



COACH
HOUSE
BOOKS
Fall/Winter 2023

COACH HOUSE BOOKS

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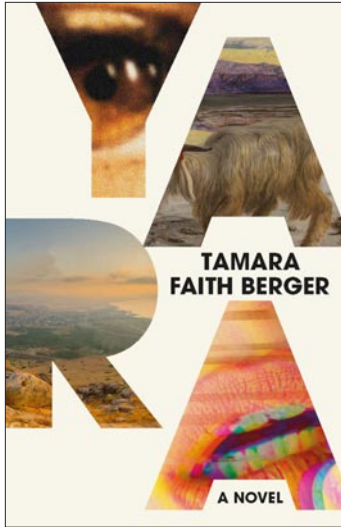
Canada



ONTARIO
CREATES

Yara

a novel by Tamara Faith Berger



ISBN 978 1 55245 467 1

5 x 8 | 192 pp | pbk

\$23.95 CDN | \$18.95 US

FIC046000 FICTION /

Jewish

EPUB 978 1 77056 773 3

OCTOBER 2023



Credit: Bradley Golding

From the author of *Maidenhead*, a reverse cautionary tale about a young woman exploring the boundaries of sex and belonging in the early 2000s.

Distraught that her teenage daughter is in love with a woman a decade older, Yara’s mother sends Yara away from their home in Brazil on a Birthright trip to Israel for Jewish youth. Freed from her increasingly controlling and jealous girlfriend, Yara is determined to forge her own path and follow her desires.

But Birthright takes a debauchorous turn, and Yara flees Israel for Toronto, where she is forced to reframe her relationship, exploring the possibility that it might have been abusive. From there she heads for California, where she plays with the line between erotic film and real life. As Yara wanders, she tries to keep her head above water, connecting the dots between the lands in which she finds herself, the places she has been, and the places she is headed.

‘There are no easy moments, no comfort to be found in the searing prose ... When writers get young female sexuality right, stories become a revelation and such is the case with *Maidenhead*. The writing pulls the reader desperately close.’

– Roxane Gay on *Maidenhead*

‘Myra’s confusion, her passion, her need for possession and to be possessed, make this novel an incredible read, finding its place, as Sheila Heti (who should know) wrote, “somewhere between the wilds of Judy Blume, *Girls Gone Wild* and Michel Foucault.”’

– Flavorwire on *Maidenhead*

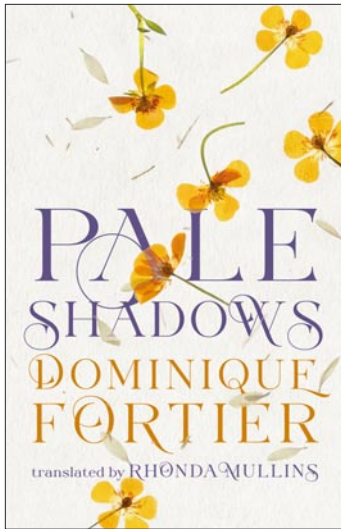
‘Raw, powerful, political, and compassionate, albeit with sharp elbows. “There are no forsaken human beings,” writes Berger, and, indeed, through the cacophony of voices, violence, sex, and family conflict we get the shining ability of humans to survive, and the beauty that the buds of forgiveness finally enclose.’

– Amber Sparks on *Queen Solomon*

Tamara Faith Berger writes fiction, nonfiction, and screenplays. She is the author of *Lie With Me* and *The Way of the Whore* (which were collected by Coach House Books as *Little Cat*), *Maidenhead*, and *Kuntalini*. *Maidenhead* won the 2012 Believer Book Award. Her fifth book, *Queen Solomon*, was published by Coach House Books in 2018 and was nominated for a Trillium Book Award. She has a BEA in Studio Art from Concordia University and an MFA in Creative Writing from the University of British Columbia. She lives and works in Toronto.

Pale Shadows: A Novel of Emily Dickinson

a novel by Dominique Fortier, translated by Rhonda Mullins



ISBN 978 1 55245 468 8
5 x 8 | 224 pp | pbk
\$23.95 CDN | \$18.95 US
FIC044000 FICTION /
Contemporary Women
EPUB 978 1 77056 786 3

FEBRUARY 2024

Dickinson after her death: the story of the trio of women who brought who brought the first collection of Emily Dickinson's poems out of the shadows.

