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Fall 2015

Est. 1965 | Celebrating 50 years

Good on paper since 1965

Celebrating fifty years of beautiful thinking

In 1965, a young typesetter named Stan Bevington, newly transplanted to Toronto from Edmonton, rented an old coach house and bought a Challenge Gordon platen press. Writers and artists soon flocked to the little coach house with their projects, establishing Coach House's dual role in Canadian letters as both publisher and printer of fine books.

Fifty years in, we're honoured to have published hundreds of works of innovative poetry, brazen fiction, adventurous drama and provocative nonfiction. One such example is *Eunoia*, a work of experimental poetry by Christian Bök. 'Eunoia' is the shortest word in the English language that contains all five vowels, and it means 'beautiful thinking.' Reflecting on our first half-century, we're proud to be purveyors of exactly that: undeniably handsome editions befitting the intriguing lines and sentences within them. And there's much more where that came from, from the old coach house on bpNichol Lane, where we'll continue to discover what a book might be.

Thanks for staying with us. We hope you enjoy the new catalogue.

COACH HOUSE BOOKS

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Cover photo by Stan Bevington, 1968.

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The Xenotext: Book 1

Poetry by Christian Bök

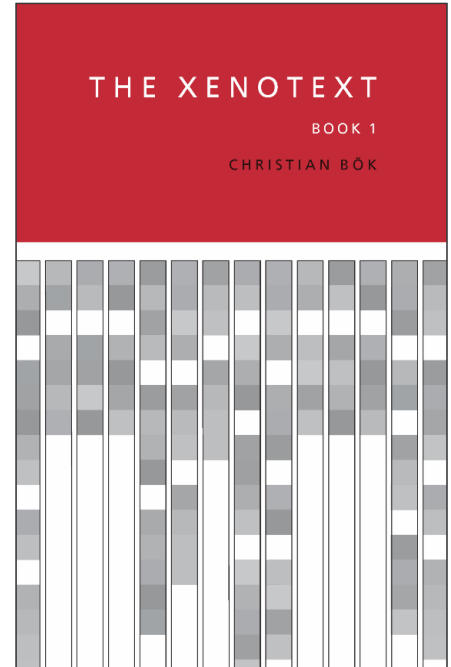
Enciphered in a bacterium, *The Xenotext* is the world's first living poem.

Internationally bestselling poet Christian Bök (*Eunoia*), has spent more than ten years writing what promises to be the first example of 'living poetry.' After successfully demonstrating his concept in a colony of *E. coli*, Bök is on the verge of enciphering a beautiful, anomalous poem into the genome of an unkillable bacterium (*Deinococcus radiodurans*), which can, in turn, 'read' his text, responding to it by manufacturing a viable, benign protein, whose sequence of amino acids enciphers yet another poem. The engineered organism might conceivably serve as a post-apocalyptic archive, capable of outlasting our civilization.

Book 1 of *The Xenotext* constitutes a kind of 'demonic grimoire,' providing a scientific framework for the project with a series of poems, texts and illustrations. A Virgilian welcome to the Inferno, Book I is the 'orphanic' volume in a diptych, addressing the pastoral heritage of poets, who have sought to supplant Nature in both beauty and terror. The book sets the conceptual groundwork for the second volume, which will document the experiment itself. *The Xenotext* is experimental poetry in the truest sense of the term.

'Many artists seek to attain immortality through their art, but few would expect their work to outlast the human race and live on for billions of years. As Canadian poet Christian Bök has realized, it all comes down to the durability of your materials.'

— *The Guardian*



OCTOBER 2015

ISBN 978 1 55245 321 6

E-ISBN 978 1 77056 434 3

5 × 8 | 200 pp. | paperback

B&W illustrations throughout

\$19.95 CAD | \$18.95 USD

Poetry | Canadian (POEo11000)

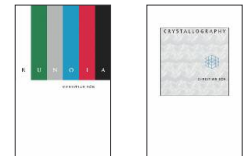
ALSO BY CHRISTIAN BÖK:

Eunoia (2009)

978 1 55245 225 7

Crystallography (2003)

978 1 55245 119 9



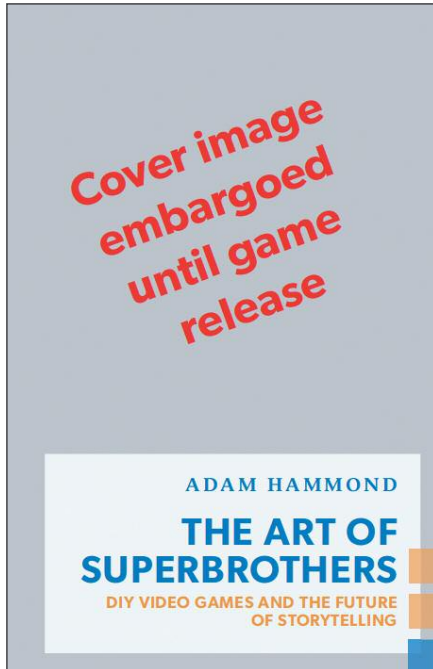
CHRISTIAN BÖK is the author of *Crystallography* (1994), a pathological encyclopedia nominated for the Gerald Lampert Memorial Award, and *Eunoia* (2001), a bestselling work of experimental literature, which won the Griffin Poetry Prize. He teaches English at the University of Calgary in Alberta.



The Art of Superbrothers

DIY Video Games and the Future of Storytelling

by Adam Hammond



How a scrappy new wave of video game creators have levelled up to an expressive new medium.

