

# Radically optimistic.\*

**\*2021**

Spring/Summer  
Catalogue

Book\***hug**  
Press

**BOOK\*HUG PRESS**

Co-Publishers: Jay Millar and Hazel Millar

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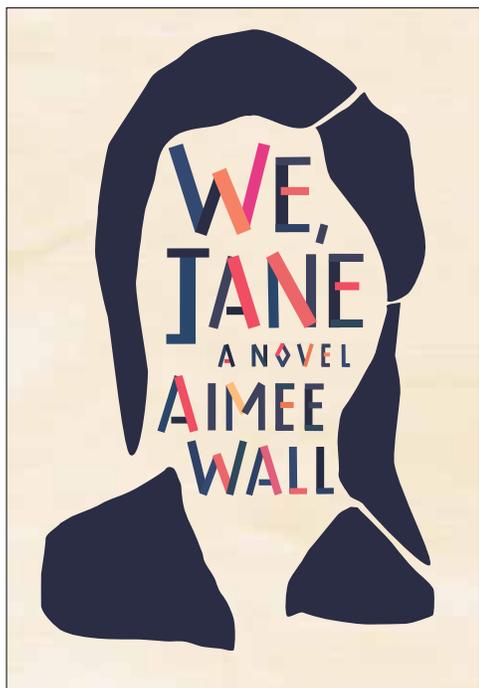
Catalogue cover by Gareth Lind / Lind Design

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Book\*hug Press acknowledges that the land on which we operate is the traditional territory of many nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. We recognize the enduring presence of many diverse First Nations, Inuit and Métis peoples and are grateful for the opportunity to meet and work on this territory.

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## FRONTLIST FICTION



## WE, JANE

Aimee Wall

A remarkable debut about intergenerational female relationships and resistance found in the unlikeliest of places, *We, Jane* explores the precarity of rural existence and the essential nature of abortion.

Searching for meaning in her Montreal life, Marthe begins an intense friendship with an older woman, also from Newfoundland, who tells her a story about purpose, about a duty to fulfill. It's back home, and it goes by the name of Jane.

Marthe travels back to a small town on the island with the older woman to continue the work of an underground movement in 60s Chicago: abortion services performed by women, always referred to as Jane. She commits to learning how to continue this legacy and protect such essential knowledge. But the nobility of her task and the reality of small-town, rural life compete, and personal fractures in the small movement become clear.

April 27, 2021 | Fiction  
8x5.25 inches | 280 pages  
Trade Paper: 9781771666701  
\$23.00 CAD \$20.00 US  
Author Hometown: Montreal, QC

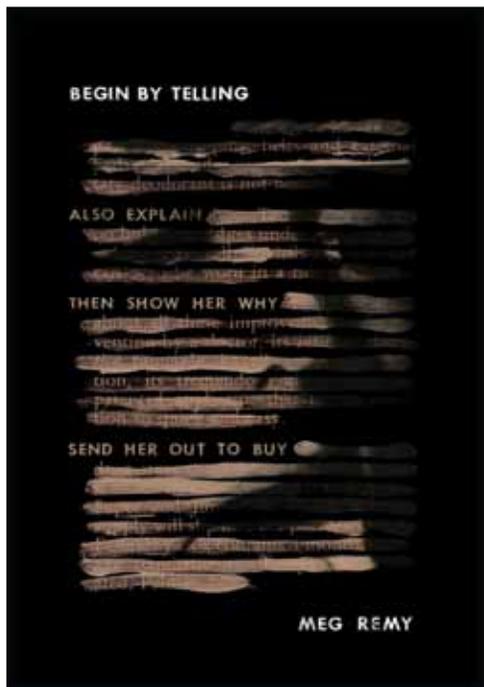
*We, Jane* probes the importance of care work by women for women. It underscores the complexity of relationships in close circles, and beautifully captures the inevitable heartache of understanding home. From a celebrated translator of cutting-edge fiction, this is *Red Clocks* meets *Women Talking*; a quiet, compelling novel about the magnitude of women's friendships and connection—individually and across eras.



PHOTO: RICHMOND LAM

Newfoundland-native **Aimee Wall** is a writer and translator. Her essays, short fiction, and criticism have appeared in numerous publications, including *Maisonneuve*, *Matrix Magazine*, the *Montreal Review of Books*, and *Lemon Hound*. Wall's translations include Vickie Gendreau's novels *Testament* (2016) and *Drama Queens* (2019), and *Sports and Pastimes* by Jean-Philippe Baril Guérard (2017). She lives in Montreal. *We, Jane* is her first novel.

## FRONTLIST NONFICTION



### BEGIN BY TELLING Meg Remy

*Never forget / to connect the dots / This book is an attempt to connect a couple.*

In *Begin by Telling*, experimental pop sensation and Polaris nominee Meg Remy (U.S. Girls) spins a web out from her body to myriad corners of American hyper-culture. Through illustrated lyric essays depicting memories from early childhood to present day, Remy paints a stark portrait of a spectacle-driven country.

These memories are visceral. As though channel surfing, we catch glimpses of Desert Storm, the Oklahoma City Bombing, random street violence, the petrochemical industry, small town Deadheads, a toilet with uterus lining in it, the county STD clinic, and missionaries at the front door. Each is shared through language of the body; the sensation of experiencing many of the defining events and moments of a country.

These threads nimbly interweave with probing quotes and statistics, demonstrating the importance of personal storytelling, radical empathy, and the necessity of reflecting on society, and one's self within that construct.

Immersive and utterly compelling, *Begin by Telling* is an artifact of our time; a fascinating perspective on American culture.

“Both hallucinogenic and lucid, this work is a radical interrogation of trauma, and a literary salve for the feminist psyche.”  
—Michelle Tea, author of *Black Wave* and *Against Memoir: Complaints, Confessions and Criticisms*

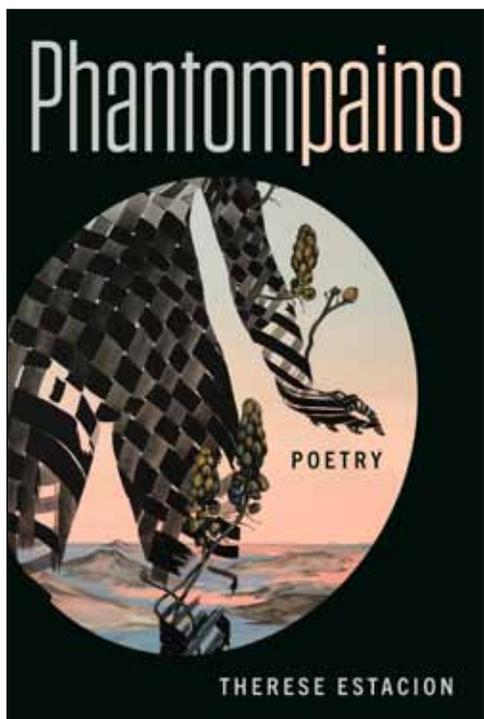
Essais Series No. 11  
March 16, 2021 | Essays  
5.75x8.25 inches | 96 pages  
Trade Paper: 9781771666633  
\$20.00 CAD \$20.00 US  
Author Hometown: Toronto, ON



