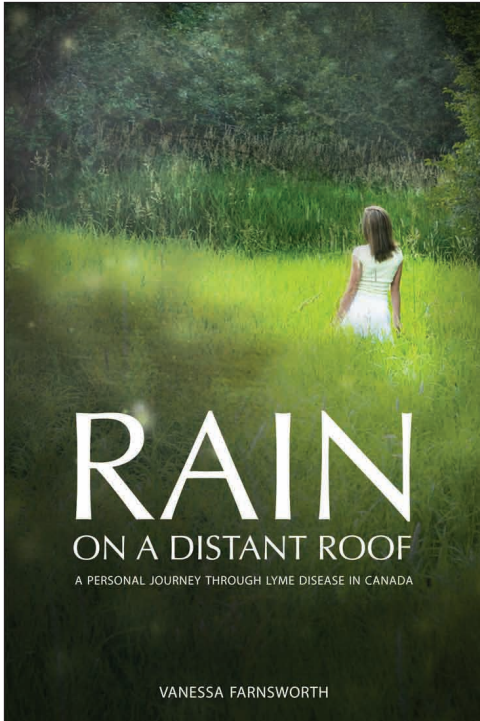




Signature
EDITIONS



FALL 2013



Rain on a Distant Roof *A Personal Journey Through Lyme Disease in Canada* Vanessa Farnsworth

Rain on a Distant Roof takes readers inside the frightening but fascinating world of Lyme disease in Canada. Presented in lyrical prose, the story follows one woman's struggle to understand the disease that's destroying her body and mind. Armed with a confusing diagnosis, a baffling array of symptoms, and a body that's filled with diabolical bacteria, she sets out to unravel the mysteries of her malady. Along the way, she discovers challenges in properly diagnosing and treating the illness, deficits in medical testing, conflicts among medical guidelines, and a public health response that is, at best, problematic. She also discovers the bizarrely intelligent bacteria at the bottom of it all, an organism so complex and perplexing that more than 30 years after it was first discovered, researchers are still having trouble nailing it down.

But time is running out. By 2020, it's estimated that more than 80 percent of the population of Eastern Canada will be living in regions that are endemic for Lyme disease and the numbers of people infected with the illness are expected to soar. What remains unknown about the illness continues to trump what is known, placing the health of Canadians increasingly at risk. Welcome to Lyme disease in Canada. Don't go into the woods today.

BIOGRAPHY, BIO026000, MED022000
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320 PP, 5.5 X 8.5, PAPER
SEPTEMBER, 2013

I'm staring at a doctor.

He's staring at me. He has no intention of addressing a long list of symptoms and isn't afraid to tell me so. He's in a vile mood. Or maybe that's just his personality, it's hard to tell. Anyway, the doctor demands that I pick one symptom and he will investigate that, nothing else.

So I'm trying to decide which one I should pick. Picking a defining symptom for one's illness requires a certain degree of self-diagnosis. I mean, how am I supposed to know whether a persistent, iterant rash is more important than a profoundly slow heart beat or a vibrating spine unless I at least take a stab at guessing what's wrong with me?

I don't remember which symptom I chose. It doesn't really matter. My problem isn't a single symptom, it's a growing cacophony of them, and a doctor who will only investigate one symptom is about as much use to me as an ice cube in Antarctica. So I pick one and wait for permission to leave, no longer interested in anything the doctor has to say.

From my perspective, my health is rapidly declining. Every system in my body is falling apart. I'm on a one-way trip to immortality.

That doctors see things differently has not escaped my notice.

ABOUT THE AUTHOR

Vanessa Farnsworth has published more than 100 columns and articles (including several on Lyme disease) in national and regional publications, including *Canadian Gardening*, *Canadian Living*, *Cottage*, *Garden Making*, *The Creston Valley Advance*, *The Grower*, *Harrowsmith Country Life*, *Kootenay Life East*, *Route 3*, and *Vitality Magazine*. She holds a degree in English from Toronto's York University, a diploma in print journalism from Oakville's Sheridan College, and she studied creative writing at The Humber School for Writers. Her literary fiction has been published in journals across Canada and in the United States, including *The Dalhousie Review*, *dANDelion*, *The New Quarterly*, *PRECIPICE*, *Qwerty*, and *Reed Magazine*.



