseball caps. Whenever he was released from prison, the word would go around Isle Madame, the island where Petit de Grat is located. *Phillip's out*. Lock the shed, the barn, the garage. *Phillip's out*. If your boat's missing, or your fourwheeler, talk to Phillip. Maybe you can buy it back from him. *Phillip's out*. If you want a good deal on a hot marine GPS, an outboard motor, a dozen lobsters, check out the Corner Bridge Store and Bakery. Phillip likes to hang out there. He ties up his speedboat, *Midnight Slider*, at a little dock nearby.

Some people loved Phillip. He could be funny, helpful, kind. He was generous to old people, good with animals, gentle with children. Some people hated him, though they tended to conceal their feelings. If you crossed him, he might threaten to shoot you, burn down your house, sink your boat. If you went to the Royal Canadian Mounted Police detachment in nearby Arichat, they would tell you they couldn't do much until he actually committed an offense. Perhaps they would tell you that you could get a peace bond, a court order directing Phillip to stay away from you and your family and your property. A peace bond, the cops will tell you privately, is a device that works really well with law-abiding people. From time to time the Mounties would arrest Phillip for "uttering threats"—or for any of a dozen other offences—and send him back to prison. But he would be out again soon enough, and if you had helped to put him inside, watch out.

The After

a novel by **Carrianne K.Y. Leung**

AN APOCALYPTIC FAIRY TALE ABOUT WHAT REMAINS WHEN EVERYTHING WE KNOW COMES TO AN END

The Announcement has been made. It's too late: Earth will not be saved, the tipping point has been reached. While systems shut down and nations collapse, a small community in a working-class neighbourhood of Toronto begins the hard work of surviving under the new conditions. The story is told through these characters:

- a raccoon named Goldie, who tells us most of the story.
- Pauline, a middle-aged woman whose loss of her married lover hurts more than end-times.
- Jason, a teenage boy struggling to come to terms with his sexuality, who befriends Pauline. His first love is Len from Brampton. Jason's parents Lola and Luis play a large part in the story.
- Jing, a seven-year-old girl who is losing her memory of Before and is befriended by a crow named Iris, who helps the community survive.

The end may have come for planet Earth, but in a small neighbourhood in the suburbs of Toronto, community members of both the human and animal variety work side-by-side with each other in order to survive.

PRAISE FOR LEUNG'S DEBUT STORY COLLECTION *THAT TIME I LOVED YOU*

"In That Time I Loved You Carianne Leung introduces us to a multitude of intertwined, felt and feeling lives in a Scarborough suburb. Her short stories are crafted like houses, separated by chain link fence. We dedicate ourselves to knowing each character, their hidden, fully inhabited interior; only to glimpse them again later in vivid, green glimpses, painfully undone. Probing love, loneliness, social injustice and the wish to be revealed, her characters stammer and blurt, say the wholly unexpected, their lives tender and brave on the tips of their tongues."

— **TORONTO BOOK AWARD JURY STATEMENT
ABOUT *THAT TIME I LOVED YOU***

"As if channeled by Gladys Kravitz and Charlie's Angels, Leung's stories read like the juiciest verified gossip."

—**THE NEW YORK TIMES**

"Written in the tradition of Alice Munro and Jhumpa Lahiri, Leung's debut story collection marks the career of a writer to watch."

—**starred KIRKUS review**

70,000 words

Manuscript due January 2021

RIGHTS SOLD

Canada: HarperCollins



(Photo: Sarah Couture McPhail)

ABOUT CARRIANNE LEUNG

Carrianne Leung is a fiction writer and educator. Her first novel, *The Wondrous Woo* (Inanna Publications), was a finalist for the 2014 City of Toronto Book Award, and in 2018 *That Time I Loved You*, a collection of linked stories, won the Danuta Gleed Award for the best first story collection, and was also a finalist for the City of Toronto Book Award. She holds a PhD in Sociology and Equity Studies from OISE/University of Toronto. She lives in Toronto with her son.