PHOTO: EMMA MC INTYRE

Meg Remy is a multi-disciplinary artist, and performer. Originally from Illinois, she is established as one of the most acclaimed songwriters and performers to emerge from Toronto's eclectic underground music scene where she currently lives. Primarily known as the creative force behind the musical entity U.S. Girls, her celebrated discography includes three Polaris Prize shortlisted albums: *Half Free* (2015), *In A Poem Unlimited* (2018), and *Heavy Light* (2020). Both *Half Free* and *In A Poem Unlimited* also garnered Juno nominations for Best Alternative Album. Meg has toured extensively through Europe and North America, establishing a reputation for politically astute commentary and theatrical performances with her extended U.S. Girls band, named the best live act of 2018 by *Paste Magazine*. Remy has also maintained a visual arts practice, exhibiting collage work and directing several music videos and other video art works including her short film *Woman's Advocate* (2014), in which she also performed. *Begin By Telling* is her first book.

## FRONTLIST POETRY



### PHANTOMPAINS Therese Estacion

Therese Estacion survived a rare infection that nearly killed her, but not without losing both her legs below the knees, several fingers, and reproductive organs. *Phantompains* is a visceral, imaginative collection exploring disability, grief and life by interweaving stark memories with magic surrealism.

Taking inspiration from Filipino horror and folk tales, Estacion incorporates some Visayan language into her work, telling stories of mermen, gnomes and ogres that haunt childhood stories of the Philippines and, then, imaginings in her hospital room, where she spent months after her operations, recovering.

There is a dreamlike quality to these pieces, rivaled by depictions of pain, of amputation, of hysterectomy, of disability, and the realization of catastrophic change.

Estacion says she wrote these poems out of necessity: an essential task to deal with the trauma of hospitalization and what followed. Now, they are demonstrations of the power of our imaginations to provide catharsis, preserve memory, rebel and even to find self-love.

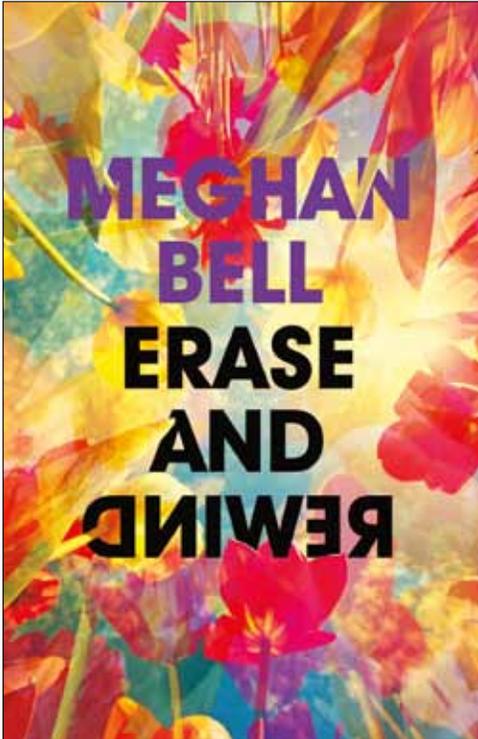
March 31, 2021 | Poetry  
8.75x5.75 inches | 112 pages  
Trade Paper: 9781771666862  
\$20.00 CAD \$18.00 US  
Author Hometown: Toronto, ON



PHOTO: ANGELA GZOWSKI

Therese Estacion is part of the Visayan diaspora community. She spent her childhood between Cebu and Gihulngan, two distinct islands found in the archipelago named by its colonizers as the Philippines, before she moved to Canada with her family when she was ten years old. She is an elementary school teacher and is currently studying to be a psychotherapist. Therese is also a bilateral below knee and partial hands amputee, and identifies as a disabled person/person with a disability. Therese lives in Toronto. *Phantompains* is her first book.

## FICTION



### ERASE AND REWIND Meghan Bell

An assault survivor realizes she can rewind time and relives the experience in order to erase it. A teen athlete wonders why she isn't more afraid of death when the plane carrying her team catches fire. The daughter of a superhero ruminates on how her father neglected his children to pursue his heroics. Two shut-in depressives form a bond on Twitter while a deadly virus wipes out most of the population of North America.

Meghan Bell's debut collection of short stories is a highwire balance of levity and gravity, finding the surreal in everyday life. Told from the perspective of female protagonists—from early teens to early thirties—*Erase and Rewind* probes the complexities of living as a woman in a skewed society. Quirky, intelligent and darkly comic, Bell's work picks at rape culture, sexism in the workplace, uneven romantic and platonic relationships, and the impact of trauma under late-stage capitalism.

This collection of contemporary feminist work can be devoured in a single sitting. It both scours and heals the pain of modern existence.

"A tough compelling new voice that tells us what it's like to be young nowadays. Meghan Bell is a writer to watch."

—Susan Swan, author of *The Dead Celebrities Club*

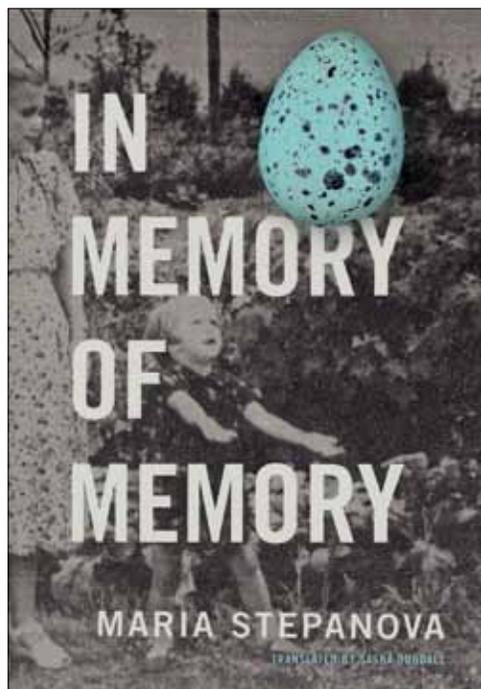
May 18, 2021 | Fiction  
8x5.25 inches | 240 pages  
Trade Paper: 9781771666787  
\$20.00 CAD \$20.00 US  
Author Hometown: Vancouver, BC



PHOTO: MEGHAN BELL

Meghan Bell is a writer and visual artist based in Vancouver, British Columbia. Her work has appeared in *The Walrus*, *The Tye*, *The New Quarterly*, *Prairie Fire*, *Grain*, and *The Minola Review*, among others. She joined the editorial board of *Room Magazine* in 2011, and was the magazine's publisher from 2015-2019. During this time, she co-founded the Growing Room Literary Festival and acted as the lead editor and project manager of the magazine's fortieth anthology, *Making Room: Forty Years of Room Magazine* (2017). *Erase and Rewind* is her debut story collection.

