The Woo-Woo

By Lindsay Wong

“With luxurious prose, dark humour, and a sharp yet tender gaze, The Woo-Woo is a gut-wrenching memoir that takes on that mysticism so regularly sold to us as part of the Asian and Canadian experience. It shows us what the world looks like when our sense of self is not all-inclusive, when our family is not all-loving, and when our culture is not all-redeeming. " —Alexander Chee, author of The Great American Novel

―Lily Brooks-Dalton, author of How to Write an Autobiographical Novel

"...will break your heart, then bind it back together. Through the pages of this book, we are taken on a journey of discovery, where we learn that the only truth is the one that we create for ourselves. The Woo-Woo is a brave, funny, and heartbreaking new memoir that captures the darkness so honestly, so exhilarating it can be to read a book like this, a book that will touch you deeply and make you think about the world in a new way. It is a book that will stay with you long after you have turned the last page." —Kevin Chong, author of Butch Is a Noun.

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The eccentricities take a dark turn when her aunt holds the city hostage for eight hours—tried to rid her daughter of demons by lighting her foot on fire— who was deeply afraid of the "woo-woo"—Chinese ghosts who visit in times of personal tragedy. Lindsay Wong, through her own experiences and those of her family, shows us what it means to be an Asian immigrant in Canada, and what it means to be "woo-woo herself, she wonders whether she will suffer the same fate as her family. The Woo-Woo is a gut-wrenching memoir that takes on that mysticism so regularly sold to us as part of the Asian and Canadian experience. It shows us what the world looks like when our sense of self is not all-inclusive, when our family is not all-loving, and when our culture is not all-redeeming. " —Alexander Chee, author of The Great American Novel

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Toronto comedian Alex Wood’s wildly disarming memoir on how he overcame his multiple addictions.

As an alcoholic, drug-addicted comedian with tendencies to over-indulge and under-achieve since he was a teenager, Alex Wood was on track to achieve his greatest goals: to die young and drunk. At the age of twenty-eight, feeling desperate in the face of addiction and associated health problems (ulcers, pancreatitis)—which were compounded by the deaths of loved ones and even worse undiagnosed issues—he decided to do something he’d actually been doing all his life: fight.

Alex concocted a plan to quit not only alcohol and drugs but also everything else that he felt was holding him back: cigarettes, caffeine, red meat, dairy, sugar, social media, smartphones, porn, credit cards, nail-biting, and gossip. His biggest weapons? A pair of boxing gloves and plenty of peppermint tea. But as Alex soon learned, people don’t change overnight, and sobriety isn’t a linear journey; there’s heartbreak, relapses, and abuse along the way, but there’s also love, support, and lots of laughter. In this memoir, Alex wants to prove that people really can change—or go on a withdrawal-inspired murder spree, whichever comes first.

With plenty of self-effacing wit and grace, Float like a Butterfly, Drink Mint Tea tears down the walls of shame surrounding addiction, providing an honest and open portrait of the stakes involved when one is willing to quit everything in order to survive.

Float like a Butterfly, Drink Mint Tea is the latest title to be published under the Robin’s Egg Books imprint. Robin’s Egg Books features some of the freshest, smartest, and above all, funniest writing on a variety of culturally relevant subjects. Titles in the imprint are curated and edited by comedian, playwright, and author Charles Demers.

ALEX WOOD is a comedian, writer, and podcaster who has been featured on NBC’s Today Show, Kevin Hart’s LOL, Vice, and SiriusXM Radio. His podcast How Alex Wood Quit Everything takes listeners on a journey through his addictions and subsequent recovery. Float like a Butterfly, Drink Mint Tea is his first book.

OTHER ROBIN’S EGG BOOKS:

- YOU Suck, Sir! by Paul Richmond
- WHAT I THINK HAPPENED by Evany Rosen
- SO YOU'RE A LITTLE BIT SO WHAT? by Alicia Tobin

6 x 8 | 292 PP | PAPERBACK
$22.95 CAN / $18.95 USA

BIOGRAPHY & MEMOIR / HUMOUR / PSYCHOLOGY
BIO026000 / HUM003000 / PSY038000
PUB MONTH: APRIL (US: MAY)
From non-binary writer and musician Rae Spoon: a rollicking yet introspective young adult adventure about screwing up, finding yourself, and forging a new life on your own.