Video games, once dismissed as idle entertainment, are experiencing a cultural renaissance. Galvanized by easier manufacturing methods and better distribution channels, a new generation of independent designers and developers are creating games that are startlingly original, accessible and artistic. In 2011, one of the most visionary of those indie developers, Superbrothers, released *Sword and Sworcery EP* (which they collaborated on with Jim Guthrie and Capy Games). An immersive, paradigm-shifting adventure game – *Wired* magazine said it had ‘the best creative direction of any mobile role-playing-game we’ve seen’ – it became a global phenomenon.

Now, writer Adam Hammond journeys to Superbrothers’ secret headquarters in rural Quebec to chronicle the creation of their eagerly anticipated follow-up title. As one of the first players of the new game, Hammond provides a unique, ringside account of the gaming world. Along the way, he shows how indie video games have evolved into a socially progressive art form, tracing their creative DNA in everything from modernist fiction to punk rock.

FEBRUARY 2016

ISBN 978 1 55245 318 6

E-ISBN 978 1 77056 430 5

4.75 × 7.5 | 120 pp. | paperback

\$14.95 CAD | \$13.95 USD

Games | Video & Electronic (GAMo13000)

EXPLODED VIEWS SERIES

ADAM HAMMOND recently moved from Toronto to San Diego, where he will teach English and Comparative Literature at San Diego State University. Previously, he taught English and Digital Humanities at the University of Guelph. His writing has appeared in *The Walrus*, *The Literary Review of Canada* and the *Globe and Mail*. He is the author of the forthcoming book *Literature in the Digital Age: A Critical Introduction* (Cambridge University Press, 2015).



Men of Action

by Howard Akler

An essay on consciousness, patrimony, old crime films and the desire to write.

The problem of consciousness may just be a semantic one. The brain absorbs a sea of sensory input, the tiniest fraction of which reaches the shore of our awareness. We pay attention to what is most novel, most necessary at the time. At its most reductive, the word 'consciousness' refers to the synchronized firing of neurons across multiple areas of the brain, the mental experience of attending.

But should consciousness be summed up simply by its subconscious mechanism? I would prefer a more imaginative answer.

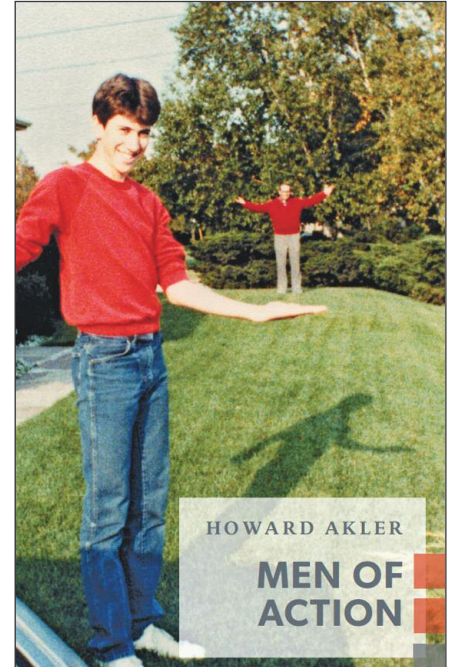
After his father, Saul, undergoes brain surgery and slips into a coma, Howard Akler begins to reflect on Saul's life, the complicated texture of consciousness, and Akler's struggles with writing and his own unpredictable mind. With echoes of Paul Auster's *The Invention of Solitude* and Philip Roth's *Patrimony*, *Men of Action* treads the line between memoir and meditation, and is at once elegiac, spare and profoundly intimate.

'Akler delivers the goods with originality and flare, with language as gorgeous as a Jean Harlow pin-up and dialogue sharper than a burst from a Thompson submachine gun.'

– *The Globe & Mail* (on *The City Man*)



HOWARD AKLER is the author of *The City Man* (2005), which was nominated for the Amazon First Novel Award, the City of Toronto Book Award and the Commonwealth Writers' Prize. He lives in Toronto.



NOVEMBER 2015

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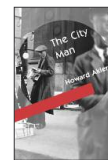
Personal Memoirs (BI0026000)

EXPLODED VIEWS SERIES

ALSO BY HOWARD AKLER:

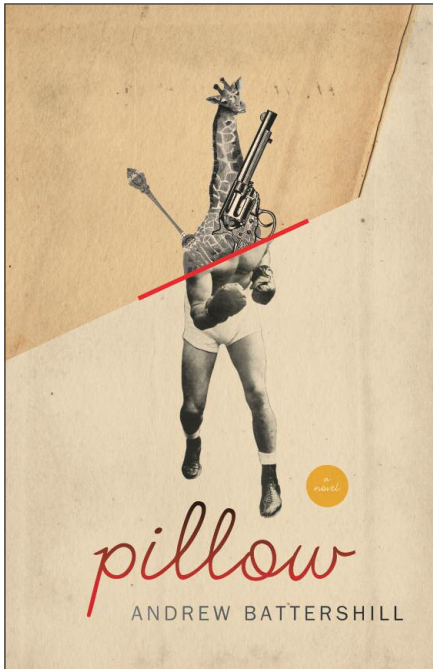
The City Man (2005)

978 1 55245 158 8



Pillow

A novel by Andrew Battershill



SEPTEMBER 2015

ISBN 978 1 55245 316 2

E-ISBN 978 1 77056 436 7

5.5 × 8.5 | 250 pp. | paperback

\$19.95 CAD | \$17.95 USD

Fiction | Literary (FIC019000)

Elmore Leonard–style noir meets Surrealism: *Pillow* punches above its weight in this playful literary debut.