See Vanessa Farnsworth's Lyme disease web site at: <http://www.lymediseasebook.com>

Tracks

Journeys in Time and Place

Genni Gunn

Tracks is a compilation of personal travel essays that range across three continents, from Italy, where Genni Gunn was born and spent her early years, to Canada, the US and Mexico, and through Asia, where she has travelled many times, both reconnecting with her sister and witnessing the emergence of new political realities in Myanmar. This is no mere travelogue, however; the journeys into the new and unknown also trigger the inner journey to the realm of memory. These pieces dig deep into personal territory, exploring the family ties of an unusually peripatetic family.

In the 1950s, Gunn's parents travelled within Italy, settling wherever Gunn's father's work took him. Their two young daughters were parcelled out to relatives, until the family reunited in Canada years later. Gunn's father was a mysterious presence — much later she learned he was working with British Intelligence, but during her childhood all she knew was that he would disappear as suddenly as he had appeared. Indelibly marked by this abandonment, the daughters became wanderers themselves. While in some ways, their world shrank with the departure of their parents, in other ways, their imaginations were opened to new possibilities. Gunn explores some of those possibilities in this collection. An inveterate traveller, she questions the impulse behind the need to stay in motion, to always be the "other" in the world, while always seeking the home that never was.

I have been taking daily drives into the countryside to escape the weight of my Aunt Ida's past, which, for the most part, she recounts in tragic, melodramatic tones, ending in maudlin, self-pitying sentences such as, "Oh how I've suffered!" and "I have worn out my threshold of pain." During these afternoon drives, I can breathe deeply, unencumbered by her reproach which feels directed at me, even though her stories occurred decades before my birth.

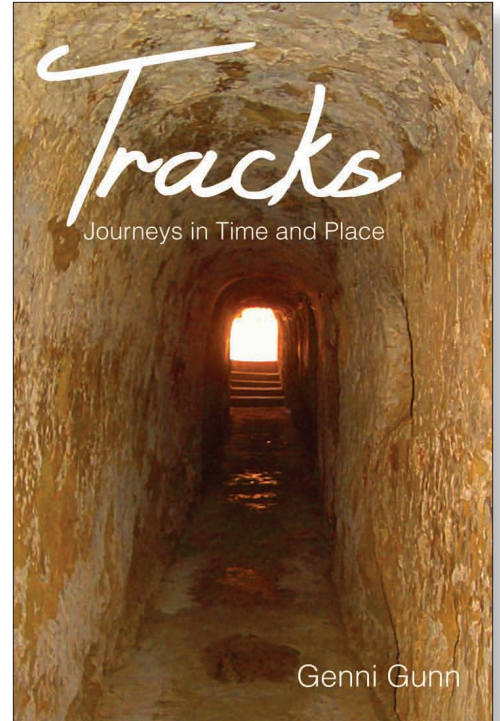
I cross the tracks, and continue along the highway. At either side, rows upon rows of vines spread their arms beneath the mammoth nets that protect the grapes from hail, like prisoners praying for rescue, their legs tied, their heads back, faces to the merciless sun. As I drive on, the sky darkens with thunderclouds, and a surge of excitement — a memory — presses against my temples. I follow it to Locorotondo, tracing the map in my aunt's head, the map of a young girl walking to school in the morning snow, flanked by her two brothers, Pippi and Alberto, all of them in paper-thin shoes and rough hand-knitted sweaters, all of them happy, carefree, Ida tells me, in a way she's never felt since.



ABOUT THE AUTHOR

Genni Gunn is a writer, musician and translator. Born in Trieste, Italy, she came to Canada when she was eleven. She has published nine books: three novels — *Solitaria*, *Tracing Iris* and *Thrice Upon a Time*, two short story collections — *Hungers* and *On The Road*, two poetry collections — *Faceless* and *Mating in Captivity*, and translated from the Italian two collections of poems. Two of her books have also been translated into Italian.