Grieving the loss of her sister and alone in a big house, Lavinia goes through Emily's things and wonders what to do with her sister's poems. She enlists the help of Susan, Emily's best friend and brother Austin's wife, who rouses herself from a deep depression to put the poems into some order to approach a publisher. Lavinia also brings Austin's mistress, Mabel, into the project for her worldliness and connections. In the wings, there is Millicent, Mabel's daughter, a little girl like Emily in spirit, wise and strong-willed, and fascinated by things big and small in the world around her.

Delicate like lacework with dark threads running through it, *Pale Shadows* picks up the story of Emily Dickinson where *Paper Houses* left off, to explore the place of women in history, their creativity, and the enduring power of Dickinson's poetry.

'What I was left with, even more dazzlingly still, was the beauty of Dominique Fortier's prose and of Emily Dickinson's poetry ... *Pale Shadows* is an elegant, delicate book, a treasure for your bookcase.'

– Marie-Anne Poggi, *Club des irrésistibles*

'This luminous story brings us closer to Emily Dickinson's poems, "leaves the light shines through," and closer to the inspired grace of Dominique Fortier.'

– Monique Roy, *Chatelaine*



Credit: Carl Lessard

Dominique Fortier is an editor and translator living in Outremont, Quebec. Her first novel, *Du bon usage des étoiles* (2008), was nominated for a Governor General's Award and the Prix des Libraires du Québec, and *Au péril de la mer* won the Governor General's Award for French fiction. She is the author of five books, four of which have been translated into English: *On the Proper Use of Stars*, *Wonder*, *The Island of Books*, and *Paper Houses*.

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.

There Is No Blue

nonfiction by Martha Baillie



Pensive Woman by Mary Jane Holmes Baillie

ISBN 978 1 55245 474 9
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BIO022000 Biography &
Autobiography / Women
EPUB 978 1 77056 788 7

OCTOBER 2023



Credit: Jonno Lightstone

A memoir of cascading grief and survival from the author of *The Incident Report*.

Three essays, three deaths. The first is the death of the author’s mother, a protracted disappearance, leaving space for thoughtfulness and ritual: the washing of her body, the making of a death mask. The second considers Baillie’s father, his remoteness, his charm, a lacuna at the centre of the family even before his death, earlier than her mother’s. And then, third, shockingly, the author’s sister, a visual artist and writer living with a diagnosis of schizophrenia, who writes three reasons to die on her bedroom wall and then takes her life, just before the book the sisters co-authored is due to come out.

In this close observation of a family, few absolutes hold, as experiences of reality diverge. Martha Baillie’s richly layered response to her mother’s passing, her father’s life, and her sister’s suicide is an exploration of how the body, the rooms we inhabit, and our languages offer the psyche a home, if only for a time.

‘A poetic journey into mystery that asks hazy questions about time, culture and one’s sense of self.’

– *Kirkus Reviews* on *The Search for Heinrich Schlögel*

‘Clara, despite her volatility, is the novel’s linchpin – a creative choice that speaks to Baillie’s characteristic cerebral playfulness as well as her allegiance to characters held on society’s margins ... Baillie’s empathetic portrayal of Clara shows a mind following its own kind of logic. There’s a lighter tone to this novel, so it might surprise readers how much it has to say about creativity and the fractured self.’

– *Globe and Mail* on *If Clara*

Martha Baillie lives and works in Toronto. Her novel *The Incident Report* was longlisted for the Scotiabank Giller Prize and is to be released as a feature film in 2023. *The Search for Heinrich Schlögel* was an Oprah editors’ pick. *Sister Language*, co-written with her late sister, Christina Baillie, was a 2020 Trillium Award finalist. Martha’s nonfiction can be found in *Brick: A Literary Journal*. Her poetry has appeared in the *Iowa Review*. Her multimedia project based on *The Search for Heinrich Schlögel* is archived at www.schlogel.ca.

Big Mall: Shopping for Meaning

nonfiction by Kate Black



ISBN 978 1 55245 472 5

5 x 8, 208 pp. | pbk

\$23.95 CDN | \$18.95 US

SOC026030/ Social Science /

Sociology / Urban

EPUB 978 1 77056 782 5

FEBRUARY 2024

A phenomenology of the mall: If the mall makes us feel bad, why do we keep going back? In a world poisoned by capitalism, is shopping what makes life worth living?

