

COACH  
HOUSE  
BOOKS



SPRING  
SUMMER  
2023





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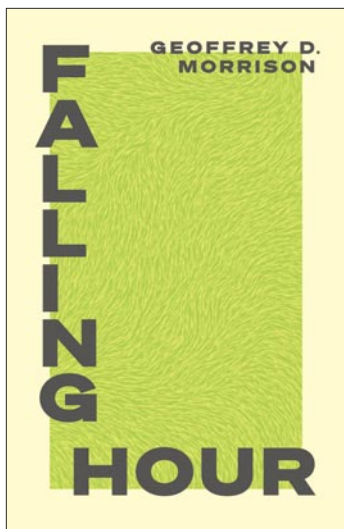
Canada



ONTARIO  
CREATES

# Falling Hour

a novel by Geoffrey D. Morrison



ISBN 978 1 55245 446 6

5.5 x 8.5 | 224 pp | pbk

\$22.95 CDN | \$17.95 US

FIC019000 FICTION /

Literary

EPUB 978 1 77056 729 0

**FEBRUARY 2023**

*The Mezzanine* meets *Ducks, Newburyport* in this meandering and captivating debut

It's a hot summer night, and Hugh Dalgarno, a 31-year-old clerical worker, thinks his brain is broken. Over the course of a day and night in an uncannily depopulated public park, waiting to meet someone who never shows, he will sift through the pieces and traverse the baroque landscape of his own thoughts: the theology of nosiness, the beauty of the arbutus tree, the pathos of Gene Hackman, the theory of quantum immortality, Louis Riel's letter to an Irish newspaper, the sanctity of baseball, the baleful influence of Calvinism on the Scottish working class, the sea, the CIA, and, ultimately, thinking itself and how it may be represented in writing. The result is a strange, meandering sojourn, as if the history-haunted landscapes of W. G. Sebald's *The Rings of Saturn* were shrunk down to a mere 85 acres.

These digressions are anchored by remarks from the letters of Keats, by snatches of lyrics from Irish rebel songs and Scottish folk ballads, and, above all else, by the world-shattering call of the red-winged blackbird.

'In *Falling Hour*, an immensity is condensed into a single day, a single park, a single empty frame. To themes of loss and dispossession that recall in scope and sensitivity the work of Teju Cole and W.G. Sebald, Morrison brings the attentive eye of a poet and a truly impish sense of the absurd.'

– Jen Craig, author of *Panthers and the Museum of Fire*

'A stellar debut novel by a stellar new talent. *Falling Hour* is written in a prose style that enlivens every page.' – Mauro Javier Cárdenas, author of *Aphasia*

'*Falling Hour* is a profound incantatory exhalation – a quiet triumph; to read it is to engage in a smart, humane and at times very funny conversation that you will never want to end.' – Simon Okotie, author of *After Absalon*

**Geoffrey D. Morrison** is the author of the poetry chapbook *Blood-Brain Barrier* (Frog Hollow Press, 2019) and co-author, with Matthew Tomkinson, of the experimental short fiction collection *Archaic Torso of Gumbo* (Gordon Hill Press, 2020). He was a finalist in both the poetry and fiction categories of the 2020 *Malahat Review* Open Season Awards and a nominee for the 2020 Journey Prize. He lives on unceded Squamish, Musqueam, and Tsleil-Waututh territory (Vancouver).



Credit: Erica Schaub

# Sing, Nightingale

a novel by Marie H el ene Poitras, translated by Rhonda Mullins



ISBN 978 1 55245 448 0

5 x 8 | 176 pp | pbk

\$22.95 CDN | \$17.95 US

FIC027040 FICTION /

Gothic

EPUB 978 1 77056 735 1

FEBRUARY 2023

**Peter Greenaway meets Angela Carter: a Gothic tale of secrets and revenge**

Beneath the bright sky of Noirax lies a long tradition of secrets. Generations of men on the Malmaison estate have fathered countless children, both legitimate and not. The women all meet tragic ends or live in the shadows of the estate, and the illegitimate offspring are cared for by nursemaids or sent off to orphanages.