At age nineteen, the queer narrator of Green Glass Ghosts steps off a bus on Granville Street in downtown Vancouver, a city where the faceless condo towers of the wealthy loom over the streets of the east side where folks are just trying to get by, set against the deceptively beautiful backdrop of snow-capped mountains and sparkling ocean.

Armed with only their guitar and their voice, our hopeful hero arrives on the West Coast fleeing a traumatic childhood. They’re eager to build a better life among like-minded folks, and before they know it, they’ve got a job, an apartment, openly non-binary friends, and a new queer love. But their search for belonging and stability is disrupted by excessive drinking, jealousy, and painful memories of the past, distracting the protagonist from their ultimate goal of playing live music and spurring them to an emotional crisis. If they can’t learn to care for themselves, how will they ever find true connection and community?

The haunting black-and-white illustrations by Gem Hall conjure the moody, misty urban landscape and evoke that delicate, aching moment between youth and adulthood when we are trying, and often failing, to become the person we dream ourselves to be.

Ages 14 and up.
A poignant bilingual YA graphic memoir about a teenage girl’s harrowing experience crossing the Mexico-US border.

This compelling young adult graphic memoir tells the story of Gricelda, a fifteen-year-old Mexican girl who crosses the border into America with her mother and younger brother in search of a better life. Their treacherous journey is filled with both heartbreak and hope. Will America be the country of dreams like they imagined? Or will adjusting to their new life in California be another type of struggle for Gricelda and her family?

With captivating illustrations inspired by the graffiti and stencil art prevalent during the 2006 political uprising in Oaxaca, as well as local textiles and embroidery, Travesía is Gricelda’s first-person account, derived from interviews with author Michelle Gerster and told in both English and Spanish. Timely and relevant, Travesía is a vibrant and powerful testament to the desperation and resilience of millions of migrating people who endure the pain of leaving their old lives behind to embark on the perilous journey across borders in search of a new life.

Royalties from the sale of this book will be donated to Centro Legal de la Raza, a legal services agency protecting and advancing the rights of low-income, immigrant, Black, and Latinx communities through bilingual legal representation, education, and advocacy.

Ages 12 and up.

Full-colour throughout.

MICHELLE GERSTER is an American photojournalist, videographer, and ESL educator based in Oakland, California, after living in Oaxaca, Mexico. Her work focuses on social justice in relation to immigration and deportation. Her photojournalism on deportation from the US to Mexico received the PROOF Emerging Photojournalist Award honourable mention. Travesía is her first book.

FIONA DUNNETT is a Canadian illustrator based in North Vancouver, British Columbia. She trained as a visual artist and illustrator in BC and drew inspiration from living and working in Oaxaca, Mexico. She has done group and solo exhibitions around Mexico and BC, as well as illustration work for the City of Vancouver, the Federation of Post-Secondary Educators of BC, and the Vancouver Mural Festival. Her illustrations have been published in Geist and SAD Mag. Travesía is her first book.

fionadunnett.com
The Street Belongs to Us

KARLEEN PENDELETON JIMÉNEZ
ILLUSTRATED BY GABRIELA GODOY

A sweet middle-grade chapter book about two best friends who transform their torn-up street into a world where imaginations can run wild.

In 1984 Los Angeles, Alex is a tomboy who would rather wear her hair short and her older brother’s hand-me-downs, and Wolf is a troubled kid who’s been wearing the same soldier’s uniform ever since his mom died. They set their worries aside when their street is torn up by construction machines and transformed into a muddy wonderland with endless possibilities. To pass the hot summer days, the two best friends seize the opportunity to launch a gleeful street war against the rival neighbourhood kids.

But when Alex and Wolf make their headquarters inside a deep trench, Alex’s grandmother warns them that some buried things want to be found and some want to stay hidden. Although she has the wisdom of someone who has survived the Mexican Revolution, the Spanish Flu, and immigration to a new country, the kids ignore her warning, unearthing more than they bargained for.

The exuberant and expressive black-and-white line drawings by Gabriela Godoy perfectly capture the summers of youth, when anything feels possible and an adventure is always around the corner. Bursting with life and feeling, both the people and the land come alive in a tale interwoven with Mexican-American identity, experience, and history.

The Street Belongs to Us is a story of family, friendship, and unconditional acceptance, even when it breaks your heart.

Ages 8 to 12.
How to Fail as a Popstar

A Play

VIVEK SHRAYA

The first play by multimedia artist Vivek Shraya, about fame and personal transformation.