In less than a century, the shopping mall has morphed from a blueprint for a socialist utopia to something else entirely: a home to disaffected mallrats and depressed zoo animals, a sensory overload and consumerist trap.

Kate Black grew up in North America's largest mall: West Edmonton Mall – a mall on steroids. It's the site of a notoriously lethal rave for teenagers, a fatal rollercoaster accident, and more than one gun-range suicide; it's where oil field workers reap the social mobility of a boom-and-bust economy, the impossibly large structure where teens attempt to invent themselves in dark Hollister sales racks and weird horny escapades in the indoor waterpark. It's a place people love to hate and hate to love – a site of pleasure and pain, of death and violence, of (sub)urban legend.

Can malls tell us something important about who we are? Blending a history of shopping with a story of coming-of-age in North America's largest and strangest mall, *Big Mall* investigates how these structures have become the ultimate symbol of late-capitalist dread – and, surprisingly, a subversive site of hope. Ultimately, a close look at the mall reveals clues to how a good life in these times is possible.

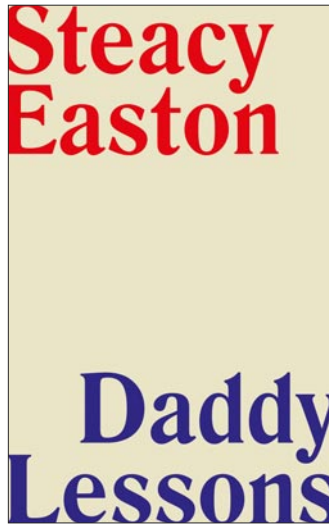


Credit: Victoria Black

Kate Black's essays have been published in the *Globe and Mail*, *The Walrus*, and *Maisonneuve*. In 2020, she was selected as one of Canada's top emerging voices in nonfiction by the RBC Taylor Prize and the National Magazine Awards. She grew up in Alberta, and lives in Vancouver.

Daddy Lessons

nonfiction by Steacy Easton



ISBN 978 1 55245 473 2

5 x 8, 160 pp. | pbk

\$21.95 CDN | \$17.95 US

BIO031000 / Biography

and Autobiography / LGBT

EPUB 978 1 77056 784 9

OCTOBER 2023

Cowboy erotica meets Kathy Acker in this smart, raunchy look at a queer sexual awakening

Part memoir, part literary study, part formalist exercise in excitement, *Daddy Lessons* is a transgressive text of pleasure, bodies, the Lord, and the West.

In this post-gender, post-sexuality, queer prairie Decameron, Steacy Easton's sexual anxiety becomes textual anxiety. This is a messy history of Mormon missionaries, bathhouses, Anglican boarding schools, the back rooms of prairie bars, Montreal classrooms, and the many religious spaces that have tried to snuff out queer desire while turning a blind eye to abuse. These are provocative tales to turn on, offend, and sentimentalize. Easton explores the seminal texts of their sexuality, from Frank O'Hara to Neil LaBute, Kip Moore to Lorelei James, and delves into their own encounters as they came of age. These daddy lessons are blunt about the ambivalences of trauma and the pleasures of disobedience, slippery and difficult, reveling in the funk of memory and desire.

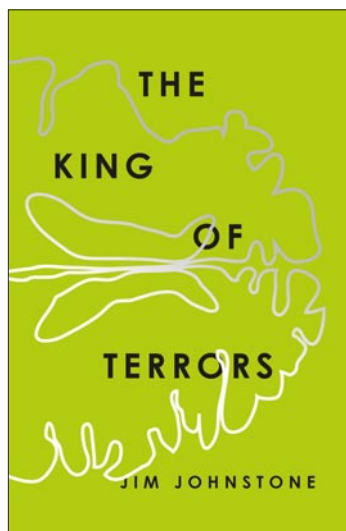


Credit: Jesse Driftwood

Steacy Easton is a writer and visual artist, originally from Edmonton, who has lived in Hamilton for more than seven years. They have written on gender, sexuality, and country music for publications including *Slate*, NPR, and the *Atlantic Online*. Upcoming books include *Why Tammy Wynette Matters* for University of Texas and a 33 ½ Volume for Bloomsbury. They were the 2022 Martha Street Artist Residence in Winnipeg.