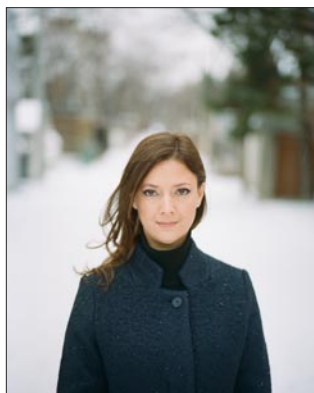
Right now the estate is quiet. But the son is returning home, and the father, worried that the land has been less generous with its sumptuous offerings, decides to bring in a whisperer to make plants and animals grow. But this whisperer awakens the past. The generations of silenced women will begin to make their voices heard, and the violence lurking under the lush perfumes of the forest will make itself known. The hunters will be hunted and the wolves will howl an announcement of a new reign.

'A tale that is both beautiful and cruel, like only fairy tales can be. One that is deep and rich in what is found within and between the lines, like only fairy tales can be. [...] Poitras adds [...] a sensuality that stretches out in every direction.' – Sonia Sarfati, *Reader's Digest Selection*

'Marie H el ene writes both the marvelous and the contemptable, the magical and the horrific. She writes about the question of origins and the silence offered up as an answer.' – Natalia Wysocka, *Le Devoir*

'Poitras offers readers yet another surprise by taking us where we least expected to go: into an enchanted, sinister forest like the woods of fairy tales ... and the nursery rhymes that have left children quaking for centuries, without truly understanding their deep, dark meaning.' – Chantal Guy, *La Presse*

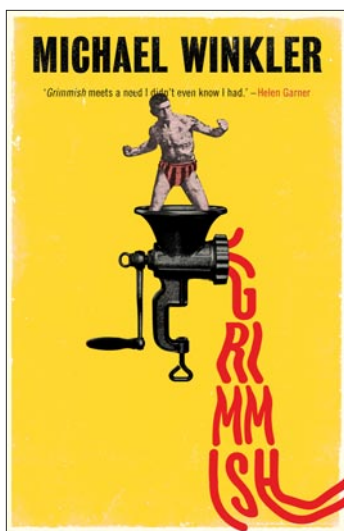
**Marie H el ene Poitras** was born in Ottawa and lives in Montreal. She received the Prix Anne-H ebert for her first novel, *Soudain le Minotaure* (2002, reissued by Alto in 2022; *Suddenly the Minotaur*, DC Books, 2006). Her short story collection *La mort de Mignonne et autres histoires* (Alto, 2017) was a finalist for the Prix des libraires du Qu ebec. While *Griffintown* (Prix France-Qu ebec and finalist for the Prix Ringuet) was inspired by her experience as a carriage driver in Old Montreal, *Sing, Nightingale*, an ode to creation, draws on her travels in the French countryside.



Credit: Charles-Olivier Michaud

# Grimmish

a novel by Michael Winkler



ISBN 978 1 55245 466 4

5 x 8 | 208 pp | pbk

\$23.95 CDN | \$18.95 US

FIC019000 FICTION /

Literary

EPUB 978 1 77056 765 8

APRIL 2023



Credit: Joe Winkler

The runaway sleeper hit in Australia makes its way to North America, fresh from being the first self-published book to be short-listed for a Miles Franklin Award

'I just don't believe that man is made of flesh and blood.'

– Jack Johnson, World Heavyweight Boxing Champion

Pain was Joe Grim's self-expression, his livelihood and reason for being. In 1908–09 the Italian-American boxer toured Australia, losing fights but amazing crowds with his showmanship and extraordinary physical resilience. On the east coast Grim played a supporting role in the Jack Johnson–Tommy Burns Fight of the Century; on the west coast he was committed to an insane asylum. In between he played with the concept and reality of pain in a shocking manner not witnessed before or since.