The After

by **Carrienne K.Y. Leung**

EXCERPT

GOLDIE

The Announcement had a name, and it was actually a report signed by all the scientists in the whole damn world, but the humans just called it “The Announcement.” Something to do with the faster than anticipated destruction of ecosystems. Something to do with tipping points. Something like the 6th (or is it 7th?) mass extinction.

Satisfied? Let’s continue then.

Right after the Announcement, the humans were either fucking or killing themselves. Sex or death seemed to be their logical answer to the end days. But even that reached a climax (so to speak), and both suicide and compulsively getting laid waned. The Announcement said maybe there will be 10 years left before we are all wiped out for good. Maybe more. It was going to be a long drawn out whimper. The world would not end with a bang after all.

The humans stockpiled their garages and basements with tinned food, propane, hand-cranked radios. Apocalypse gear was all the rage for a hot minute. YouTube was abuzz with videos of DIY bunkers, rain purification systems, and other survivor know-how. But then the frenzy deepened as the news reported that money would soon have no meaning and banks and regimes collapsed. They spent the money as fast and furiously as they could while money still meant something. And soon, it didn’t mean anything at all, as capitalism finally heaved a last sigh and production stopped for good. Workers finally disentangled their bodies from the killer machines and sorted their blood from the red tape. They turned instead to the basics—what to drink, what to eat, how to breathe, how to be together.

My cousin Rebel Lily used to live across the city in Rosedale where the rich lived. She told me that after the Announcement, the rich sequestered themselves in their gated communities and glass castles, but their staff left them behind. Dust settled in layers because the rich do not know how to wipe their counters or their own asses (Lily’s words, not mine), so they fled too. No one knew where they went, but bunkers full of aged scotch and the last of the world’s *foie gras* was one guess. They left not a crumb for my kind, but as Lily tells it, you would think it was a twenty-four-hour-all-you-can-eat down there in Rosedale in the best of times, but the rich were hoarders. They even hoarded their own garbage.

GAZE

Intimate Encounters with Photography

by **Paul Seesequasis**

A DEEPER, INTIMATE LOOK AT IMAGES OF INDIGENOUS PEOPLE AND THE SURPRISING STORIES THEY HOLD

"Photography is considered informative, a snapshot of reality, but it is also equally capable of lying, of distorting that reality, of creating a false truth."

Paul Seesequasis, author of the winner of the 2020 Saskatoon Book Award and the Saskatchewan Book of the Year Award, *Blanket Toss under Midnight Sun*, delivers a new book that shifts the camera's perspective and becomes more focused on singular subjects in order to uncover the stories hidden in front of the lens. *GAZE: Intimate Encounters with Photography* is a book meant to be read and seen but also listened to, as the author unveils a narrative the reader cannot perceive simply by just looking at pictures. Dealing with such subject matter as women's photography, western iconography in the United States and Europe and "the sacred other" depicted in photography, *GAZE* is broken down into four main chapters:

1. 'Indian Princess': Kahn-Tineta Horn and her subversion of the colonial gaze
2. Women's Road Trip: Rosemary Gilliat's travels in the Canadian West of the 1950s
3. Buffalo Bill and Sitting Bill: The Wild West Show's invention of the cowboy and Indian
4. I'm Stealing Your Soul: Photography and its framing of the sacred, the other and the mythic

GAZE is able to jump between text and images impeccably, navigating the intricate relationship between what is put forward for the eye to see and the context in which the image was captured. Different from his previous work which was a community-based approach to photography, Seesequasis embraces a more personal approach to unveil the truths hidden behind the camera lens.

In our image-obsessed world, *GAZE* is both beautiful and provocative.

40,000 words, 40 photos
Manuscript due January 2021

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Canada: Knopf, Spring 2022



(Photo: Red Works Studio)

ABOUT PAUL SEESEQUASIS

Paul Seesequasis is a writer, editor, cultural activist and journalist. He was a founding editor of the award-winning Aboriginal Voices magazine, and was editor-in-chief at Theytus Books. He was the recipient of a MacLean-Hunter journalism award, and was a program officer for a number of years at The Canada Council for the Arts. His short stories and feature writings have been published in Canada and abroad. His novel, *Tobacco Wars*, was published by Quattro Books and *pop wuj: An Illustrated Narrative of the Mayan Sacred Book*, a collaboration with Mayan artist Jesu Mora, was launched in Mexico City in 2015. His latest Book, *Blanket Toss Under Midnight Sun*, won both the 2020 Saskatoon Book Award and the 2020 Saskatchewan Book of the Year Award. He lives in Saskatoon.

