


# PEDLAR PRESS



## SPRING 2014

The form of the poem, in other words, is crucial to poetry's power to do the thing which always is and always will be to poetry's credit: the power to persuade that vulnerable part of our consciousness of its rightness in spite of the evidence of wrongness all around it, the power to remind us that we are hunters and gatherers of values, that our very solitudes and distresses are creditable, in so far as they, too, are an earnest of our veritable human being.

— SEAMUS HEANEY

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## THE WESTERN HOME

short fiction by CM Cooper

ISBN 1-897141-60-2

978-1-897141-60-1

March 2013 | paper | \$22

COVER ART Anandraj Thiyagarajaperumal, *Big Mammoth in Yellowstone Park*, 2013

*The Western Home* tells the story of one of America's most beloved folk songs through characters whose experiences of upheaval and alienation become woven into meaning and identity, characters who transform their longing into belonging, their pain into understanding. The protagonist of *The Western Home* is the song "Home on the Range," and the supporting characters are the folks across American history who shaped American destiny by writing, rewriting, singing, recording, claiming and disowning the song. The stories in Cooper's collection take place in different decades following the song's composition in 1872. Beginning with the lonely, alcoholic pioneer who wrote the original poem and concluding with a disaffected teenager working in a rural Kansas tourist kiosk, the stories explore the costs of collective remembering and forgetting. Whether they are seeking ideal landscapes, pursuing a new system of beliefs, or trying to make meaning out of chaos, the people of Cooper's stories are trying to find their way home.



CM COOPER's fiction was published most recently in *Brick* magazine, her non-fiction in *Guernica* magazine. Her first novel, *White Elephant*, is forthcoming. She lives in Prague, Czech Republic. *The Western Home* is her first book.

### MARKETING PLAN

US tour in March 2014

Atlantic & western provinces tour in July 2014

## SKEIN OF DAYS

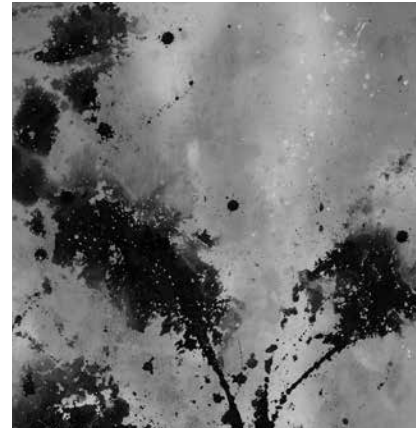
poems by Sonja Greckol

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COVER ART Natalie Arpin, *Silent Silhouette* 2013



In *Skein of Days*, Sonja Greckol fractures, repeats, alliterates, rhymes and generally plays wildly and mesmerizes the reader with glimmers of historical detail. And she tantalizes with more narrative pieces that provide firmer toeholds in the vortex of a woman's lived experience in the latter half of the 20th. The fifty-five annual poems are harvested from three distinctive lexicons: newspaper and magazine headlines and titles, poems from Governor General's Award for Poetry, hit song titles and physics articles (1946-2000). She may have invented some other pieces.

SONJA GRECKOL began to write poetry when Mike Harris was re-elected in Ontario. Since, her work has appeared in *Literary Review of Canada*, *Canadian Literature*, *Dalhousie Review*, *CV2*, *Canadian Women's Studies*, *Fiddlehead* and *Matrix*. She coordinates poetry for *Women and Environments International Magazine* and has served as the Associate Representative on the National Council of the League of Canadian Poets (2006-08). She has taught college and university courses, studied order and disorder in jokes, done human rights and gender-based research and consulting, and does local activism while she writes. Her long poem, 'Emilie Explains Newton to Voltaire,' was shortlisted for the CBC Poetry Prize in 2008.