Michael Winkler braids the story of Grim in Australia and meditations on pain with thoughts on masculinity and vulnerability, plus a talking goat and questionable jokes, in a haymaker of experimental non/fiction.

'The strangest book you are likely to read this year.' – J. M. Coetzee

'*Grimmish* meets a need I didn't even know I had. I lurched between bursts of wild laughter, shudders of horror, and gasps of awe at Winkler's verbal command: the freshness and muscle of his verbs, the unstoppable flow of his images, the bizarre wit of the language of pugilism – and all the while, a moving subterranean glint of strange masculine tenderness.' – Helen Garner

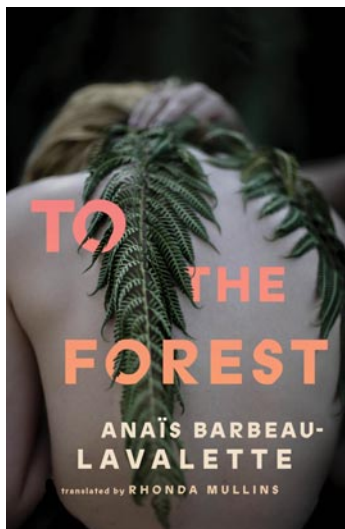
'All the makings of a cult classic. It's grotesque and gorgeous, smart and searching.' – Beejay Silcox, *The Guardian*

**Michael Winkler** is a writer from Melbourne, Australia, living on the unceded lands of the Wurundjeri people of the Kulin nation. He is the author, co-author, and editor of numerous books, and won the Calibre Essay Prize for 'The Great Red Whale.' His journalism, short fiction, reviews, and essays have been widely published, and anthologized. His novel, *Grimmish*, was shortlisted for the Miles Franklin Literary Award in 2022.



## To The Forest

Anaïs Barbeau-Lavalette, translated by Rhonda Mullins



ISBN 978 1 55245 463 3  
5.25 x 8.25, 200 pp. | pbk  
\$23.95 CDN | \$18.95 US  
FIC077000 FICTION /  
Nature & the Environment  
EPUB 978 1 77056 759 7

JUNE 2023

**When the pandemic forces a family to return to the mother's childhood home, she seeks meaning in her ancestral roots and the violent beauty of the natural world.**

Fleeing the city at the beginning of the pandemic, two families are thrown together in a century-old country house. Winter seeps through the walls, the wallpaper is peeling, and the mice make their nest in the piano. Without phones and Internet, they turn to the outdoors, where a new language unfolds. Five children become tiny explorers, discovering nature and its treasures, while the adults reconnect with something greater than themselves.

In *To the Forest*, Anaïs Barbeau-Lavalette considers existence and death in a celebration of small places and the natural world. A house built on a foundation of gravestones, the local handyman Clark Kent, a mystery woman long dead that no one wants to talk about: Barbeau-Lavalette brings to life the oddities of a place and a cast of colourful neighbours who have lived unusual lives.

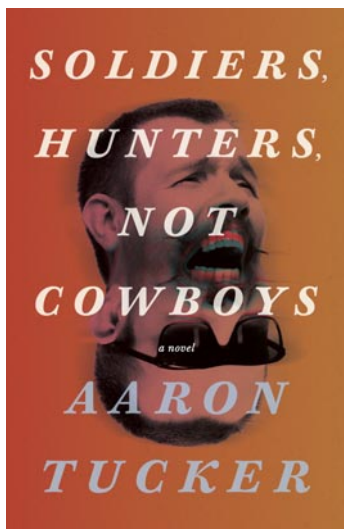


Born in 1979, and named an Artist for Peace in 2012, **Anaïs Barbeau-Lavalette** has directed several award-winning documentary features. She also directed two fiction features: *Le Ring* (2008) and *Inch'allah* (2012), which received the Fipresci Prize in Berlin. She is the author of the travelogue *Embrasser Yasser Arafat* (2011) and the novels *Je voudrais qu'on m'efface* (*Neighbourhood Watch*) and the international bestseller *Le femme qui fuit* (*Suzanne*), winner of the Prix des libraires du Québec, Prix France-Québec, Prix de la ville de Montréal, and shortlisted for the Best Translated Book Award and Canada Reads.