GAZE

Intimate Encounters with Photography

by **Paul Seesequasis**

EXCERPT

Kahn-Tineta Horn has been many things in her life: a wife, a mother, a student, a secretary, an Indian Princess, a tourist, a model, a spokesperson, a civil servant, an activist. The variety inherent in her lived experience is also reflected in the many photographs taken of her. Because she had been a model, she was at ease with the camera's relentless gaze. If one accepts the view that Susan Sontag put forth in *On Photography* that with the camera "no reality is exempt from appropriation" and in a world ruled by the image "all borders ('framing') seems arbitrary" then the many photos of Horn, one of the most photographed Indigenous women of the 1960s and 70s, represent colonial fascination, an extension of the dominant culture's desire to contain—to exoticize, romanticize, and also pity the Indian. But Horn was raised as a proud Kanien'kehá:ka woman from a strong family and as she matured, this pride and strength only grew stronger, more resilient, more likely to transcend the possessiveness of the camera.

Photography is considered informative, a snapshot of reality, but it is also equally capable of lying, of distorting that reality, of creating a false truth. Horn was, as an object of the photographic gaze, very much a manifestation of a false truth. She is undeniably photogenic; this fact was in play long before she became a celebrity, and she is Other, Kanien'kehá:ka; not only Indigenous but Mohawk Indigenous, with all the weight that that name carries historically and conjures in the modern colonial mind. It is a false truth also in that her photographic image is not captured fully by the early 1960s societal gaze, which sees a beauty, and an Other; the assumptions likely drawn from that framing are inherently wrong. The subject here is aware of what she is doing; she is consciously using her self-image to reframe the photo, to turn the focus on herself into a political act. Her passion, regardless of the photographer's intent, is focused on change, not on the stillness of a singular moment in time. She is in motion; the photograph is not.



Kahn-Tineta Horn waiting to speak.
Photo: Bob Whyte. Event and locale unknown.
1969 [Toronto Star Archives/Toronto Reference Library].



Kahn-Tineta Horn at an event, likely Toronto.
Photo: Bob Olsen. 1968 [Toronto Star Archives/ Toronto Reference Library]

Moon of the Turning Leaves

a novel by **Waubgeshig Rice**

**THE HOTLY ANTICIPATED SEQUEL TO THE BESTSELLER
MOON OF THE CRUSTED SNOW**

WHEN THE WORLD GOES DARK, HOW WILL YOU SURVIVE?

Ten years have passed since a widespread blackout triggered the rapid collapse of society, when the constants of the old world—cell service, landlines, satellite and internet—disappeared. Ten long years since the steady supply of food and fuel from the south became a thing of the past.

The sudden end of the world as everybody knew it, and the horrors of that first winter since everything became dark, only steeled the resolve of Evan Whitesky and the other members of the Anishinaabe community to survive on their own terms. Because the world wasn't ending, as the community elders reminded them. It had already ended, with the original displacement of their people to the far north by colonial authorities. They have seen this "apocalypse" before. They've seen it—lived it—over and over. But they had always survived. And they will survive this too.

Now, years after the power went out, the community has reconnected with its Anishinaabe customs based on living on the land. Empowered and stronger than ever, Evan, his teenage daughter Nangohns, and a small team of resourceful community members have resolved to venture south on a four-month-long exploratory mission to their ancestral homelands on Georgian Bay and to discover the cause of the mysterious catastrophe that had plunged the world into darkness.

On their journey they will encounter settlements born from the ashes of what was once Canadian civilization—some ruled by order and others by chaos, vigilantes, and terrible violence. But whatever the challenges Evan, Nangohns, and their colleagues face, hope continues to drive them forward, leading them ultimately to an astounding discovery at destination's end.