Her work has been shortlisted for the Commonwealth Writers' Prize, the John Glassco Translation Award and the Gerald Lampert Award, and her novel *Tracing Iris* was made into a feature film. Her opera *Alternate Visions* premiered in Montreal in 2007. Before she turned to writing full-time, Genni toured Canada extensively with a variety of bands (bass guitar, piano and vocals). She lives in Vancouver, where she teaches half-time at Kwantlen Polytechnic University.



NON FICTION, TRV010000, B1O026000

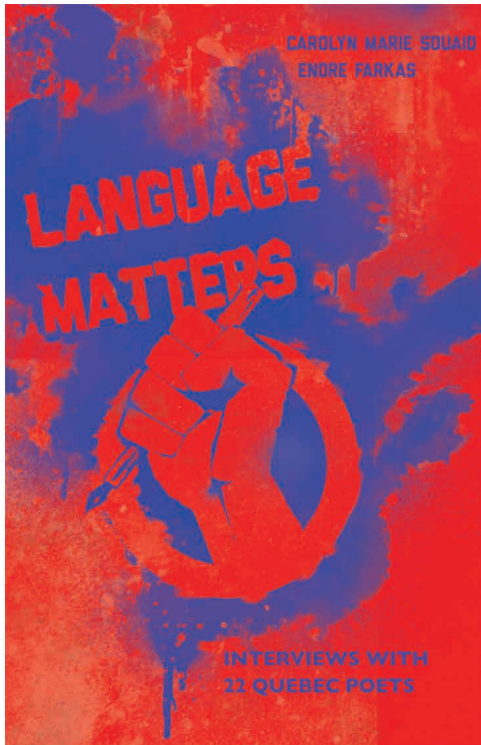
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SEPTEMBER 2013

Language Matters

Interviews with 22 Quebec Poets

Edited by Carolyn Souaid and Endre Farkas

“May you live in interesting times.” So goes the ancient Chinese curse. In Quebec, we are always living in “interesting” times. Where else in Canada, perhaps even the world, do you have official language police that patrol the highways and byways of the province looking for missing accents, illegal apostrophes and on/off switches in the wrong language? Where else in Canada do you have to make sure that sign size matters? Is it 30% bigger or smaller than the other? Where else in Canada do you pause to consider how to say hello to someone before you actually do?

Launched in 2009 on St. Jean Baptiste Day, *Poetry Quebec* was an online magazine dedicated to showcasing the English-language poets and poetry of “la belle province.” Its founding editors and publishers—poets themselves—came from very different backgrounds but shared the desire to make sure the English-language poetry of Quebec got the attention it deserved.

In this book, some of the best and most innovative English-language poets of Canada—rising stars and award-winning authors—reflect on these and other questions of politics and poetics. Culled from the website and expanded for this publication, those interviewed include Erin Moure and Stephanie Bolster (winners, Governor General’s Award); GG nominee David McGimpsey; Trillium Prize nominee Mary di Michele; Susan Gillis and Gabe Foreman (winners, A.M. Klein Poetry Prize), Carolyn Marie Souaid and Endre Farkas (winners, Zebra International Poetry Film Festival, Berlin); performance poets Catherine Kidd, Moe Clark and Kaie Kellough; and Rhodes scholar Mark Abley—all contemplating the work they do against the backdrop of this interesting place and time.

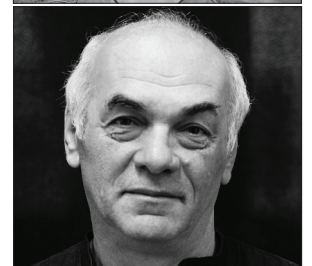
Mark Abley • Maxianne Berger • Stephanie Bolster • Jason Camlot
Brian Campbell • Moe Clark • Mary di Michele • Endre Farkas
Gabe Foreman • Susan Gillis • Charlotte Hussey • Kaie Kellough
Catherine Kidd • Angela Leuck • Steve Luxton • David McGimpsey
Erin Moure • Robyn Sarah • Richard Sommer
Carolyn Marie Souaid • Gillian Sze • Muhamad Togane

ABOUT THE EDITORS

Carolyn Marie Souaid is the Montreal-based author of six books, including *Swimming into the Light*, which won the David McKeen Award in 1996. Her work has been featured on CBC Radio and has been shortlisted for a number of awards, including the A.M. Klein Prize and the Pat Lowther Memorial Award. She has toured her work across Canada, in the U.S. and in Europe.