**Rhonda Mullins** is a Montreal-based translator. She is a seven-time finalist for the Governor General's Literary Award for Translation, winning the award in 2015 for her translation of Jocelyne Saucier's *Twenty-One Cardinals*. Mullins was the inaugural literary translator in residence at Concordia University in 2018.

# Soldiers, Hunters, Not Cowboys

Aaron Tucker



ISBN 978 1 55245 462 6  
5.25 x 8.25, 160 pp. | pbk  
\$23.95 CDN | \$17.95 US  
FIC069000 FICTION / City  
Life  
EPUB 978 1 77056 757 3

JUNE 2023

'Cat Person' meets *Station Eleven* in this apocalyptic depiction of toxic masculinity.

An unnamed man is spending the evening with his ex-girlfriend. She's obsessed with the 1956 John Wayne classic *The Searchers*, and she recounts the story as a way for them to talk about their histories, their families, maybe even their relationship. But as he gets more drunk and belligerent, she gets more and more uncomfortable with him being in her home. And then, the next day, a mysterious catastrophic event befalls Toronto, and our protagonist must trek across the city to find Melanie. His quest spirals into increasing violence, bloodshed, and hallucinations as he moves west through the confusion and chaos of the city.

Using the tropes of both the Western and the disaster movie, *Soldiers, Hunters, Not Cowboys* looks at the violence of our contemporary masculinity, and its deep roots in shaping our culture. A suspenseful and thought-provoking evocation of our current moment.

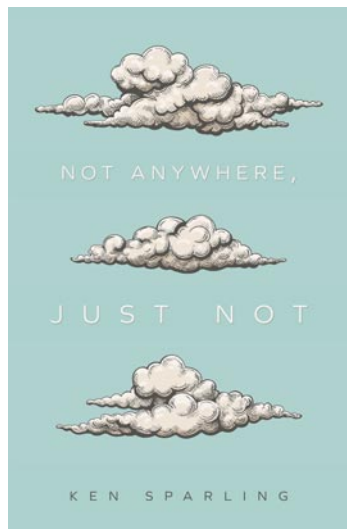


Credit: Julia Polych-O'Neill

**Aaron Tucker** is a poet and a scholar. He is the author of two collections of poetry, *irresponsible mediums: the chesspoems of Marcel Duchamp* and *punchlines*. His first novel, *Y*, was published with Coach House Books. He currently lives in Toronto.

# Not Anywhere, Just Not

Ken Sparling



ISBN 978 1 55245 464 0  
5.25 x 8.25, 176 pp. | pbk  
\$23.95 CDN | \$17.95 US  
FIC064000 FICTION /  
Absurdist  
EPUB 978 1 77056 761 0

JUNE 2023

**Boy meets Girl, Boy marries Girl, and years later Boy mysteriously disappears in this Gordon Lish–style novel.**

People are disappearing. And when they return, they can't say where they've been: 'I was nowhere.... And then one day I was back.'

At the heart of *Not Anywhere, Just Not* is a middle-aged couple who still consider themselves to be a boy and a girl, like they were when they first met. One day, like thousands of people around the world, the boy vanishes, and the girl is left to wait, wonder, and worry. Who is he? Who is she, now, approaching sixty? Who were they together? And who will they be when or if he reappears?

This is a world where every morning the cat gets fed and the coffee gets made, but also one in which gigantic words fall from the sky, God stands outside in the cold without a hat, angels ride the subway, and dreams whisper from far away, like something loud trapped in a jar. Ken Sparling confronts us with the small dramas of our lives and the language we struggle with to express them, bringing us to the precipice of accepted ideas and allowing us to see, with dread and wonder, what might be coming for us all.