Most of the things Pillow really liked to do were obviously morally wrong. He wasn't an idiot; clearly it was wrong to punch people in the face for money. But there had been an art to it, and it had been thrilling and thoughtful for him. The zoo was also evil, a jail for animals who'd committed no crimes, but he just loved it. The way Pillow figured it, love wasn't about goodness, it wasn't about being right, loving the very best person, or having the most ethical fun. Love was about being alone and making some decisions.

Pillow loves animals. Especially the exotic ones. Which is why he chooses the zoo for the drug runs he does as a low-level enforcer for a crime syndicate run by André Breton. He doesn't love his life of crime, but he isn't cut out for much else, what with all the punches to the head he took as a professional boxer. And now that he has accidentally but sort-of happily knocked up his neighbour, he wants to get out and go straight. But first there's the matter of some stolen coins, possibly in the possession of George Bataille, which leads Pillow on a bizarre caper that involves a morphine-addled Antonin Artaud, some corrupt cops, a heavy dose of Surrealism and a quest to see some giraffes.

ANDREW BATTERSHILL is a writer and teacher currently living in Columbus, Ohio. A graduate of the University of Toronto's MA in English in the Field of Creative Writing, he was the fiction editor and co-founder of *Dragnet Magazine*. *Pillow* is his first novel.



The Murder of Halland

A novel by Pia Juul

Translated from the Danish by Martin Aitken

Denmark's foremost literary author turns crime fiction on its head, contemplating what happens when grief catches you off guard.

All I needed for happiness was a detective series. And there were lots to choose from. Simplicity was a virtue. First a murder, nothing too bestial. Then a police inspector. Insights into his or her personal problems, perhaps. Details about the victim. Puzzles and anomalies. Lines of investigation. Clues. Detours. Breakthrough. Case solved. Nothing like real life.

When Halland is found murdered almost right outside his door, his widow, Bess, is of course the prime suspect. She isn't worried about that, though, but rather about the daughter she abandoned years ago. As the police investigate, the slightly cantankerous Bess instead follows a trail of her own regrets and misapprehensions.

Atmospheric and haunted by the uncanny, *The Murder of Halland* is anything but your typical whodunnit. Originally published by in Danish as *Mordet på Halland*, it won Denmark's most important literary prize, Den Danske Banks Litteraturpris, and its English translation, published first in the UK by Pereine Press, was longlisted for the IMPAC Dublin Prize.

'Written with deft poetic precision, the compact scenes keep you turning pages breathlessly to get to the heart of the mystery and to the mystery of the heart of the narrator. *The Murder of Halland* is brilliantly realized – an instant Nordic noir classic – and also beautifully translated by Martin Aitken.'

– Thomas E. Kennedy, author of *The Copenhagen Quartet*



SEPTEMBER 2015

ISBN 978 1 55245 314 8

E-ISBN 978 1 77056 432 9

5 × 8 | 184 pp. | paperback

\$19.95 CAD | \$17.95 USD

Fiction | Literary (FICo19000)



PIA JUUL has published five books of poetry, two short story collections and two novels. *The Murder of Halland* won Denmark's most important literary prize, Den Danske Banks Litteraturpris. She lives in Frederiksberg, Denmark.

MARTIN AITKEN is a translator living in rural Denmark. In 2012 he was awarded the American-Scandinavian Foundation's Nadia Christensen Translation Prize.

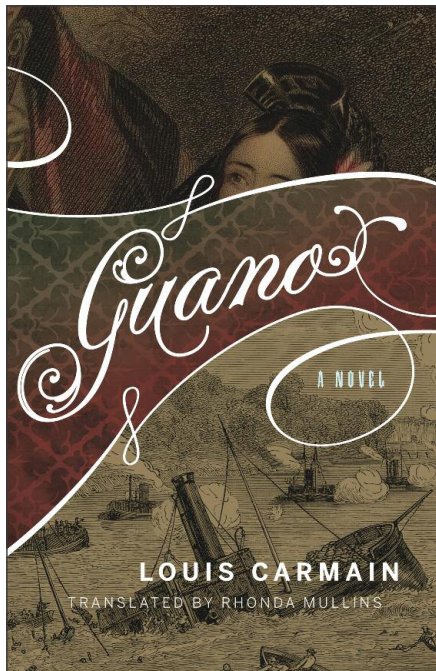


FICTION | 7

Guano

A novel by Louis Carmain

Translated from the French by Rhonda Mullins



SEPTEMBER 2015

ISBN 978 1 55245 315 5

E-ISBN 978 1 77056 424 4

5 x 8 | 160 pp. | paperback

\$19.95 CAD | \$17.95 USD

Fiction/Literary (FIC019000)

Bartleby the Scrivener meets *Catch-22* in this charmingly sardonic tale of love, war and fertilizer.

Simón turned his thoughts to her daily. They were few thoughts, but each one lingered. He imagined their life together. Sometimes even their children's lives. Sometimes he set his imaginings in Spain, sometimes America, less often Peru; so many settings, all of which turned into a bedroom, eventually.

Montse existed more fully for Simón in her absence. The anticipation of a reunion is often sweeter than the reunion itself, because you imagine yourself saying everything that needs to be said, doing everything that needs to be done, once the distance is created, after a painful wrench, the redeeming advantage being that you can't be rebuffed.