Endre Farkas was born in Hungary. He escaped during the 1956 Hungarian uprising, and settled in Montreal. He has published eleven books of poetry and plays. His work has been translated into French, Spanish, Italian, Slovenian and Turkish. He has read and performed widely in Canada, the United States, Latin America, and Europe, and has created pieces that have toured across the country and abroad. *Blood is Blood*, their collaborative videopoem, won first prize at the 2012 Zebra International Poetry Festival in Berlin.



Walls of a Mind

An Aliette Nouvelle Mystery

John Brooke

In this fifth installment of the Aliette Nouvelle mysteries, Aliette is now, officially, Chief Inspector Nouvelle. After a difficult breakup with former boss and boyfriend Claude Neon, the inspector is transferred from an urban beat in Alsace to the Midi. She is given command of a small brigade at St-Brin, a sleepy town in a beautiful valley where wine is the primary industry and source of identity. It's a lovely place to work — but perhaps too quiet for a city-hardened cop? After six months on the job, a murder finally comes her way.

Joël Guatto, scion of an old wine-producing family, is shot dead on the beach. It appears to be a politically motivated murder, but Guatto proved a political amateur, losing not only the vote, but his campaign manager turned lover, Stephanie McLeod. She soon becomes involved with a shadowy man called Prince, leader of a Europe-wide anarchist network with machinations that span far beyond the cozy hamlet of St-Brin.

American philosopher Ralph Waldo Emerson once said, “There is something fearful in coming up against the walls of a mind on every side, and learning to describe their invisible circumference...” For someone as driven and determined as Aliette, the walls of a mind can become the walls of a jail, something she realizes as she races to save the overly idealistic Stephanie McLeod from mortal danger. And as the mystery becomes layered in murder, bomb attacks, and obsessive radicalism, Aliette will find herself being closed in upon from all sides.

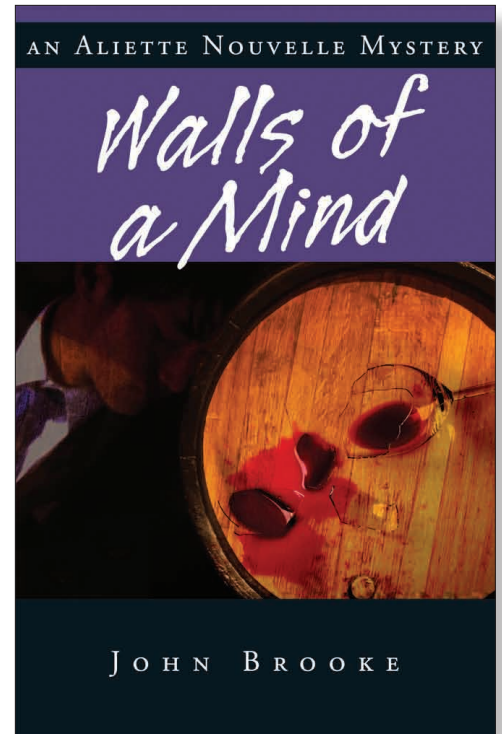
One does not wish for murders. Call it a yearning for a challenge befitting her skills coupled with an abiding need to prove herself to her new peers. Aliette Nouvelle had come a bit unwound in her previous posting. The effects of love without a future. It was why she was here — humble, grateful to have been moved sideways as opposed to down. And she had been waiting.

Now it had finally come. Tuesday she was back in the car, headed for Beziers on another brilliant summer morning. They wanted her to lead a murder investigation — they being the office of Commissaire Gael Doquès, Directeur du Service Régional de Police Judiciaire (SRPJ). Her boss. She did not expect Monsieur le Divisionnaire would actually be there. They'd met exactly once for a half-hour welcome briefing in January, at his office in the Montpellier headquarters. But the order bore his signature. She looking forward to a bona fide killing. It was about time.