Described as “cultural rocket fuel” by Vanity Fair, Vivek Shraya is a multimedia artist whose art, music, novels, poetry, and children’s books explore the beauty and power of personal and cultural transformation.

How to Fail as a Popstar is Vivek’s debut theatrical work, a one-person show that chronicles with beguiling humour and insight her journey from singing in shopping malls to “not quite” pop music superstardom. A reflection on the power of pop culture, dreams, disappointments, and self-determination, this astonishing work is a raw, honest, and hopeful depiction of the search to find one’s authentic voice.

The book includes colour photographs from the show’s 2020 production in Toronto and a foreword by its director, Brendan Healy.

VIVEK SHRAYA is an artist whose body of work crosses the boundaries of music, literature, visual art, theatre, and film. Her books include I’m Afraid of Men, The Subtweet, even this page is white (pg. 24), and The Boy & the Bindi (pg. 26), and her album with Queer Songbook Orchestra, Part-Time Woman, was nominated for a Polaris Music Prize. She is one half of the music duo Too Attached and the founder of the Arsenal Pulp Press imprint VS. Books. A six-time Lambda Literary Award finalist, Vivek was a Pride Toronto Grand Marshal, was featured on the Globe and Mail’s Best Dressed list, and has received honours from the Writers’ Trust of Canada and the Publishing Triangle. She is a director on the board of the Tegan and Sara Foundation and an assistant professor of creative writing at the University of Calgary.

vivekshraya.com

BRENDAN HEALY (FOREWORD) is a theatre director whose credits include the premiere production of Vivek Shraya’s How to Fail as a Popstar at Canadian Stage in Toronto in 2020. He is a regular instructor at the National Theatre School of Canada.
Iron Goddess of Mercy

A Poem

LARISSA LAI

From Lambda Literary Award winner Larissa Lai: a long poem full of rage, love, and despair seeking justice, seeking roots, seeking a “po-ethics” by which to live.

Larissa Lai's Iron Goddess of Mercy is a long poem that captures the vengeful yet hopeful movement of the Furies mid-whirl and dances with them through the horror of the long now. Inspired by the tumultuous history of Hong Kong, from the Japanese and British occupations to the ongoing pro-democracy protests, the poem interrogates the complicated notion of identity, offering a prism through which the term “Asian” can be understood to make sense (or non-sense) of a complex set of relations. The self crystallizes in moments of solidity, only to dissolve and whirl away again. The poet is a windsock, catching all the affect that blows at her and ballooning to fullness, only to empty again when the wind changes direction. Iron Goddess of Mercy is a game of mah-jong played deep into the night, an endless gamble.

Presented in sixty-four fragments to honour the sixty-four hexagrams of the I Ching, Iron Goddess of Mercy also borrows from haibun, a traditional Japanese form of travel writing in which each diary entry closes with a haiku. The poem dizzies, turns on itself. It rants, it curses, it writes love letters, but as the Iron Goddess is ever changing, so is the object of her address: a maenad, Kool-Aid, Chiang Kai-shek, the economy, a clown, freedom of speech, a brother, a bother, a typist, a monster, a machine, Iris Chang, Hannah Arendt, the Greek warrior Achilles, or a deer caught in the headlights.

Finally, a balm to the poem's devastating passion and fury, Iron Goddess of Mercy is also a type of oolong tea, a most fragrant infusion said to have been a gift from the compassionate bodhisattva Guan Yin.

Summoning the ghosts of history and politics, Iron Goddess of Mercy explores the complexities of identity through the lens of rage and empowerment.

LARISSA LAI is the author of two previous poetry books, Sybil Unrest (with Rita Wong) and Automaton Biographies (pg. 24), and the chapbook Eggs in the Basement (shortlisted for the bpNichol Chapbook Award). Winner of the Jim Duggins Outstanding Mid-Career Novelists' Prize and an Astraea Literary Award, she is also the author of three novels, Salt Fish Girl, When Fox Is a Thousand (pg. 16), and most recently, The Tiger Flu (pg. 15), which won a Lambda Literary Award for Lesbian Fiction, was named an Otherwise Honorable Book, and was shortlisted for the City of Calgary W.O. Mitchell Award. Larissa holds a Canada Research Chair in Creative Writing at the University of Calgary, where she directs the Insurgent Architects’ House for Creative Writing. larissalai.com
nedí nezų (Good Medicine)