It's 1862, and Spain is a little rueful about letting Peru have their independence. Or, more importantly, letting Peru have the guano – 'white gold' – on the Chincha Islands. Simón is the ship's recorder on a scientific – okay, military – expedition when he meets, in Callao, the mysterious Montse. She asks of him only that he write her letters. Which he utterly fails to do. As military tensions escalate, so does Simón's unabated lust for Montse – even if he can't bring himself to do anything about it.

'A novel that makes you want to read long passages out loud – or at least memorize snippets, just for the music of the words of Québec writer Louis Carmain.'

– *La Presse* (translated from the French)

LOUIS CARMAIN is from Québec City. He holds an MA in Literary Studies from Laval University. *Guano*, his first novel, received the prestigious Prix des Collégiens.

RHONDA MULLINS is a writer and translator living in Montréal. *And the Birds Rained Down*, her translation of Jocelyne Saucier's *Il pleuvait des oiseaux*, was a 2015 CBC Canada Reads selection. It was also shortlisted for the Governor General's Literary Award, as were her translations of Élise Turcotte's *Guyana* and Hervé Fischer's *The Decline of the Hollywood Empire*.



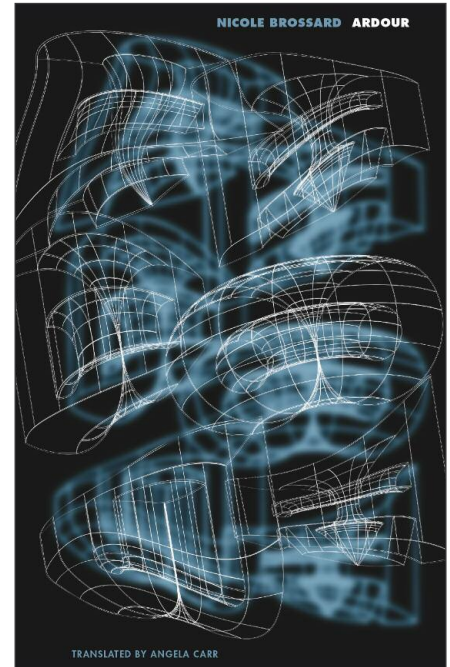
Language is ardently alive in this new translation of poems by Nicole Brossard, marking her fiftieth year of publication.

*something like wait for me
in the braille of scars
tonight can i suggest a little punctuation
circle half-moon vertical line of astonishment
a pause that transforms
light and breath
into language and threshold of fire*

Even as vowels tremble in danger and worldly destruction repeats itself on the horizon, *Ardour* reminds us that the silence pulsing within us is also a language of connection. In these poems, intimacy with the other is another astonishment – a pleasant gasp, a ‘pause that transforms light and breath into language and threshold of fire.’ Since her first book appeared fifty years ago, Nicole Brossard has left us breathless, expanding our notion of poetry and its possibilities.

‘[Nicole Brossard] is a wholly singular writer, part of a larger movement of Québec Women’s writing, part of feminist writing, avant-garde writing, part of lesbian writing, but wholly, unequivocally, herself.’

– Sina Queyras



SEPTEMBER 2015

ISBN 978 1 55245 322 3

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4 × 7 | 88 pp. | paperback

\$18.95 CAD | \$17.95 USD

Poetry | Canadian (POE011000)

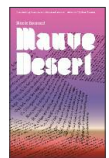
ALSO BY NICOLE BROSSARD:

White Piano (2013)

978 1 55245 273 8

Mauve Desert (2006)

978 1 55245 172 4



NICOLE BROSSARD is a poet, novelist and essayist who has published more than thirty books since 1965 that have been translated into several languages. She has received two Governor General’s Awards for poetry, the Canada Council’s Molson Prize and the Prix Athanase-David, the most prestigious prize in Québec. She lives in Montréal.

ANGELA CARR is a poet and translator. Her most recent book is *Here in There*. Originally from Montréal, she currently lives in New York City.



Mission Creep

Poetry by Joshua Trotter



OCTOBER 2015

ISBN 978 1 55245 319 3

E-ISBN 978 1 77056 428 2

5 x 8 | 96 pp. | paperback

\$18.95 CAD | \$17.95 USD

Poetry | Canadian (POE011000)

A book of revelations, devolutions and devotions that crafts narrative from noise and composes music from metadata.

I spent the darkest days of last winter listening to my radio. At night, between stations, I began to pick up what seemed like voices – was it merely distant thunder? Satellites serenading each other? A stuttering loop of Endgame as recorded by Stockhausen, remixed by William Burroughs? I began to transcribe the transmissions. Mission Creep is what I found.

Mission Creep began as reworkings of the CIA's *Human Resources Exploitation Training Manual*. Attempts to torture the text itself – obeying literary constraints, employing audio editing tools and displacing it with other voices, including Hannah Arendt's and Evel Knievel's – reveal convoluted narratives, transmissions that contemplate whether torture exacts useful information. At once a fugue and an absurdist comedy, info-overload and pure tone, *Mission Creep* comes on with the fire of apocalyptic prophecy and melts on the tongue like the last snowflake of winter.

'His poems have the one maker's mark of authenticity that absolutely cannot be faked: a fresh style that holds novelty and tradition in creative tension. ... By turns funny and terrifying, airy and claustrophobic, non-representational and razor-sharp, Trotter is stock to buy early and hold.'

– *National Post* (on *All This Could Be Yours*)

'A miracle of meter and meteorology.'