PRAISE FOR MOON OF THE CRUSTED SNOW

"This slow-burning thriller is also a powerful story of survival and will leave readers breathless."

— PUBLISHERS WEEKLY

"The creeping tension and vividly drawn landscapes make Waubgeshig Rice's characters' choices all the more real."

— TORONTO STAR

304 pages

Manuscript available
September 30, 2021

RIGHTS SOLD

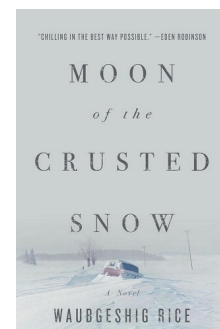
Canada: Random House, fall 2022



(Photo: Shilo Adamson)

ABOUT WAUBGESHIG RICE

Waubgeshig Rice is an author and journalist originally from Wasauksing First Nation. His first short story collection, *Midnight Sweatlodge*, was inspired by his experiences growing up in an Anishinaabe community, and won an Independent Publishers Book Award in 2012. His debut novel, *Legacy*, followed in 2014 and was published in French in 2017. His latest novel, *Moon of the Crusted Snow*, was released in October 2018. Waub got his first taste of journalism in 1996 as an exchange student in Germany, writing articles about being an Anishinaabe teen in a foreign country for newspapers back in Canada. He graduated from Ryerson University's journalism program in 2002. He's worked in a variety of news media since, reporting for CBC News for the bulk of his career. In 2014, he received the Anishinabek Nation's Debwewin Citation for excellence in First Nation Storytelling. He is best known as the host of Up North, CBC Radio's afternoon show for northern Ontario.



Return of the Trickster

a novel by **Eden Robinson**

THE THIRD AND FINAL BOOK OF THE BRILLIANT AND CAPTIVATING TRICKSTER TRILOGY, FROM THE BESTSELLING AUTHOR OF THE SCOTIABANK GILLER-PRIZE FINALIST SON OF A TRICKSTER AND TRICKSTER DRIFT

THE POWERFUL RESOLUTION OF A STORY THAT HAS ALREADY SPARKED THE NEW CBC-TV SERIES TRICKSTER

"It's kill or be killed, bucko. Get with the program."

They were words Jared's mother, Maggie, lived by, words she tried to drill into him. She anchored her protection to his body to shield him from magical beings who wished him harm.

His mother's philosophy for life was not something Jared could ever follow. Her default setting was to kick, smash or shoot things to smithereens, while he just wanted to make the world around him a kinder, safer, place. But how can that even be a possibility when David, his mom's psycho ex-boyfriend, starts following him, ramping up his stalking to frightening new levels? And then there's his father's sister, his Aunt Georgina, a maniacal ogress hungry for his power. She forced him into mortal combat and he in turn accidentally transported her and her family of shape-shifting coy wolves to another dimension where the coy wolves all died. Now Georgina is no longer interested in turning Jared into her slave, nor is she satisfied with sucking the marrow from his bones and nibbling his organs like chocolatey bonbons. No. She wants revenge. Big time. On him, on his whole family, on anyone and everyone who even has a remote association with him.

Jared can no longer deny who—what—he is: He is the son of Wee'git, a Trickster. And if he wanted to save everyone and everything he holds dear, it was time to embrace his Trickster heritage and, quite possibly, actually take his mother's advice: *get with the program*.

PRAISE FOR SON OF A TRICKSTER AND TRICKSTER DRIFT

"The first in a trilogy, Son of a Trickster is an incredibly engaging, coming-of-age story of an indigenous teen in northern British Columbia. Eden Robinson's almost magical ability to blend wry humor, magical realism and teenage reality will have you holding your breath for the next in the series."

— THE NEW YORK TIMES, "Summer Reads from Canada"

"Robinson handles the new instalment of Jared's story with ease and grace, her trademark good humour and often-disturbing imagination in equal display.... The third novel can't come soon enough."