### PREVIOUS TITLES

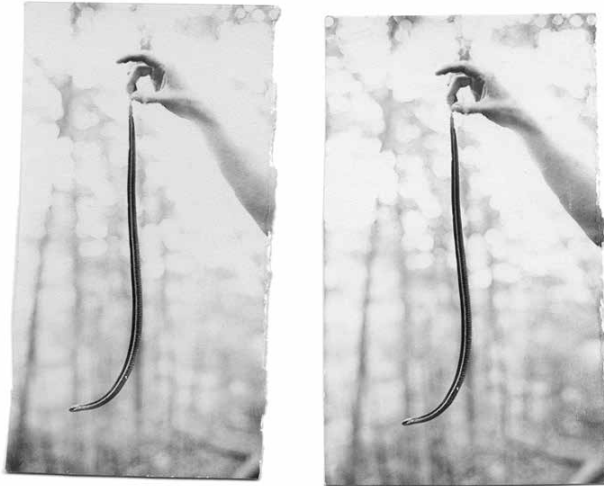
*Gravity Matters*. Toronto: Inanna, 2009

### MARKETING PLAN

Toronto launch at The Power Plant in April

Ontario tour in April

## HE'LL



NATHAN DUECK lives in Calgary. His previous work, *king's(mère)* (2003), interprets William Lyon Mackenzie King's biography with prose poetry.

### PREVIOUS TITLES

*king's(mère)*. Winnipeg: Turnstone, 2003

### MARKETING PLAN

Calgary and Winnipeg launches in May  
Toronto launch in June

*prose fragments* by nathan dueck  
ISBN 1-897141-62-9  
978-1-897141-62-5  
April 2013 | paper | \$20

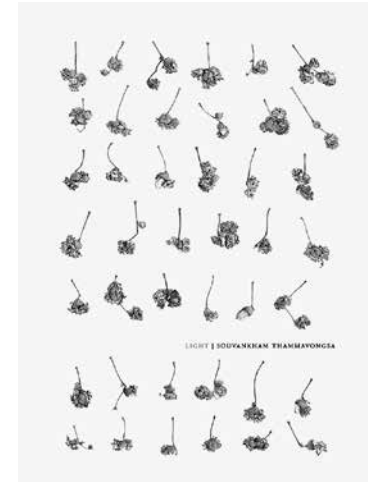
COVER ART Mark Peckmezian, Untitled

Eliding the English language and *Plaut'dietsch*, a dialect of German that developed along a delta of the Vistula River in Prussia during the early sixteenth century and spread to the Canadian prairies in the late nineteenth century, *he'll* is an apostrophe to Mennos. Because the mother tongue is unwritten, these poems express the paradox of Anglicizing an obscure vernacular – rather than impose inscription onto speech, they evoke Germanic sounds on the page. These fragments of pastoral lyrics and idyllic prose expose an irony of connection and omission: Mennonites relate to each other – to their ethnicity, to their religion – with a colloquial discourse that isolates them from outsiders.

What great pleasure I had reading this book.  
I laughed and marvelled and wondered and  
laughed again. The writing is assured and  
authentic—a testament high and low, old and  
new, full of curiosity and doubt and intelligence.  
And so generous. nathan dueck is not just good,  
he is very very good.