Credit: Stephen Sparling

**Ken Sparling** is the author of six novels: *Dad Says He Saw You at the Mall*, commissioned by Gordon Lish; *Hush Up and Listen Stinky Poo Butt*, handmade using discarded library books and a sewing machine; a novel with no title; *For Those Whom God Has Blessed with Fingers*; *Book*, which was shortlisted for the Trillium Award; *Intention | Implication | Wind*; and *This Poem is a House*. He lives in Richmond Hill, Ontario, and shares his handmade books at [kensparling.ca](http://kensparling.ca) and on Instagram @kensparling



## Slows: Twice

t. liem



ISBN 978 1 55245 461 9

5 x 8, 96 pp | pbk

\$23.95 CDN | \$18.95 US

POE023040 POETRY /

Subjects & Themes / Places

EPUB 978 1 77056 755 9

MAY 2023

**Backward and forward: a double book of mirrored poems about identity in all its forms.**

This is a book of slow hours, days, and years – how they can collapse into one another, how it can feel like we are living one day repeating itself. From within this collapse, the speaker seeks connection everywhere. They visit their father's birthplace, Jogjakarta; they listen to a stranger's phone call at the Motel 6 in Alberta; they linger in the so-called ethnic aisle of the grocery store. From all of these places the speaker is discouraged but tries to imagine a future joyously incomprehensible to the present.

*Slows: Twice* is a collection of revisions and repetitions. Every poem in one half of the book has an alternate version, or a mirror poem, in the other half. Lines, words, images, and forms are reused and reflected in a kind of palindrome, so the book can be read from front cover to back cover, or vice versa. In this way, liem considers how language shapes identity over time and how the speaker's position in relation to language might be revised. The poems are tied to themes of work and labor, consumption and waste, family and home, as other shapers of identity and relationships. The act of revising and repeating – slowly – is meant to be a resistance to efficiency, a resistance to being an always-productive body under capitalism.

't. liem is one of my favorite poets working in Canada. I welcomed this book into my life like sudden sunlight. *Slows: Twice* is a book about how urgently we need to read differently. I loved its mischievous relation to form and expectation as well as its burning intelligence. I once described t. as an inheritor of the tradition of language poetry, but what *Slows: Twice* proves is that t. is less an inheritor and more so an innovator, an inventor in their own right. I read it in one frenzied sitting.'

– Billy-Ray Belcourt, author of *A Minor Chorus*

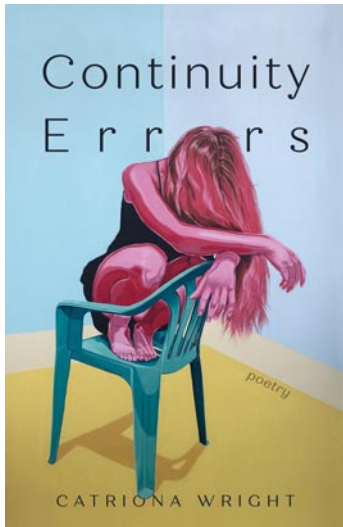
**t. liem** is the author of *Obits.* (Coach House, 2018), which was shortlisted for a Lambda Literary Award, and won the Gerald Lampert Memorial Award as well as the the A. M. Klein Prize. Their writing has been published in *Apogee*, *Plenitude*, *The Boston Review*, *Grain*, *Maisonneuve*, *Catapult*, *The Malahat Review*, *The Fiddlehead*, and elsewhere. Their essay about family and growing up with Indonesian and British heritages, 'Rice Cracker,' won the Constance Rooke Creative Nonfiction Prize in 2015. They are from Alberta and live in Montreal, Tio'Tia:ke, unceded Kanien'kehá:ka territories.