COVER NOT FINAL



## IN MEMORY OF MEMORY

Maria Stepanova

Translated by Sasha Dugdale

Winner of the 2018 Bolshaya Kniga Award

Winner of the 2019 “NOS” Literature Prize

*An exciting new Russian writer explores terra incognita: the still-living margins of history.*

With the death of her aunt, the narrator is left to sift through an apartment full of faded photographs, old postcards, letters, diaries, and heaps of souvenirs: a withered repository of a century of life in Russia. Carefully reassembled with calm, steady hands, these shards tell the story of how a seemingly ordinary Jewish family somehow managed to survive the myriad persecutions and repressions of the last century.

In dialogue with writers like Roland Barthes, W. G. Sebald, Susan Sontag, and Osip Mandelstam, *In Memory of Memory* is imbued with rare intellectual curiosity and a wonderfully soft-spoken, poetic voice. Dipping into various forms—essay, fiction, memoir, travelogue, and historical documents—Stepanova assembles a vast panorama of ideas and personalities and offers an entirely new and bold exploration of cultural and personal memory.

*“In Memory of Memory has that trick of feeling both completely original and already classic, and I confidently expect this translation to bring Maria Stepanova a rabid North American fan base on the order of the one she already enjoys in Russia.”* —Elif Batuman, author of *The Idiot*

Literature in Translation Series

March 2, 2021 | Fiction

8x5.25 inches | 432 pages

Trade Paper: 9781771666596

\$25.00 CAD (Canada Only)

Author Hometown: Moscow RUS

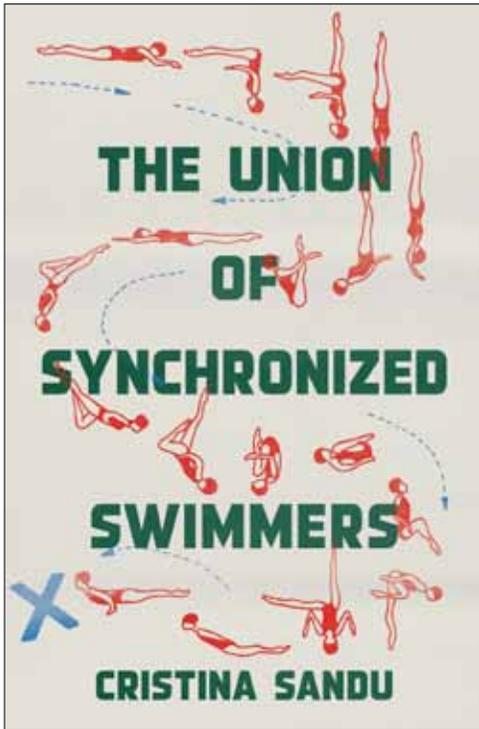
Translator Hometown: Sussex ENG



PHOTO: ANDREY NATOTSINSKY

Maria Stepanova, born in Moscow in 1972, is one of the most powerful and distinctive voices of Russia’s first post-Soviet literary generation. An award-winning poet and prose writer, essayist, and journalist. She has received several Russian and international literary awards, including the prestigious Andrey Bely Prize and Joseph Brodsky Fellowship. Her novel *In Memory of Memory* has been published in over 17 territories. It won the 2018 Bolshaya Kniga Award, an annual Russian literary prize presented for the best book of Russian prose, and the 2019 “NOS” Literature Prize.

Poet, playwright, and translator Sasha Dugdale was born in Sussex, England. From 1995 to 2000, she worked for the British Council in Russia. She is author of the poetry collections *Joy* (2017), winner of the 2017 Poetry Book Society Winter Choice Award; *Red House* (2011); *The Estate* (2007); and *Notebook* (2003). Dugdale’s honours include the SOA Cholmondeley Award and the 2016 Forward Prize for Best Single Poem.



## THE UNION OF SYNCHRONIZED SWIMMERS

Cristina Sandu

Winner of the 2020 Toisinkoinen Literary Prize

*It's summer behind the Iron Curtain, and six girls begin a journey to the Olympics. But will they return?*

In a stateless place, on the wrong side of a river separating East from West, six girls meet each day to swim. At first, they play, splashing each other and floating languidly on the water's surface. But as summer draws to an end, the game becomes something more.

They hone their bodies relentlessly. Their skin shades into bruises. They barter cigarettes stolen from the factory where they work for swimsuits to stretch over their sunburnt skin. They tear their legs into splits, flick them back and forth, like herons. They force themselves to stop breathing.

Then, one day, it finally happens: their visas arrive. But can what's waiting on the other side of the river satisfy their longing for a different kind of life?

"Cristina Sandu's spare and sparkling prose is intimate and visceral. A deeply moving story about six women who dare to dream bigger than their muddy river, whose lives splinter from their tight synchronized formations into an unflinching, often unforgiving world. An exquisite and powerful read."

—Lindsay Zier-Vogel, author of *Letters to Amelia*

"Skilfully crafted and defined, airy, and multi-layered. Highly praised for the themes of detachment as well as the description of externality and differentness. A work greater than its size gives a chance to pause, feel, and reflect on what one has read."

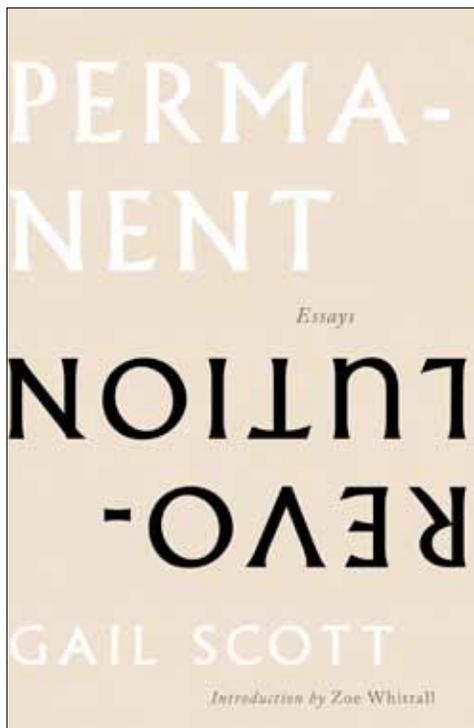
—Toisinkoinen Jury

Literature in Translation Series  
 June 22, 2021 | Fiction  
 8x5.25 inches | 260 pages  
 Trade Paper: 9781771666749  
 \$20.00 CAD (Canada Only)  
 Author Hometown: Oxford ENG



Cristina Sandu was born in 1989 in Helsinki to a Finnish-Romanian family who loved books. She studied literature at the University of Helsinki and the University of Edinburgh, and speaks six languages. She currently lives in the UK and works as a full-time writer. Her debut novel, *The Whale Called Goliath* (2017), was nominated for the Finlandia Prize, the most prestigious literary prize in Finland. *The Union of Synchronized Swimmers*, which won the 2020 Toisinkoinen Literary Prize, is her first book to be published in English.