Poems

TENILLE K. CAMPBELL

A celebratory, slyly funny, and bluntly honest take on sex and romance in NDN Country.

nedí nezų (Good Medicine) explores the beautiful space that being a sensual Indigenous woman creates—not only as a partner, a fantasy, a heartbreak waiting to happen but also as an auntie, a role model, a voice that connects to others walking the same path. From the online hookup world of DMs, double taps, and secret texts to earth-shakingly erotic encounters under the northern stars to the ever-complicated relationship Indigenous women have with mainstream society, this poetry collection doesn't shy away from depicting the gorgeous diversity in decolonized desire. Instead, Campbell creates the most intimate of spaces, where the tea is hot and a seat is waiting at the kitchen table, surrounded by the tantalizing laughter of aunties telling stories.

These wise, jubilant poems chronicle many failed attempts at romance, with the wry humour needed to not take these heartbreaks personally, and the growth that comes from sitting in the silence of living a solo life in a world that insists everyone should be partnered up. With a knowing smile, this book side-eyes the political existence and celebrates the lived experience of an Indigenous woman falling in love and lust with those around her—but, most importantly, with herself.

nedí nezų is a smart, sensual, and scandalous collection dripping in Indigenous culture yet irresistible to anyone in thrall to the magnificent disaster that is dating, sex, and relationships.

TENILLE K. CAMPBELL is a Dene/Métis author and photographer from English River First Nation in Treaty 10, northern Saskatchewan. Her acclaimed poetry collection #IndianLovesPoems (Signature Editions) was shortlisted for the Indigenous Voices Award. Campbell is the force behind sweetmoon photography, which specializes in capturing NDN joy in its many forms. She is also the co-creator and a blogger at tea&bannock, an online collective for Indigenous women photographers and artists to share their stories. Campbell completed her MFA in creative writing at the University of British Columbia and is working on a doctoral degree in English Literature at the University of Saskatchewan.

tenillecampbell.com
NEW RELEASE

Our Work Is Everywhere
AN ILLUSTRATED ORAL HISTORY OF QUEER & TRANS RESISTANCE
SYAN ROSE
FOREWORD BY LEAH LAKSHMI PIEPZNA-SAMARASINHA

A visually stunning collection of illustrated narratives on queer and trans resistance.

Over the past ten years, we have witnessed the rise of queer and trans communities that have defied and challenged those who have historically opposed them. Through bold, symbolic imagery and surrealist, overlapping landscapes, queer illustrator and curator Syan Rose shines a light on the faces and voices of these diverse, amorphous, messy, real, and imagined queer and trans communities.

In their own words, queer and trans organizers, artists, healers, comrades, and leaders speak honestly and authentically about their own experiences with power, love, pain, and magic to create a textured and nuanced portrait of queer and trans realities in America. The many themes include Black femme mental health, Pacific Islander authorship, fat queer performance art, disability and health care practice, sex worker activism, and much more, including a three-part piece on the impact of the COVID-19 pandemic on Black, Latinx, and Indigenous communities. Accompanying the narratives are Rose’s startling and sinuous images that bring these leaders’ words to visual life.

Our Work Is Everywhere is a graphic non-fiction book that underscores the brilliance and passion of queer and trans resistance.

Includes a foreword by Lambda Literary Award–winning author and activist Leah Lakshmi Piepzna-Samarasinha, author of the bestseller Care Work: Dreaming Disability Justice.

Full-colour throughout.

SYAN ROSE is an illustrator and comic artist whose work plays with both surreal and representational imagery to approach topics of personal history, politics, accountability, and healing. She has been published in Bitch, Slate, Gay Magazine, Truthout, and Autostraddle, and has self-produced many comics and zines. She lives in New York. syanrose.com

LEAH LAKSHMI PIEPZNA-SAMARASINHA (FOREWORD) is a queer disabled femme writer and performer of Burgher/Tamil Sri Lankan and Irish/Roma ascent. Her most recent titles are the non-fiction book Care Work: Dreaming Disability Justice (pg. 21) and the poetry book Tonguebreaker (pg. 25). She is also co-editor of Beyond Survival: Strategies and Stories from the Transformative Justice Movement. Her memoir Dirty River (pg. 18) was a finalist for a Lambda Literary Award and a Publishing Triangle Award.

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Schulman’s acclaimed dystopian satire about urban mores is set in New York sometime in the future, when real estate is unattainable and everyone has a job in marketing.
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a place called No Homeland
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