ABOUT THE AUTHOR

John Brooke became fascinated by criminality and police work listening to the courtroom stories and observations of his father, a long-serving judge. Although he lives in Montreal, John makes frequent trips to France for both pleasure and research. He earns a living as a freelance writer and translator, has also worked as a film and video editor as well as directed four films on modern dance. Brooke's first novel, *The Voice of Aliette Nouvelle*, was published in 1999. There have since been three other follow-ups in the Aliette Nouvelle series: *All Pure Souls*, *Stifling Folds of Love*, *The Unknown Masterpiece*, and now *Walls of a Mind*. His poetry and short stories have also been widely published and in 1998 his story “The Finer Points of Apples” won him the Journey Prize.



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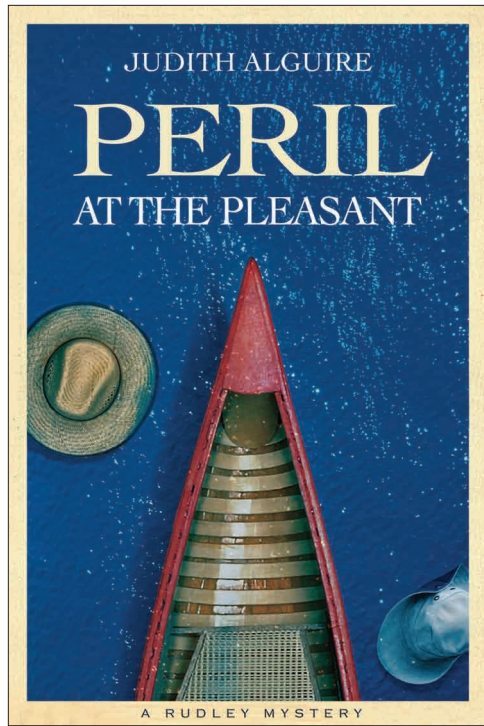
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 OCTOBER, 2013

Peril at the Pleasant

A Rudley Mystery

Judith Alguire

Margaret Rudley has finally persuaded her husband Trevor to take a vacation, a week-long canoeing expedition in Northern Ontario. Rudley hates the idea of leaving the Pleasant, the beautiful old country inn they've run for over a quarter of a century, but he is reluctant to deny her a cherished dream. They set off, accompanied by long-time guests Elizabeth Miller, Edward Simpson, Norman and Geraldine Phipps-Walker, and a pair of neophytes, Vern Peters and Eric Turnbull. They leave the Pleasant and a few regular guests, including the Sawchucks and their incorrigible eight-year-old grandchildren, Ned and Nora, in the capable hands of Melba Millotte.

But contrary to their hopes, it is chaos at the Pleasant. A serial murderer is on the lam in cottage country. Ned and Nora disappear and a ransom note is received by the local paper. The laundryman's truck is stolen. Tiffany encounters an intruder in the kitchen in the wee hours of the morning. Detectives Brisbois and Creighton are on the scene to investigate these various crimes, including the appearance of a dead body in a ditch a few miles from the Pleasant and a guest of the inn with some strange habits.

While intrigue swirls around the Pleasant, the canoeists continue downriver, oblivious to the threat that lurks around the next bend. When Gil the guide and Vern Peters disappear, the lives of the group are in peril. Miss Miller and Norman must come through to save the day, but can they?

"Rudley? You promised not to smoke unless absolutely necessary."

He tapped the ash into his saucer. "I assure you, Margaret, it is absolutely necessary."

She waited.

"Mrs. Sawchuck is doing her best to see that I end up in an insane asylum. Now she's worried about snakes coming in on the firewood and black widow spiders on the produce."

"I suppose they could do that."

"Bite your tongue, Margaret. I've assured her Gregoire scans every item with a magic wand."

"I'm sure she didn't believe that."

He smiled a lopsided smile. "Margaret, the woman is so dense, she'd believe we had a cupboard full of elves climbing through the lettuce with ray guns."

She gave him a reproachful look. "Rudley, the Sawchucks aren't worried about snakes and spiders. They're anxious about you going away. They're getting older. They depend on you. They trust you to keep them safe."