– Poetry Foundation (on *All This Could Be Yours*)

JOSHUA TROTTER lives in Montréal. His work has been anthologized in *Jailbreaks: 99 Canadian Sonnets* and *The Best Canadian Poetry in English*. His first book, *All This Could Be Yours*, was selected by the *National Post* as one of the top 10 poetry books of 2010.



Country Club springboards from the inner rings of corporate North America into a world of wealth, leisure, sex and power, where freedom is measured in football fields.

*The manatee wades out of the water and roars at the sightseers
That one of them owes him a drink.
From the beach below the boardwalk, cock-a-doodle-do!
What about a Christmas bowlcut over by the mangrove manatees!
Because in Florida there are Floridians
And they are born Floridians at large.
Every motion
Can't stop its own ocean.
The ocean's motions make mistakes.
Some of the dying deluge are unspeakable
In their thinness, poorly disguised meat mannequins.
The mosquitoes are so big
They bleed you like a pig.
Being eaten alive is an acquired taste.*

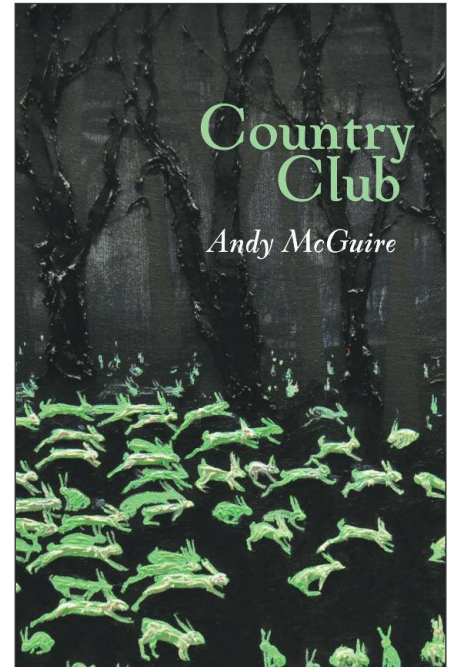
— from 'Everglades'

These poems blur personal and corporate relations, salute lobby art and mind their mid-apocalypse manners in mosquito country, freewheeling across state lines, equally at home in the halls of head office, lounging poolside and marooned on a rural route.

A wilderness of traditional and non-traditional forms, rebel rhyme and irresistible lines, this bold debut is a swaggering beast with a palm-treed soul, ruthlessly pursuing the whole hog of all elsewhere with eloquent delinquency.



ANDY MCGUIRE is from Grand Bend, Ontario, and currently resides in Toronto. He is pursuing an MFA in creative writing from the University of Guelph. McGuire's poems have appeared in *Riddle Fence*, *Hazlitt* and *The Walrus*.



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5 × 8 | 88 pp. | paperback

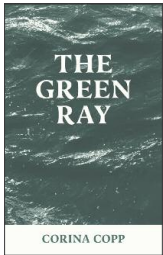
\$18.95 CAD | \$17.95 USD

Poetry | Canadian (POEo11000)



Ugly Duckling Presse

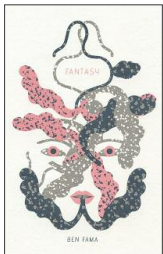
Recent and Forthcoming Titles



THE GREEN RAY by Corina Copp

The first full-length collection of poems by New York–based writer and theatre artist Corina Copp, *The Green Ray* is relentless – in its syntactical and almost kaleidoscopic subversion of univocal emotion, its contrapuntal speed and delay, intimacy and pretense, security of sources and formal promiscuity. The poems both sense and want to, enacting a rigorous aesthetic engagement that never quite achieves synthesis, instead posing writing itself as dialogic longing.

April 2015 | ISBN 978 1 93702 758 2 | 6 × 9 | 104 pp. | paperback | \$16 CAD | poetry



FANTASY by Ben Fama

Fantasy operates in a world of Internet, glamour and lonely twenty-first-century adulthood, through various other sorts of intimacies that happen through global production. Fama's language and affect flatten desire while they maintain a tone of struggle and longing. *Fantasy* works at the question of how to spend time while alive in a humanity close to burnout, where the value of one's own labour is as inconclusive as the profits of intimacy. The need for things butts up against the living nihilism of late capitalism in Fama's first full-length poetry collection.

April 2015 | ISBN 978 1 93702 747 6 | 5.75 × 9 | 88 pp. | paperback | \$17 CAD | poetry



WOLFMAN LIBRARIAN by Filip Marinovich

Wolfman Librarian is an episodic epic poem on impermanence and suffering set in New York City and Paris during recent global spring and fall uprisings. In rattling city speech-trains lovers piece each other together and offer carnivalesque resistance to the status quo in an effort to revitalize, heal and wake up the world. It is the third book in a trilogy by Marinovich that includes *Zero Readership* and *And If You Don't Go Crazy I'll Meet You Here Tomorrow*.

October 2015 | ISBN 978 1 93702 746 9 | 6 × 9 | 104 pp. | paperback | \$16 CAD | poetry



ALIEN ABDUCTION by Lewis Warsh

Lewis Warsh is the author of more than thirty volumes of poetry and fiction, as well as an autobiography. In *Alien Abduction* he extends his exploration of the way fragments of thought and feeling and experience come together to form the illusion of a solid object capable of exploding into a million pieces at any moment. These poems are personal, direct and elusive, often guided by hidden narratives – stories inside stories, with no beginning, middle or end.