## NONFICTION

**PERMANENT REVOLUTION: ESSAYS**  
Gail Scott

With an introduction by Zoe Whittall

*Permanent Revolution* traces Gail Scott's seminal investigation of prose experiment to the present, including a recreation of the iconic *Spaces Like Stairs*, in a collection relating the matter of writing in sentences to ongoing social upheaval. "Where there is no emergency there is likely no real experiment," she writes.

In conversation with other writers across the continent identified with current queer/feminist avant-garde trajectories, including l'écriture-au féminin moment in Québec, and queer continental new narrative, *Permanent Revolution* is an evolutionary snapshot of contemporaneous Fe-male ground-breaking prose fiction.

"A writer may do as she pleases with her epoch. Except ignore it," said Scott. With *Permanent Revolution*, the writer interrogates her era, twice. Belonging in the canon alongside Maggie Nelson, Lydia Davis and Renee Gladman, Gail Scott is an important feminist thinker of our time.

May 25, 2021 | Nonfiction / Essays  
8x5.25 inches | 180 pages  
Trade Paper: 9781771666824  
\$23.00 CAD \$20.00 US  
Author Hometown: Montreal, QC



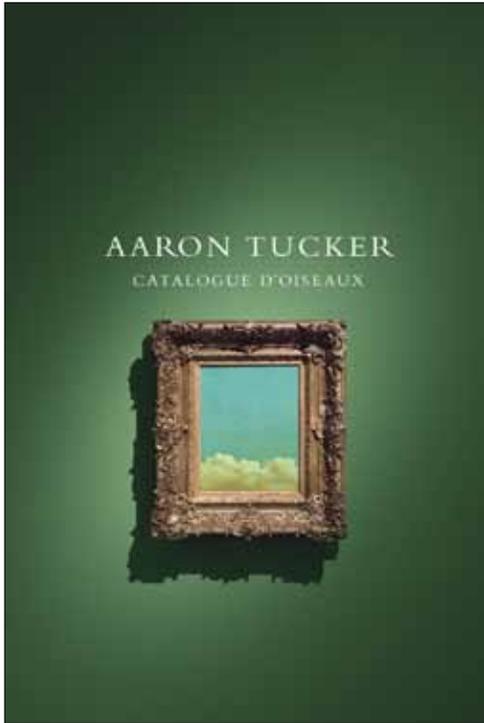
PHOTO:

Gail Scott is the author of *Spare Parts* (1981), *Heroine* (1987, re-issued in 2019 with an introduction by Eileen Myles), *Main Brides* (1993), *My Paris* (1999), *Spare Parts Plus Two* (2002), and *The Obituary* (2010). Her essays are collected in *Spaces Like Stairs* (1989) and in *La Théorie, un dimanche* (1988) which was translated into English as *Theory, A Sunday* (2013). Scott is co-editor of *Biting the Error: Writers Explore Narrative* (2004). Her translation of Michael Delisle's *Le désarroi du matelot* was shortlisted for a 2001 Governor General's Literary Award. A memoir, based in Lower Manhattan during the early Obama years, is forthcoming. Scott lives in Montréal.

## POETRY

## CATALOGUE D'OISEAUX

### Aaron Tucker



*Catalogue d'oiseaux* began as notes sent to poet Aaron Tucker's long-distance partner. Not initially intended for publication, the writings moved, over time, into a long, lyrical, confessional love poem. Following the couple on travels across the globe—from Berlin to the Yukon, Porto to Toronto—this poem is expansive, moving sensually through small, intimate spaces and the larger world alike.

Traced through art, architecture and the cultural life of varied cities, *Catalogue d'oiseaux* lives between geographies and chronologies as a kaleidoscopic gathering of the many fractals that make up a couple's life. This is a stunning work; a celebration of the depth of adult love, and the elemental parts of life that make it so.

April 13, 2021 | Poetry  
 8.75x5.75 inches | 64 pages  
 Trade Paper: 9781771666947  
 \$20.00 CAD \$18.00 US  
 Author Hometown: Toronto, ON

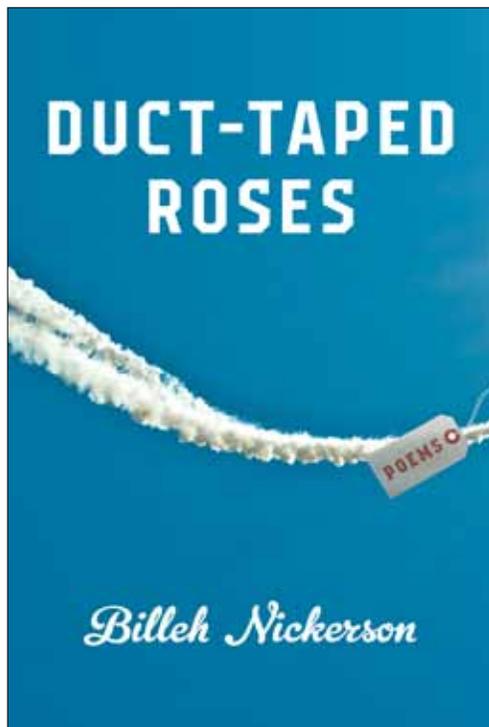


PHOTO: J. POLYCK-O'NEILL

Aaron Tucker was born and raised on traditional Syilx territory in Lavington B.C. and now lives in Toronto as a guest on the Dish With One Spoon Territory. His novel, *Y* (2018), was translated into French as *Oppenheimer* in 2020. He is also the author of two previous poetry collections, including *Irresponsible Mediums: The Chess Games of Marcel Duchamp* (Book\*hug Press, 2017). He is currently a PhD student in the Cinema and Media Studies Department at York University where he is an Elia Scholar, a VISTA Doctoral Scholar, and 2020 recipient of the Joseph-Armand Bombardier Doctoral Scholarship.