ABOUT THE AUTHOR

Judith Alguire is a Kingston, Ontario writer, whose previous novels include the Rudley mysteries *Pleasantly Dead*, *The Pumpkin Murders*, *A Most Unpleasant Wedding*, as well as two earlier novels, *All Out* and *Iced*. Her short stories, articles, and essays have appeared in such publications as *The Malahat Review* and *Harrowsmith*, and she is a past member of the editorial board of the *Kingston Whig-Standard*. A graduate of Queen's University, she has recently retired from nursing.



Hat Girl

Wanda Campbell

Pertice McIlveen, a young Ontario woman who loves Hemingway and hates hats, receives a mysterious key in the mail. Accompanied by her fellow waitress and best friend Es Hébert, she travels to Gannet Island off the coast of New Brunswick to find the door it fits into. There she discovers Honeysuckle Cottage has been willed to her on the condition that she wears the hats it contains. Over the course of a year, she is changed by the hats she wears and the islanders she meets, including Charlotte Murdoch, the proprietor of the local bed and breakfast, her artist husband Will, and Clive Ferguson, who has been driven to the mainland by an abusive father but returns to help her overcome fear with faith.

Each of the chapters is named for a different kind of hat and begins with an epigraph from the glossary of Ernest Hemingway's book on bullfighting *Death in the Afternoon*, where Pertice begins her journey to a new kind of grace under pressure.

"I just got a key in the mail."

"A key to what?"

"I don't know. Just a key."

"What do you mean, just a key?"

I looked at the key intently, turning it over and over as if there might be some inscription or clue.

"Maybe you won a new car," Es said, laughing.

"It doesn't look like a car key. It looks like a key to a door."

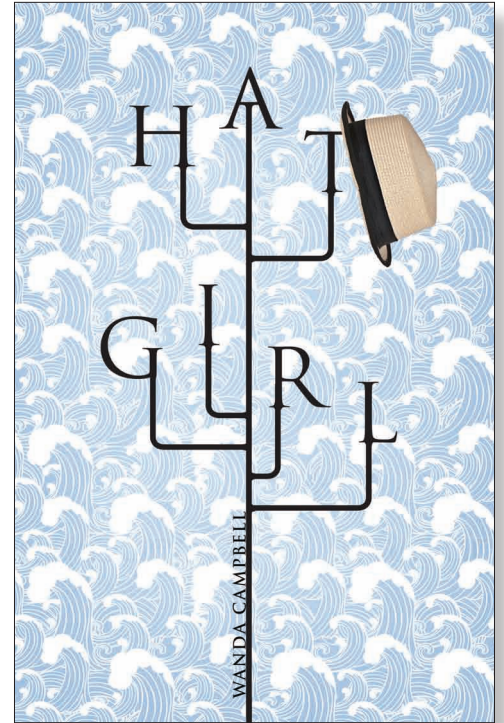
Es held out her hand for the key. As usual, her fingernails had spectacular designs on them, not the press-on kind you got out of a package, but designs she paints herself with different colours of polish. Lately, she has been working on Van Gogh motifs—sunflowers, swirling stars, black crows descending on golden wheat. When I complimented her once, she said, "Shhh, they'll be wanting to hang them in the ROM!"

"Who's it from?" Es asked, looking closely at the key.

"It doesn't say, and there's no message." Es began to hum the theme from the Twilight Zone. I picked up the empty envelope and read the return address out loud. No person. Just a place. "Honeysuckle Cottage, North Head, Gannet Island."

"Well, that doesn't sound too scary," Es said. "Where's Gannet Island?"

"I have no idea."



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 SEPTEMBER 2013



ABOUT THE AUTHOR

Wanda Campbell has published four collections of poetry: *Daedalus Had a Daughter*, *Sky Fishing*, *Looking For Lucy*, and *Grace*. She has also edited literature anthologies for Penguin and an anthology of early Canadian women poets called *Hidden Rooms*. Her creative work has appeared in journals from coast to coast including *Antigonish Review*, *Dalhousie Review*, *Descant*, *existere*, *Fiddlehead*, *Gaspereau Review*, *Grain*, *Harpweaver*, *New Quarterly*, *Queen's Quarterly*, *Room of One's Own*, *Vallum*, *Wascana Review*, *Windsor Review* and in the anthologies *Body Language* and *Landmarks*.