— THE TORONTO STAR

75,000 words

Manuscript available

RIGHTS SOLD

Canada: Knopf

TV: Sienna Films



ABOUT EDEN ROBINSON

Eden Robinson is the author of the bestselling *Son of a Trickster*, a 2017 finalist for the Scotiabank Giller Prize and 2020 Canada Reads contender; the sequel *Trickster Drift* (October 2018), which won the Ethel Wilson BC Book Prize for Fiction; *Blood Sports* (2006), *Traplines* (1996), and *Monkey Beach* (2000), winner of the Ethel Wilson BC Book Prize and a finalist for the Giller Prize and the Governor General's Award. *Monkey Beach* is a perennial bestseller read in schools and universities; 80,000 copies are in print. It has just been shot as a feature film. Eden won the \$50,000 Writers Trust of Canada Fellowship in 2017. She has matriarchal tendencies and her hobbies include: Shopping for the Apocalypse, using vocabulary as a weapon, nominating cousins to band council while they're out of town, chair yoga, looking up possible diseases or syndromes on the interwebs, perfecting gluten-free bannock and playing Mah-jong. She lives in Kitimat, BC, where she is working on the third book in the Trickster Trilogy, which has been picked up by CBC for a fall 2020 TV series. The Scotiabank Giller Prize has also selected Eden to be part of the five-member jury panel for the 2020 prize.

Return of the Trickster

a novel by Eden Robinson

EXCERPT

WEE'GIT

YOU HADN'T EXPECTED TO LOSE YOUR MEMORIES when you took the form of an infant to watch over Anita. You expected to maintain your faculties in a baby's body so you could make sure Albert behaved, that Anita was safe. But you really became Anita's baby, her child, her kid. It's embarrassing now how much you loved her house, being home, being the centre of her world. When the Trickster memories broke like a rotten egg, you tried to pretend you hadn't remembered who you were, but it was all spoiled and she knew almost as soon as you did.

Jared will turn on you. People are selfish and ultimately self-involved. You knew that even as you were telling him stories in his bedroom, even before your sister, once so fair, but now more deformed than the last time you'd met, found you in your grave in the lonely woods.

Your baby boy realizes you aren't going to pick him up and turns his head to Anita, but doesn't make a sound. Kicks his legs and shoves his hand back in his mouth.

"Brother!" Jwasins had said. "Who killed you now?"

"You know damn well," you replied.

"You and your angry witches."

Her grinning old-woman skin hid the twisted thing she'd become. You knew she was ambitious. She'd used the Great Dying to marry her way up, taking names and status. But you never thought she'd cross the line between useful magic and harmful. It marks her: Her lengthened jaw, her gnashing teeth, her odd gait. Ogress. While you were cooling your heels in the woods, she'd been eating her way through smaller beings to become something much less human, radiating rotting, ill-begotten power, a flesh and blood Chernobyl.

"I'd love to resurrect you," she said.

"But..."

"I want us to be a family again. You're all I have, brother."

The wolves surrounding her were bred with coyotes and probably dogs. Mutts with attitude. Alert. Ready to pounce. The familiar giggling build-up to cruelty. Your sister used an English name now, something generic and simple, but you couldn't remember it at that moment, alarmed that she's taken the next step in the villainy handbook...

Disorientation

The Experience of Being Black in the World

by **Ian Williams**

THE 2019 SCOTIABANK GILLER PRIZE WINNER IAN WILLIAMS REVEALS THE DIVERSITY OF THE BLACK EXPERIENCE THE WORLD OVER IN A CAPTIVATING NEW BOOK

Disorientation: a sudden, life-changing realization of one's own race and its implications.

"Disorientation" refers to the effect of racial encounters on racialized people, the whiplash of race that occurs while minding one's business (while, say, driving, or playing music), sometimes with irritating consequences, sometimes with deadly ones.