## POETRY

COVER NOT FINAL



### DUCT-TAPED ROSES Billeh Nickerson

From the bush pilot duct-taping parts to keep his plane aloft to the pizza delivery driver who runs over his pizzas to the never-ending raffle at a leather bar, Nickerson uses his signature irreverence, honesty and wit to question what can be repaired, and what—inevitably—is lost to time.

Such humour contrasts the poignancy of Nickerson’s relationship with his father, celebrated in the long poem “Skies”, and his exploration of the continued scourge of death for queer men—first AIDS and now addiction, mental illness and fentanyl overdoses.

These poems reminisce about young love while exploring the complex, deep and often rending relationships between gay men, especially as they age. Nickerson shares heartbreaks (“You’ve covered me with tattoos / I can only see with my eyes closed, can only feel when I imagine your fingers”) and offers odes and elegies to past loves.

*Duct-Taped Roses* is Frank O’Hara meets Lorna Crozier; David Sedaris meets Eileen Myles. Elegiac yet sober, Nickerson’s work offers deep reflection on the poet’s community and life.

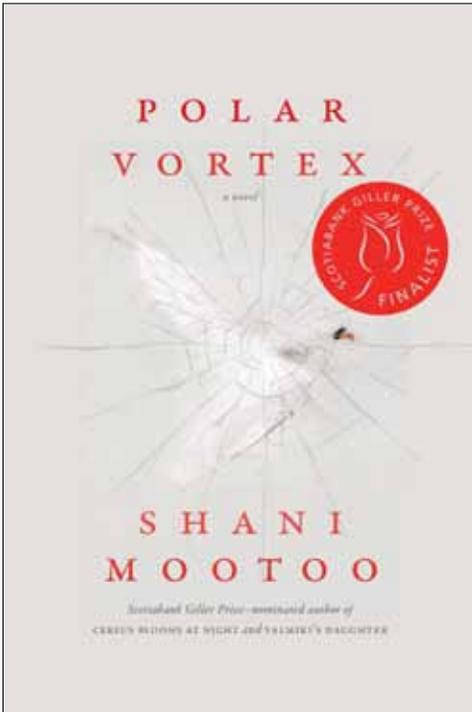
April 15, 2021 | Poetry  
8.75x5.75 inches | 96 pages  
Trade Paper: 9781771666909  
\$20.00 CAD \$18.00 CAD  
Author Hometown: Vancouver, BC



PHOTO: KERRY DAWSON

Billeh Nickerson is the author of six previous books, including *Artificial Cherry*, which was nominated for the City of Vancouver Book Award. He is a past editor of both *Event* and *Prism International*, and co-editor of the groundbreaking anthology *Seminal: The Anthology of Canada’s Gay Male Poets*. He lives and works in Vancouver where he is the co-chair of the Creative Writing Department at Kwantlen Polytechnic University.

## RECENT NOTABLE TITLE



### **POLAR VORTEX** Shani Mootoo

**Finalist for the 2020 Scotiabank Giller Prize**

*Some secrets never die...*

Priya and Alexandra have moved from the city to a picturesque countryside town. What Alex doesn't know is that in moving, Priya is running from her past—from a fraught relationship with an old friend, Prakash, who pursued her for many years, both online and off. Time has passed, however, and Priya, confident that her ties to Prakash have been successfully severed, decides it's once more safe to establish an online presence. In no time, Prakash discovers Priya online and contacts her. Impulsively, inexplicably, Priya invites him to visit her and Alex in the country, without ever having come clean with Alex about their relationship—or its tumultuous end. Prakash's sudden arrival at their home reveals cracks in Priya and Alex's relationship and brings into question Priya's true intentions.

March 3, 2020 | Fiction  
8x5.25 inches | 286 pages  
Paperback: 9781771665643 \$23.00  
Author Hometown: Prince Edward County, ON

Seductive and tension-filled, *Polar Vortex* is a story of secrets, deceptions, and revenge. It asks readers: Are we ever free from our pasts? Do we deserve to be?

#### **Praise for *Polar Vortex*:**

"A powerfully unsettling work from a brilliant artist."

—Madeleine Thien, Scotiabank Giller Prize winning author of *Do Not Say We Have Nothing*

"*Polar Vortex* is an honest, but also moving, exploration of true intimacy."

—Amitava Kumar, author of *Immigrant, Montana*



PHOTO: RAMESH POORAN

Shani Mootoo was born in Ireland, grew up in Trinidad, and lives in Canada. She holds an MA in English from the University of Guelph, writes fiction and poetry, and is a visual artist whose work has been exhibited locally and internationally. Mootoo's critically acclaimed novels include *Moving Forward Sideways Like a Crab*, *Valmiki's Daughter*, *He Drown She in the Sea*, and *Cereus Blooms at Night*. She is a recipient of the K.M. Hunter Artist Award, a Chalmers Arts Fellowship, and the James Duggins Mid-Career Novelist Award from the Lambda Literary Awards. Her work has been long- and shortlisted for the Scotiabank Giller Prize, the International DUBLIN Literary Award, and the Booker Prize. She lives in Prince Edward County, Ontario.

## RECENT NOTABLE TITLE



### YOU ARE EATING AN ORANGE. YOU ARE NAKED.

Sheung-King

**Longlisted for Canada Reads 2021**

A young translator travels from his home in Toronto to Hong Kong, Macau, Prague, Tokyo. His unnamed lover comes with him: in restaurants and hotel rooms, they entertain each other with comic and enigmatic folk tales. Yet their verbal play and philosophical questions mask the fragility of their own relationship, which is made still more tenuous by the woman's unexplained disappearances.

*You Are Eating an Orange. You Are Naked.* is an intimate novel of memory and longing that challenges Western tropes and Orientalism. Embracing the playful surrealism of Haruki Murakami and the atmospheric narratives of filmmaker Wong Kar-wai, Sheung-King's debut is at once lyrical and punctuated, and wholly unique, and marks the arrival of a bold new voice in Canadian literature.

October 27, 2020 | Fiction  
8x5.25 inches | 202 pages  
Paperback: 9781771666411 \$20.00  
Author Hometown: Toronto, ON

#### **Praise for *You Are Eating an Orange. You Are Naked.*:**

"Sheung-King has written a wonderfully unexpected and maverick love story but also a novel of ideas that hopscotches between Toronto, Macau, Hong Kong, Tokyo, and Prague. It is enchanting, funny, and a joy to read." —Kyo Maclear, author of *Birds Art Life*

"A tale that oozes the horror and confusion of love, while staying somehow still desperately romantic. It gives the cold shoulder to the dominant gaze and its demands to control the Asian body, carving out a thrilling space beyond whiteness. I didn't want it to end." —Thea Lim, author of *An Ocean of Minutes*, a finalist for the Scotiabank Giller Prize



PHOTO: MAARI SUGAWARA

Sheung-King is a writer and educator. His work has appeared in PRISM International, The Shanghai Literary Review, and The Humber Literary Review, among others. He is currently a lecturer at the University of Guelph and Sheridan College. *You Are Eating an Orange. You Are Naked.* is Sheung-King's debut book. Originally from Hong Kong, he lives in Toronto.