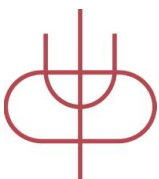
October 2015 | ISBN 978 1 93702 743 8 | 5.5 × 8 | 136 pp. | paperback | \$16 CAD | poetry



I MEAN by Kate Colby

Kate Colby's sixth book is a personal ars poetica that looks back on her previous work and asks what she meant to say, what she keeps meaning to and how to mean more. In a long, cumulative poem and a collection of lyric essays, she explores how meaning is made and denied in and by art and language, effecting an urgent movement toward meaning with hope for no hope for arrival.

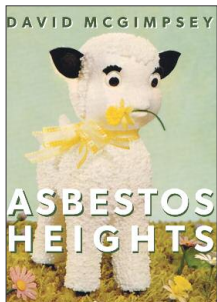
October 2015 | ISBN 978 1 93702 745 2 | 5.75 × 8 | 128 pp. | paperback | \$16 CAD | poetry/essays



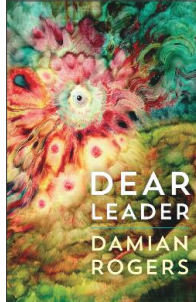
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Selected Backlist

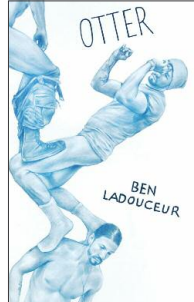
Poetry



Asbestos Heights | McGimpsey
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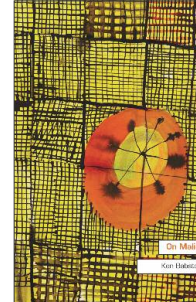
Dear Leader | Rogers
978 1 55245 308 7 | 2015



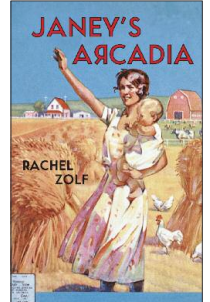
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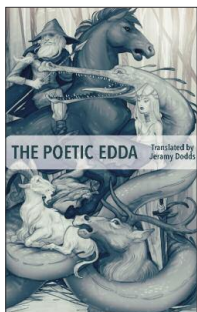
Cinema/Present | Robertson
978 1 55245 297 4 | 2014



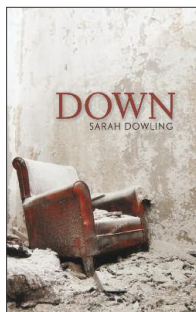
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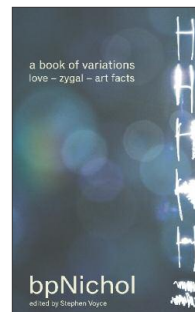
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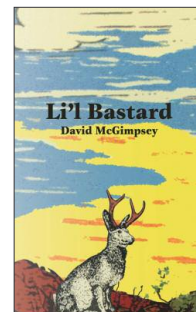
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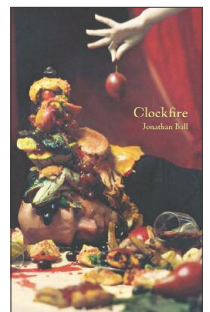
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978 1 55245 272 1 | 2013



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Clockfire | Ball
978 1 55245 236 3 | 2010



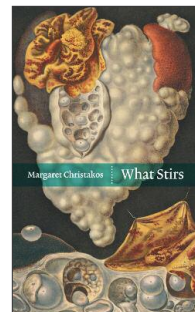
Expressway | Queyras
978 1 55245 216 5 | 2009



Magenta Soul ... | Robertson
978 1 55245 215 8 | 2009



Crabwise/Hounds | Dodds
978 1 55245 205 9 | 2008



What Stirs | Christakos
978 1 55245 204 2 | 2008



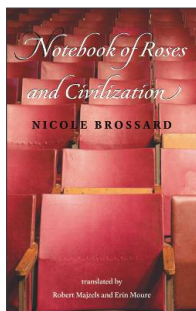
Blert | Scott
978 1 55245 199 1 | 2008



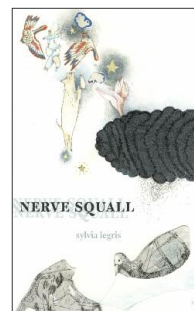
Human Resources | Zolf
978 1 55245 182 3 | 2007



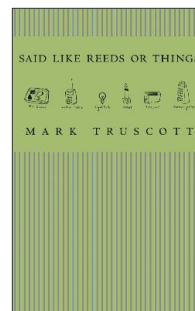
The Alphabet Game | bpNichol
978 1 55245 187 8 | 2007



Notebook of Roses ... | Brossard
978 1 55245 181 6 | 2007



Nerve Squall | Legris
978 1 55245 160 1 | 2005



Said Like Reeds ... | Truscott
978 1 55245 145 8 | 2004

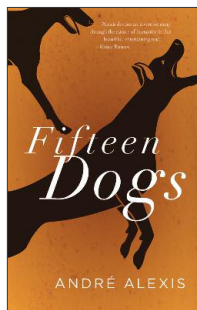


Fidget | Goldsmith
978 1 55245 076 5 | 2000

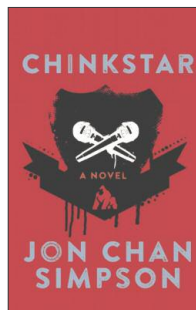


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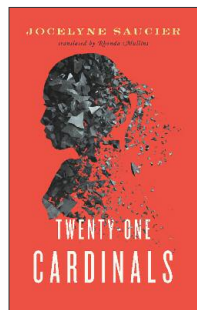
Fiction