Bestselling, award-winning writer Ian Williams has lived in Trinidad, the United States, and Canada, where Blackness is experienced in three distinct ways. Now he is writing a book that reveals the diversity of the Black experience the world over. Inspired by the essays of James Baldwin in *Notes of a Native Son* and *Nobody Knows My Name*, Williams explores such subjects as the disorienting moment in childhood when one realizes one is Black; the ten characteristics of institutional whiteness; the significance of Black faces and bodies in fomenting division and classification; how the politicization of religion affects race relations; what it means to be the only Black person in a room; how Black people support each other in the face of racial disorientation; how disorientation manifests in Black art; and the three aspects of Blame Culture. Moving from the personal to the universal, in nine chapters Ian Williams sheds new light on the issue that dominates social discourse today in a book deliberately aimed at the world of tomorrow.

PRAISE FOR IAN WILLIAMS' NOVEL, *REPRODUCTION*

"Williams's imaginative, intricate tapestries are dazzling [...] In his rich probes of language and intimacy, legacy and inheritance, he slyly shows that reproduction is consequential, but so is everything else."

— **THE NEW YORK TIMES**

*"This gorgeous novel vibrates with life. Williams' compassion for his characters transforms them from ordinary beings into uncommon souls. We know these people: their flaws, their foibles and their fuck-ups. We recognise them because we share the same vagaries of living, wherever we are born. Stylistically inventive and narratively compelling, *Reproduction* is a stunning achievement."*

— **AMINATTA FORNA, author of *The Memory of Love***

50,000 words

Manuscript available January 2021

RIGHTS SOLD

Canada: Random House, fall 2021



(Photo: Justin Morris)

ABOUT IAN WILLIAMS

Ian Williams is the author of *Personals*, shortlisted for the Griffin Poetry Prize and the Robert Kroetsch Poetry Book Award; *Not Anyone's Anything*, winner of the Danuta Gleed Literary Award for the best first collection of short fiction in Canada; and *You Know Who You Are*, a finalist for the ReLit Prize for poetry. He was named one of ten Canadian writers to watch by CBC.

Williams is currently assistant professor of poetry in the Creative Writing program at the University of British Columbia. He completed his doctorate in English at the University of Toronto under George Elliott Clarke. In 2014-2015, he was the Canadian Writer-in-Residence for the University of Calgary's Distinguished Writers Program. He has held fellowships or residencies from Vermont Studio Center, the Banff Center, Cave Canem, and the National Humanities Center. Born in Trinidad, Williams grew up in Brampton, Ontario, and worked in Massachusetts and Toronto before moving to Vancouver.

Disorientation

The Experience of Being Black in the World

by **Ian Williams**

EXCERPT

Chapter One – Disorientation: Evidence and Experience Disorienting Childhood

A QUICK SURVEY REVEALS THAT ALMOST EVERY BLACK autobiographical narrative has a moment of disorientation. The Black epiphany, if you will, is linked to a moment of formative racialization.

Eighteenth Century

The beginning of racialization for Venture Smith, author of one of the earliest slave narratives, comes as a literal ambush. A “violent blow on the head.” A rope around his neck. A march toward the sea.ⁱ

About twenty years later in 1757, when writer Olaudah Equiano beholds a slave ship and white people for the first time, he is so disoriented that he thinks he has entered a spiritual dimension: “I was now persuaded that I had gotten into a world of bad spirits, and that they were going to kill me.” His words for disorientation are astonishment and terror, feelings that later settle into horror and anguish. His disorientation at seeing Black people chained together on the ship, at seeing the system of whiteness at work, is so overpowering that he “fell motionless on the deck and fainted.”ⁱⁱ

Nineteenth Century

As a little boy in New England, W.E.B. Du Bois is disoriented when a tall, white girl rejects his card: “Then it dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart and life and longing, but shut out from their world by a vast veil.” For Du Bois, that moment of disorientation is sudden, clarifying, a “revelation [that] first bursts upon one, all in a day.”ⁱⁱⁱ

Twentieth Century

James Baldwin suggests that we enter the world with a sense of equality, until a moment or period of disorientation intervenes: “It comes as a great shock around the age of five, or six, or seven, to discover that the flag to which you have pledged allegiance, along with everybody else, has not pledged allegiance to you.” He refers to disorientation as “a great shock” twice in that debate.^{iv}