## RECENT NOTABLE TITLES



### **BRANCHES** Mark Truscott

**Winner of the 2020 Nelson Ball Prize**

**Praise for *Banches*:**

“The desire to know, that exilic quality of the mind, is an old drama, and in *Branches*, Truscott enacts the wanderings of the mind with single intent, and finds in the poetic line a direction home, a way of going further in the direction of what is to be thought, the direction that goes in both directions simultaneously. This book gives moving testimony of the need for poetry.”

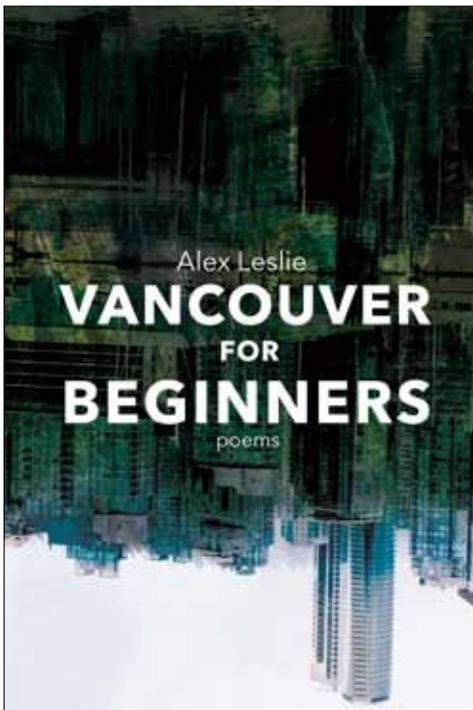
—Judges’ citation, Nelson Ball Prize

September 21, 2018 | Poetry

8x5.25 inches | 72 pages

Paperback: 9781771664516 \$18.00

Author Hometown: Toronto, ON



### **VANCOUVER FOR BEGINNERS** Alex Leslie

**Winner of the 2020 Lohn Foundation Prize for Poetry, Western Canada Jewish Book Awards**

**Praise for *Vancouver for Beginners*:**

“Ingenious, mesmerizing and gorgeously written, *Vancouver for Beginners* showcases Leslie’s remarkable talent and singular voice. It conjures an imagined city that is many cities, a place as fantastical as it is achingly real, a city of the dead and the living, of plexiglass cliffs and electric trees. This is a book to savour and reread.”

—Ayelet Tsabari, author of *The Art of Leaving*

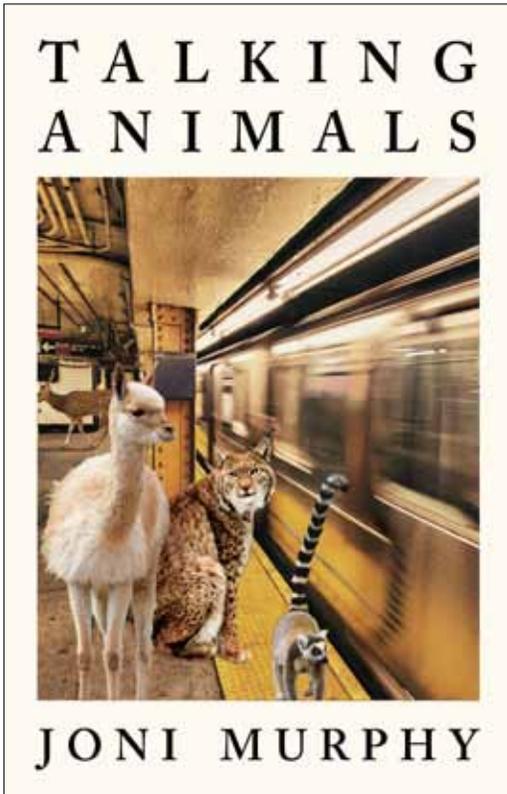
October 3, 2019 | Poetry

8.75x5.75 inches | 106 pages

Paperback: 9781771665346 \$18.00

Author Hometown: Vancouver, BC

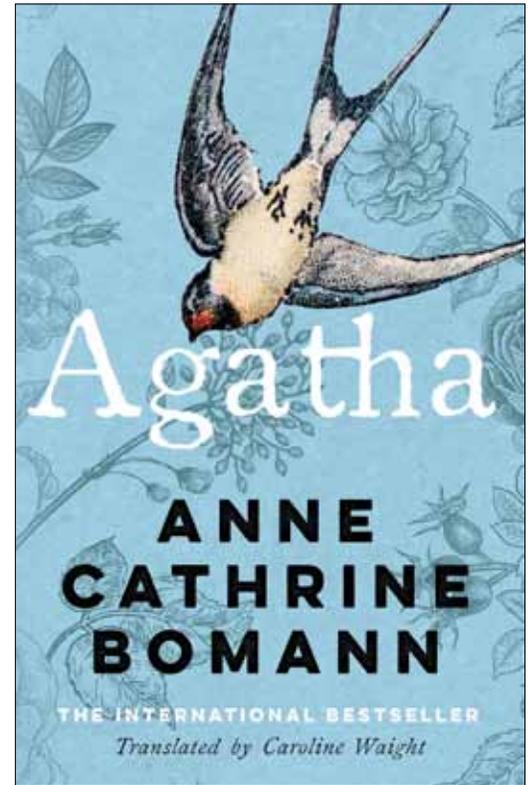
## RECENTLY RELEASED FICTION



**Talking Animals**  
by Joni Murphy

“*Talking Animals* is a wild love letter to all bureaucrats, academics, and alpacas of the anthropocene.”  
—Patty Yumi Cottrell

September 2020, 310pp  
ISBN 9781771666053  
\$23.00

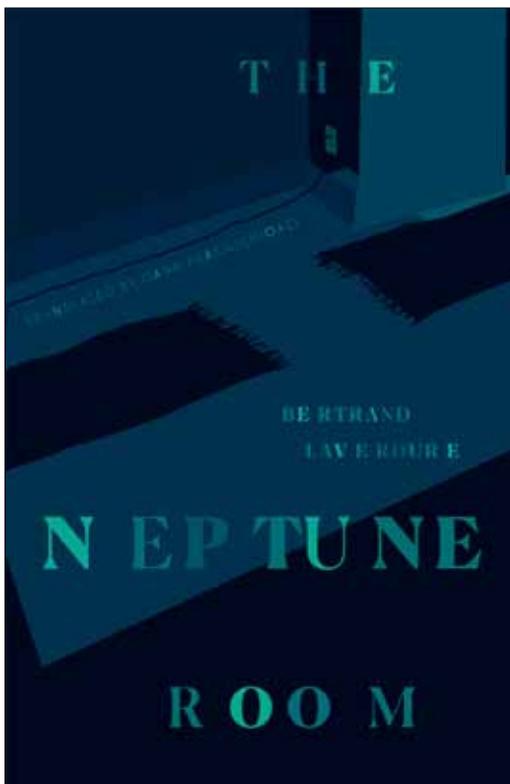


**Agatha**

by Anne Cathrine Bomann  
Translated by Caroline Waight

“A touching, subtle, and gently funny story of rediscovering one’s purpose late in life.”  
—Bookish Beck