King of Terrors

poetry by Jim Johnstone



ISBN 978 1 55245 470 1
5.5 x 8.5, 96 pp. | pbk
\$22.95 CDN | \$17.95 US
POE023010 POETRY / Sub-
jects & Themes /
Death, Grief, Loss
EPUB 978 1 77056 780 1

SEPTEMBER 2023



Credit: Erica Smith

Graceful, sculpted poems that investigate mortality and look for answers in love, friendship, and art.

Written after a brain tumour diagnosis early in the pandemic, *The King of Terrors* is a meditation on living with illness and the forces required to heal. These forces are not always what we expect – they may not even be medical. Johnstone implies that language, relationships, and our immersion in the natural world can free us from the spectre of impending collapse. Haunted by the anxiety of living in a polarized society and during the climate crisis, Johnstone’s poems are bodily reflections that ask how we can reframe our past to rouse the present. *The King of Terrors* oscillates between the personal and the public, the clinical and the spiritual, so we’re never quite sure what we are seeing, no matter how familiar.

‘The King of Terrors is a luminous meditation on the otherworld of illness and treatment, contemplating the mysteries of death and the frontiers of mind and body with sharp clarity and radical vulnerability. These mesmerizing, urgent poems admit us not only to waiting rooms and brain scans, but also to the intimate fears that accompany the estranging experience of being unwell, or, as the poet says, living “between / age and agency.” Haunting, stark, and lyrical, *The King of Terrors* is charged, as all the best poetry is, with the shock of the mortal.’

– Sarah Holland-Batt, author of *The Jaguar*

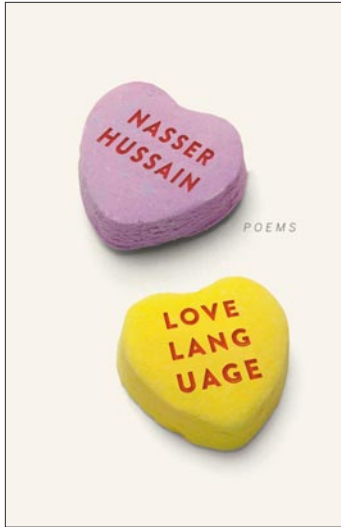
‘There is a moving, fierce intensity to *The King of Terrors*. Jim Johnstone knowingly reminds us that betrayals of the body are also betrayals of language, “each bloody / mouthful a sentence fragment.” These are lines of admission, ambition, and harrowing truth, and Johnstone – despite a future only as certain “as the body // it inhabits” – offers a form of redemption, for the fortitude of the sick, for poetry itself.’

– Randall Mann, author of *Deal: New and Selected Poems*

Jim Johnstone is a Toronto-based poet, editor, and critic. He is the author of seven collections of poetry including *The Chemical Life*, which was shortlisted for the 2018 ReLit Award. Johnstone has also won several awards including the Bliss Carman Poetry Award, a CBC Literary Award, the Ralph Gustafson Poetry Prize, the Robin Blaser Award, and *Poetry’s* Editors Prize for Book Reviewing. Currently, he curates the Anstruther Books imprint at Palimpsest Press, where he published *The Next Wave: An Anthology of 21st Century Canadian Poetry*.

Love Language

poetry by Nasser Hussain



ISBN 978 1 55245 471 8

5 x 8, 80 pp | pbk

\$22.95 CDN | \$17.95 US

POE005020 POETRY /

European / English, Irish,
Scottish, Welsh

EPUB 978 1 77056 778 8

SEPTEMBER 2023



In his follow-up to *SKY WRI TEI NGS*, Nasser Hussain tackles the absurdity of the English language through a modern take love poems.

The term “Love Language” can be read at least three ways: as an imperative, as the signoff to a letter, and as a contemporary way of talking about relationship styles. None of these would be wrong in this book.

In his followup to the acclaimed *SKY WRI TEI NGS*, written entirely in airport codes, Nasser Hussain moves toward a more expansive version of experimentation; in a time of physical lockdown, his pandemic poetics refuse to be confined. And so we have poems that repeat and hypnotize as English becomes more and more absurd, that compare an affair to a relationship with Apple, that list love poems the poet loves.

But most of all, we see a deep affection for language: its multiple meanings, the ways it makes us feel, and for the ways that language lets us talk about complicated things playfully, like love. Generously handing out tenderness like a child with a sack full of Valentine’s Day cards, the poems of *Love Language* revel in love’s warm glow and make sure there’s enough room for anyone to join.