— DAVID BERGEN

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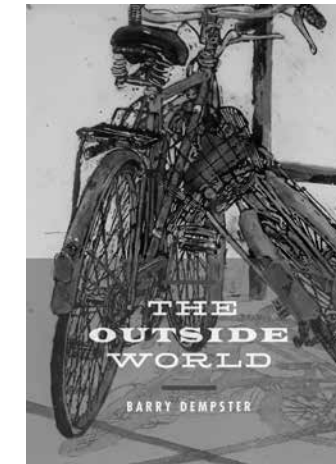
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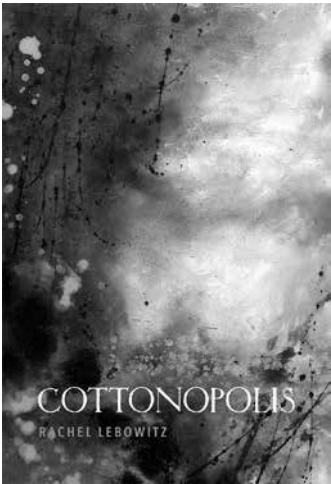
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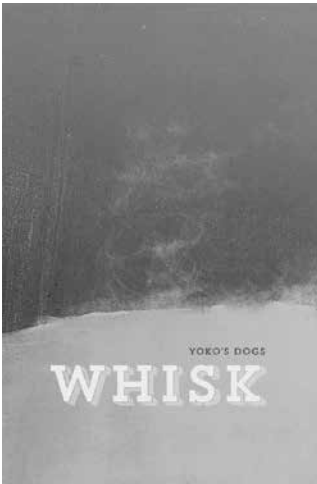
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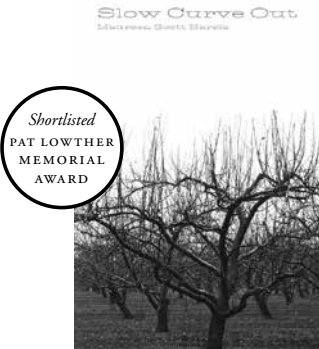
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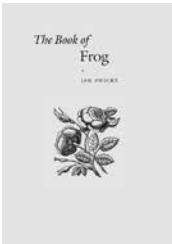
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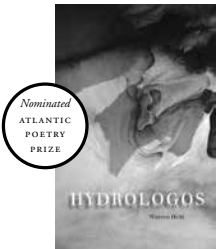
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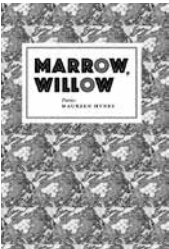
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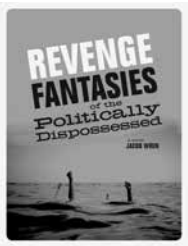
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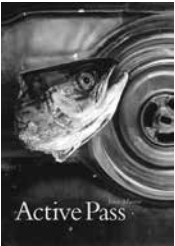
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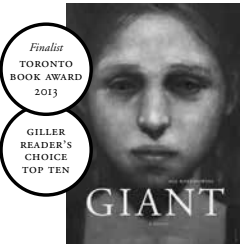
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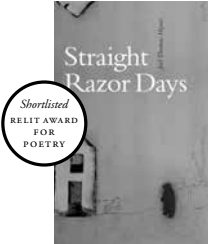
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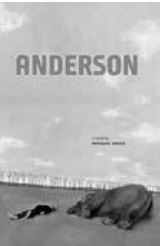
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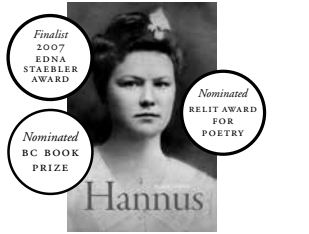
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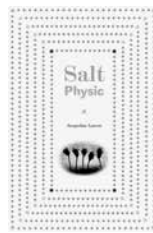
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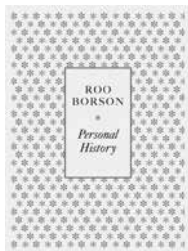
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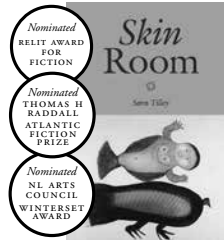
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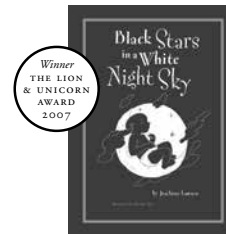
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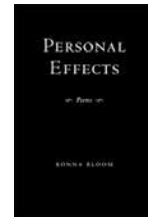


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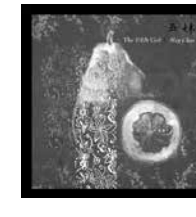
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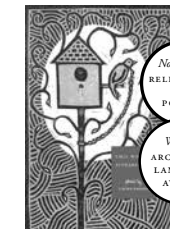


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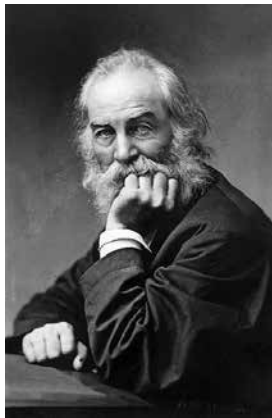
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*How did you come to name the press Pedlar?* Many have asked me. In 1996, searching for a name, I uncovered the little-known fact of Walt Whitman selling his *Leaves of Grass* door-to-door across America. A pedlar of poetry & of beauty & of a great love for the human & natural worlds: I believed, in 1996, that the image of a queer poet (who had suffered already more than his share of detractors), on the road in the dark with only a pronounced trust in the worthiness of his project, was an image that would sustain me across the vicissitudes, the blind alleys & cries in the night. And it has, a thousand times over.

Pedlar Press is dedicated to the memory of Walt Whitman’s agency & dignity & faith.  
(Walt Whitman, May 31, 1819 – March 26, 1892)



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