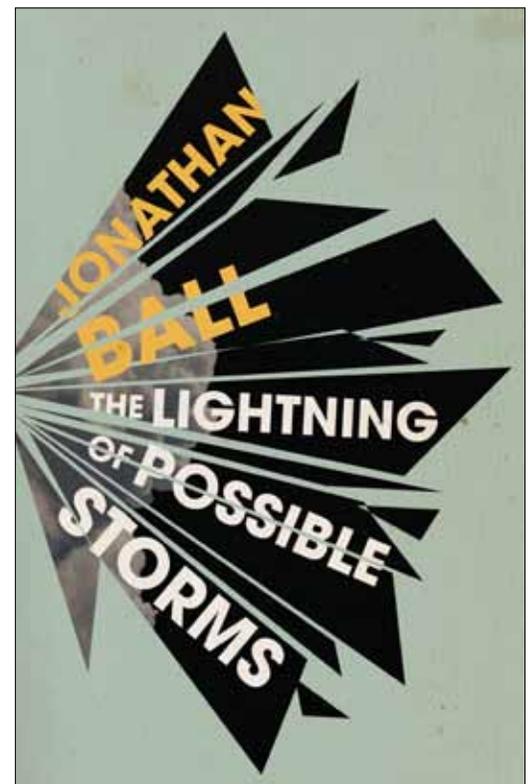
September 2020, 152pp  
ISBN 9781771666459  
\$23.00



**The Neptune Room**  
by Bertrand Laverdure  
Translated by Oana Avasilichioaei

“Bursting with cultural, political, and philosophical references.”  
—Montreal Review of Books

October 2020, 280pp  
ISBN 9781771665810  
\$20.00

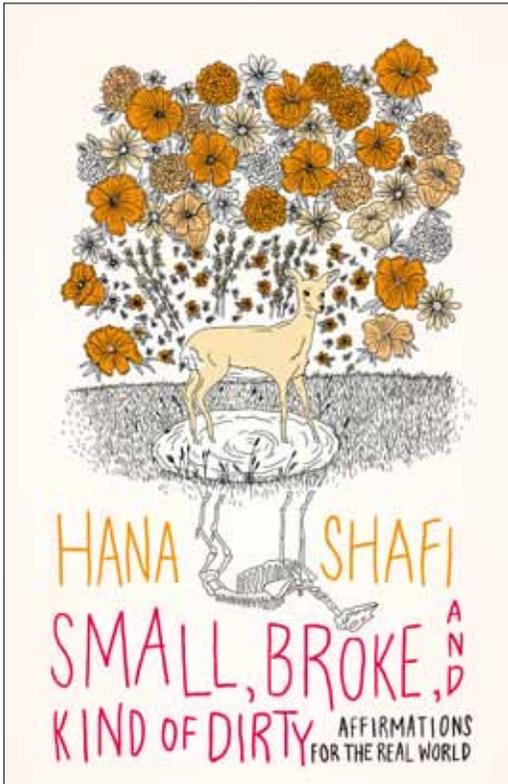


**The Lightning of Possible Storms**  
by Jonathan Ball

“This collection confirms Jonathan Ball as one of Canada’s very best writers”  
—Suzette Mayr