8 ...Backlist Highlights / Mystery



The Unknown Masterpiece

John Brooke

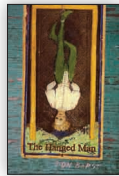
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Diane Poulin

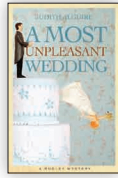
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Front Porch Mannequins

Rebekkah Adams

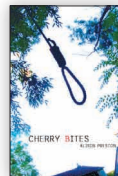
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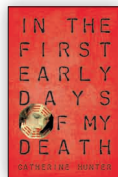
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John Brooke

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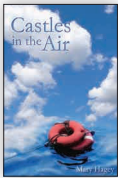
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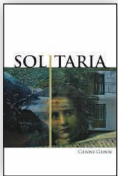
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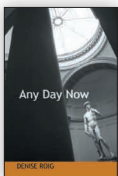
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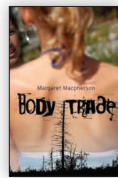
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Nicolai's Daughters
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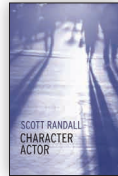
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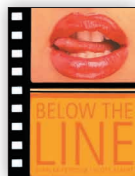
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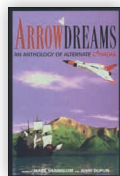
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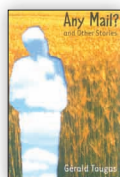
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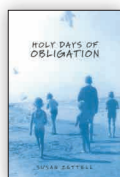
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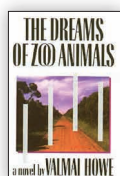
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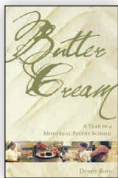
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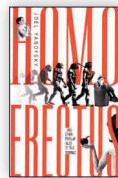
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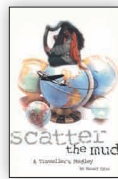
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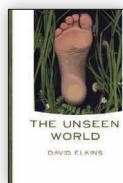
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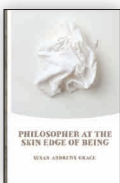
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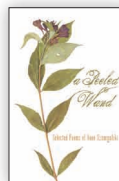
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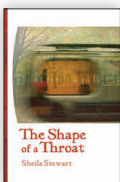
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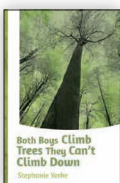
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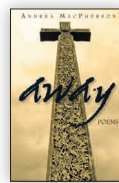
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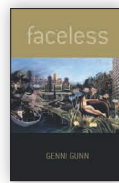
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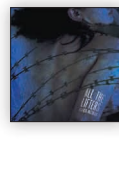
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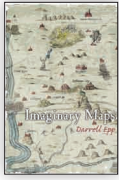
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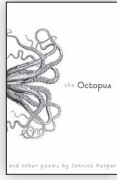
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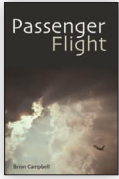
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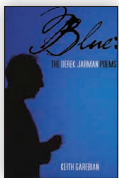
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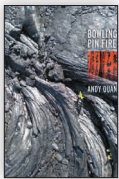
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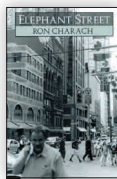
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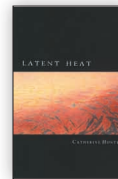
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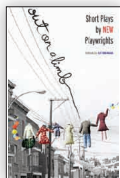
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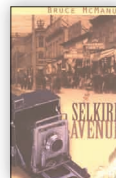
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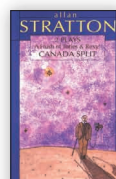
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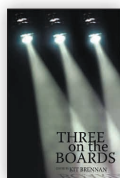
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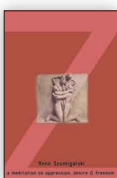
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