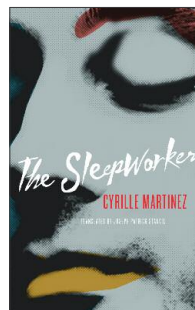
Fifteen Dogs | Alexis
978 1 55245 305 6 | 2015



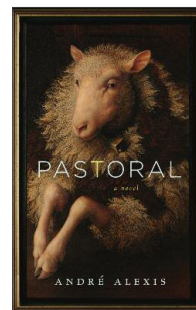
Chinkstar | Simpson
978 1 55245 306 3 | 2015



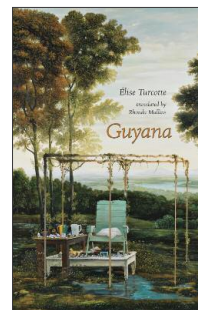
Twenty-One Cardinals | Saucier
978 1 55245 307 0 | 2015



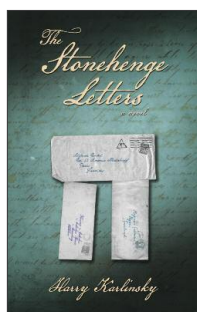
The Sleepworker | Martinez
978 1 55245 302 5 | 2014



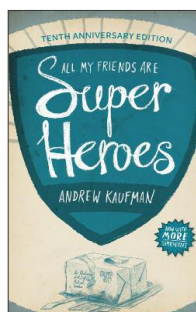
Pastoral | Alexis
978 1 55245 286 8 | 2014



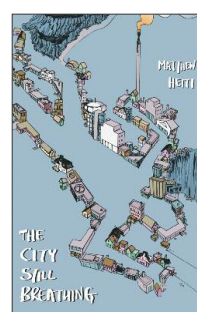
Guyana | Turcotte
978 1 55245 292 9 | 2014



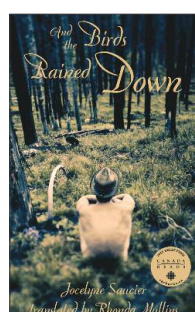
Stonehenge Letters | Karlinsky
978 1 55245 294 3 | 2014



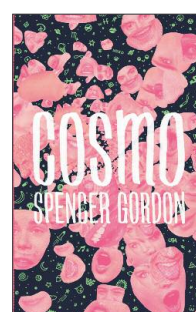
All My Friends/Superheroes
Kaufman
978 1 55245 270 7 | 2013



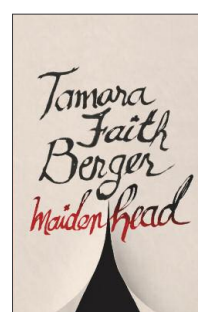
The City Still Breathing | Heiti
978 1 55245 283 7 | 2013



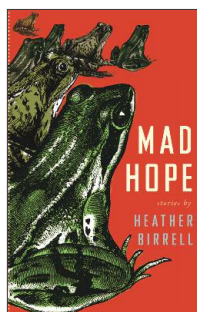
And the Birds... | Saucier
978 1 55245 268 4 | 2012



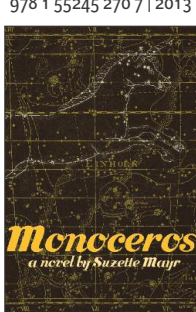
Cosmo | Gordon
978 1 55245 267 7 | 2012



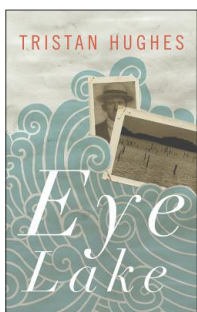
Maidenhead | Berger
978 1 55245 259 2 | 2012



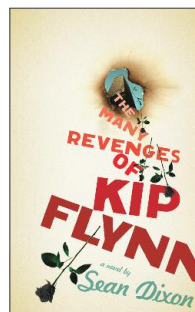
Mad Hope | Birrell
978 1 55245 258 5 | 2012



Monoceros | Mayr
978 1 55245 241 7 | 2011



Eye Lake | Hughes
978 1 55245 253 0 | 2011



Revenges/Kip Flynn | Dixon
978 1 55245 242 4 | 2011



Lemon | Strube
978 1 55245 220 2 | 2009



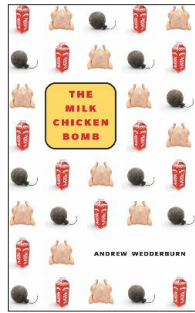
Amphibian | Gunn
978 1 55245 214 1 | 2009



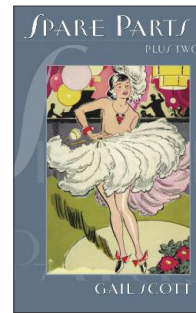
Girls Fall Down | Helwig
978 1 55245 196 0 | 2008