September 2020, 200pp  
ISBN 9781771666138  
\$20.00

## RECENTLY RELEASED NONFICTION



**Small, Broke, and Kind of Dirty: Affirmations for the Real World**  
by Hana Shafi

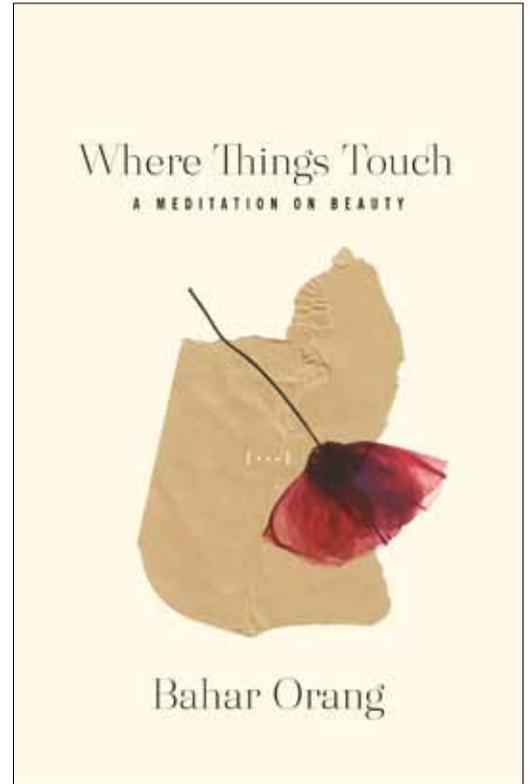
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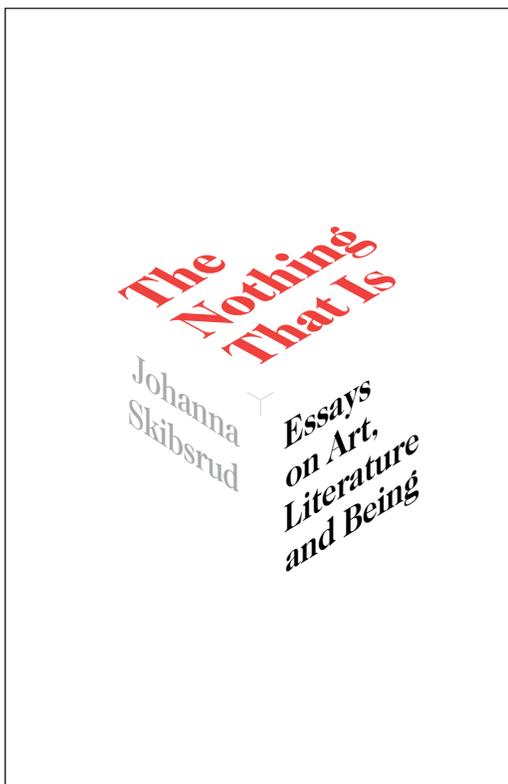
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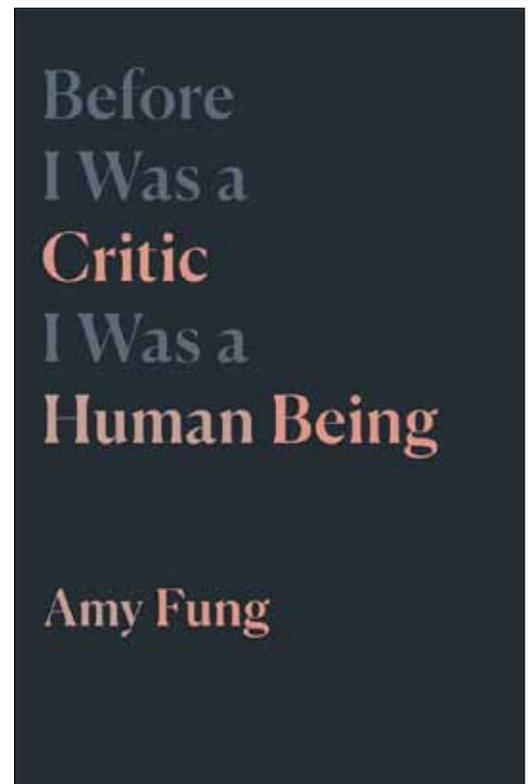
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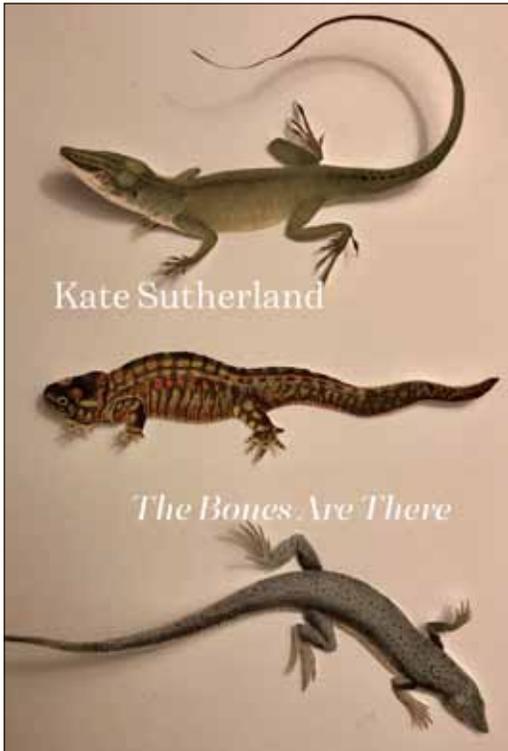
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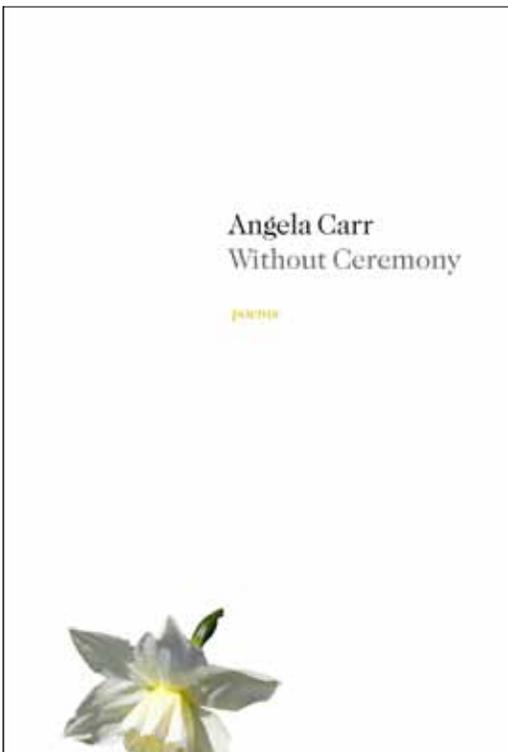
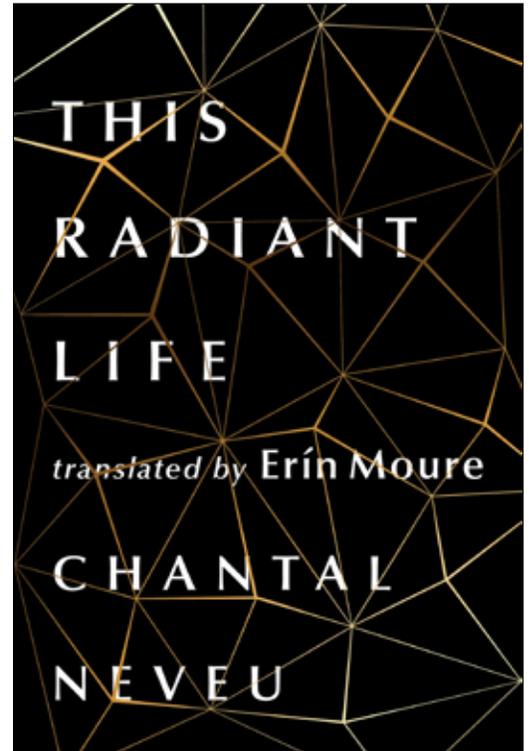
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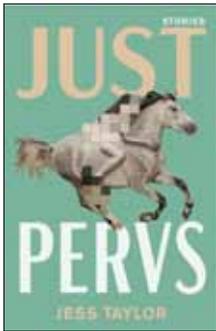
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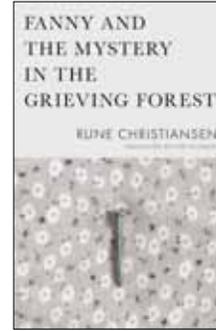
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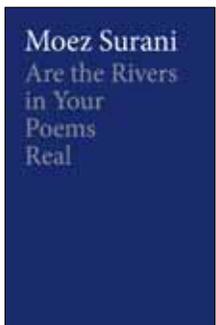
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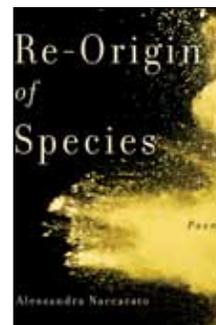
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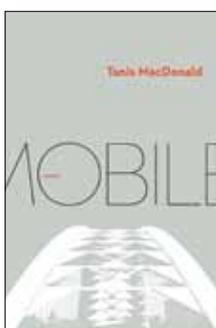
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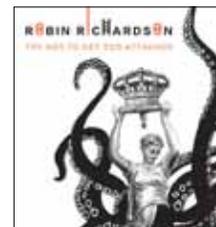
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