Credit: Sarah Field-Green

# Continuity Errors

Catriona Wright



ISBN 978 1 55245 459 6

5 x 8, 80 pp. | pbk

\$23.95 CDN | \$18.95 US

POE023050 POETRY /

Subjects & Themes / Family

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MAY 2023

**Feminist poems both serious and absurd that question our obsession with productivity instead of with care.**

*Continuity Errors* questions the privileging of work and productivity over rest and care from an ecological and feminist perspective. These lyric, prose, and persona poems situate themselves within the domestic sphere of child-birth and childcare where different voices – many fantastical or historical – and registers – from corporate euphemism to earnest confessional – explore preoccupations around what roles innovation and maintenance play in our lives.

In *Manifesto for Maintenance Art 1969!*, Mierle Laderman Ukeles wrote, 'Maintenance is a drag; it takes all the f\*cking time (lit.) The mind boggles and chafes at the boredom. The culture confers lousy status on maintenance jobs = minimum wages, housewives = no pay.' In *Continuity Errors*, moments of reflection are disrupted with splashes of levity, absurdity, and raunchiness that ask the reader to consider how labour and play make up our days.

'Catriona Wright's *Continuity Errors* is a book of snaking moves and sneaking intellect, a book of style and fortitude and sass. Wright's always sharp and often eerie interrogations lead us through a world of cryptocurrency, grunt work, predictive policing, extinction, haute cuisine, billboard ads, smoke breaks, breast pumps; these are poems for our moment of onslaught and bewilderment that, having had the world forced down their throats, spit back.' – Natalie Shapero, author of *Popular Longing*



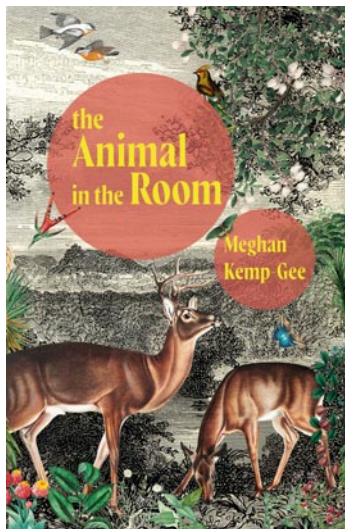
Credit: Eric Overton

**Catriona Wright** is the author of the poetry collection *Table Manners* (Véhicule Press, 2017) and the short story collection *Difficult People* (Nightwood Editions, 2018). Her short stories have appeared in *Geist*, *Joyland*, *Grain*, *The New Quarterly*, and *Room*. Her poems have appeared in *Prism International*, *Prairie Fire*, *Fiddlehead*, and *Lemon Hound*, and they have been anthologized in *The Next Wave: An Anthology of 21st Century Canadian Poetry* and in *The Best Canadian Poetry 2015* and 2018. She is the poetry editor for *The Puritan* and a co-founder of Desert Pets Press.



# Animal in the Room

Meghan Kemp-Gee



**Deer with binoculars, wolves with resumés: bioengineered poetry that unsettles truth, fact, and history.**

Animals are strange testing grounds for thinking about subjectivity, language, the body – really, anything you might want to write a poem about. Together, these poems are an evolutionary chart or a little bestiary – about deer, wolves, orb-weaver spiders, horseshoe crabs, the Greenland shark, ravens, evolution, environmental collapse, and extinction. Each one stands alone as a contained organism, but like real animals, they share some genetic material with each other. Considering PTSD and anxiety disorder as a kind of animal experience, a self-protective mechanism, these poems embody the selves we see reflected in the natural world's creatures. Deer are a way of putting fear and trauma outside yourself, wolves a way to understand the instincts of predators.

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POE023030 - POETRY /

Subjects & Themes /

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EPUB 978 1 77056 753 5

MAY 2023



Credit: Wade Andrew

**Meghan Kemp-Gee** writes poetry, comics, and scripts of all kinds. She has also worked as a writing teacher, screenplay consultant, and ultimate frisbee coach. She received her BA from Amherst College and MA and MFA from Chapman University. She currently lives somewhere between Vancouver and Fredericton, where she is a PhD student at the University of New Brunswick.

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