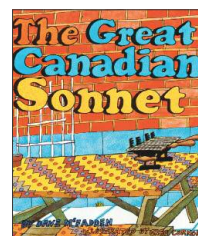
Stunt | Dey
978 1 55245 195 3 | 2008



The Milk Chicken Bomb
Wedderburn
978 1 55245 180 9 | 2007



Spare Parts Plus Two | Scott
978 1 55245 101 4 | 2002

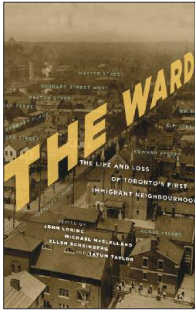


G.C.S. | McFadden
978 1 55245 060 4 | 2001

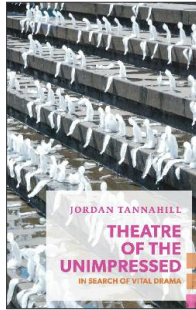


Selected Backlist

Nonfiction, Art, Drama



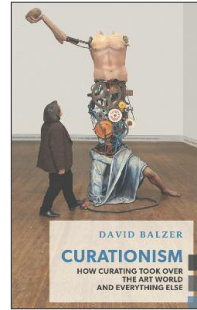
The Ward | Lorinc et al.
978 1 55245 311 7 | 2015



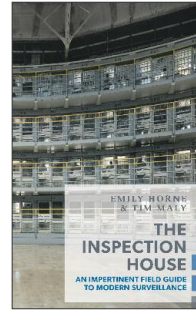
Theatre/Unimpressed | Tannahill
978 1 55245 313 1 | 2015



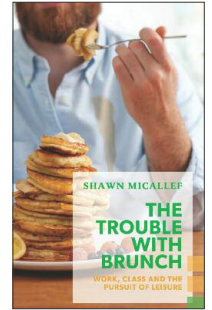
Bright Eyed | Vaughan
978 1 55245 312 4 | 2015



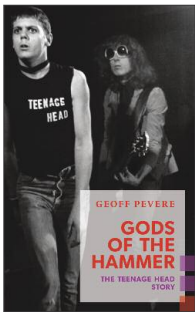
Curatorism | Balzer
978 1 55245 299 8 | 2014



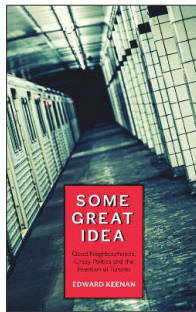
Inspection House | Horne & Mally
978 1 55245 301 8 | 2014



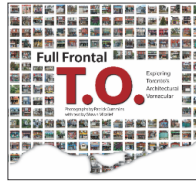
Trouble/Brunch | Micallef
978 1 55245 285 1 | 2014



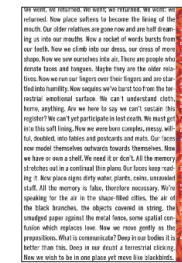
Gods/Hammer | Pevere
978 1 55245 284 4 | 2014



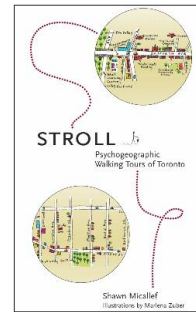
Some Great Idea | Keenan
978 1 55245 266 0 | 2013



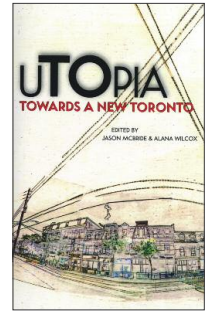
Full Frontal T.O.
Cummins/Micallef
978 1 55245 226 4 | 2010



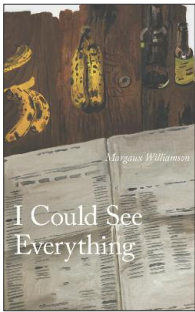
Occasional Work ...
Robertson
978 1 55245 232 5 | 2010



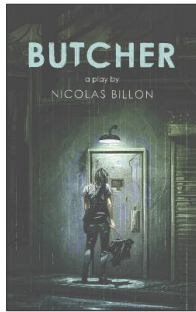
Stroll | Micallef
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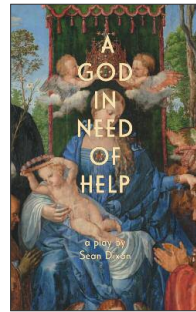
uTOPIA | McBride/Wilcox
978 1 55245 156 4 | 2005



I Could See ... | Williamson
978 1 55245 293 6 | 2014



Butcher | Billon
978 1 55245 300 1 | 2014



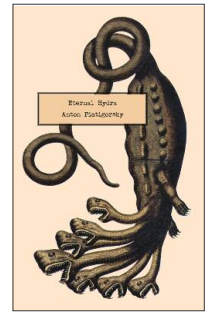
A God in Need ... | Dixon
978 1 55245 291 2 | 2014



The Cage | Vaughn-James
978 1 55245 287 5 | 2013



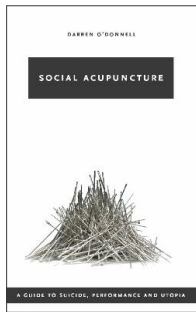
My Winnipeg | Maddin
978 1 55245 211 0 | 2009



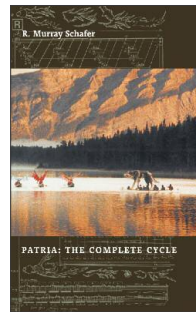
Eternal Hydra | Platiogorsky
978 1 55245 201 1 | 2009



Age of Arousal | Griffiths
978 1 55245 190 8 | 2007



Social Acupuncture | O'Donnell
978 1 55245 170 0 | 2006



Patria | Schafer
978 1 55245 109 0 | 2002



The Pochsy Plays | Hines
978 1 55245 134 2 | 2004



Glenn | Young
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