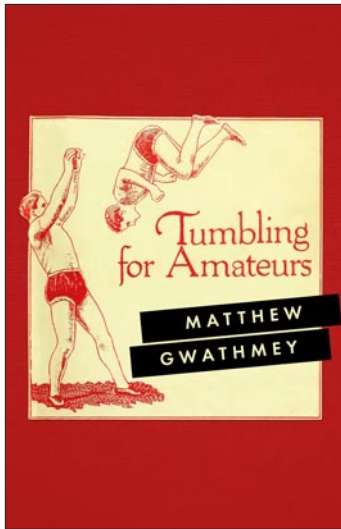
“Think of “time as a lantern,” suggests Nasser Hussain, in these inimitable poems that take play seriously and allow seriousness to enter the room disguised as incantation. These are poems that long to dismiss the lyric’s most recent pretty mask of polite propriety and instead take us to the lyric’s ancient roots. It started way back, the poet says, “when a cave person made a grunt,” to speak the name of a thing. Indeed. This is the lyric’s ancient pact with the world: to spin playful language into seriousness of giving things their names – what are we without this speaking, this tune? Hussain knows this and writes beautiful poems – and I, for one, am grateful.’

– Ilya Kaminsky, author of *Deaf Republic*

Nasser Hussain is a Lecturer in Literature and Creative Writing at Leeds Beckett University in the UK. His first book, *boldface* was published in 2014. He holds a PhD in English from the University of York (UK), an MA in Creative Writing from the University of Windsor and a BA in English from Queen’s University. Nasser has had a number of occupations: treeplanter, wilderness guide, amateur restaurateur, and now academic and poet. He likes his new job best. He currently lives in Sheffield, UK.

Tumbling for Amateurs

poetry by Matthew Gwathmey



ISBN 978 1 55245 469 5
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\$22.95 CDN | \$17.95 US
POE023000 POETRY /
Subjects & Themes /
General
EPUB 978 1 77056 776 4

SEPTEMBER 2023



Credit: Chantal R. Mercier

A reimagining of an instructional text on tumbling supports poems about the amateurishness of being human.

Tumbling for Amateurs is a reimagining of James Tayloe Gwathmey’s 1910 book of the same name, published as part of Spalding’s Athletic Library. Bookended with ‘Propositions’ on why tumbling is a skill that everyone should learn and ‘Extracts from Letters of Support,’ each verso poem in this collection pairs with a recto illustration based on drawings from the source text. In the spirit of William Blake’s *Songs of Innocence and of Experience*, word and image work for each other, creating something more than just an instructional manual.

Tumbling is, well, a metaphor for everything. And we all are, well, amateurs. Experimentation abounds in these poems and manipulated pictures. There are anaphoras, list sonnets, erasures, palimpsests and concrete poems, all working from tumbling’s limited vocabulary and central focus of acrobatics and gymnastics. In this experimentation of form and text is a search for the lyric, for an emotional connection when one isn’t always possible, in bodies, in movement, in desire. ‘We measure our lives by what our bodies can do.’

‘Matthew Gwathmey’s poems, springboarding from a genre of fitness manual popular in the early twentieth century, tumble us into the present through tests gamely set for body and mind ... Gwathmey writes a poetry eschewing the lyrical in favour of a stripped-down, athletic language that gives shape to “what must remain / nameless.”’ – John Barton, author of *Lost Family*

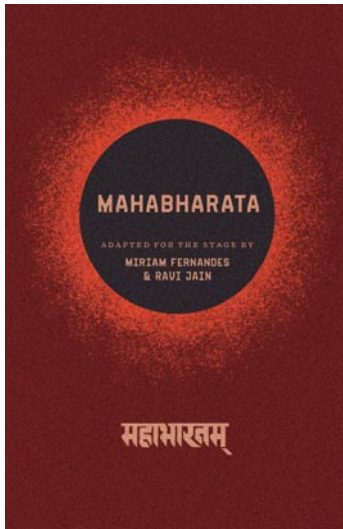
‘Like the tumbling acts from which they spring, Gwathmey’s poems are delightfully performative. They leap, loop, and reconfigure familiar forms into fresh and acrobatic new intimacies ... Gwathmey transforms instruction into seduction as he conducts a tender and playful archeology of desire.’

– Suzanne Buffam, author of *A Pillow Book*

Matthew Gwathmey was born in Richmond, Virginia, and currently lives in Fredericton, New Brunswick, on Wolastoqey Territory, with his partner Lily and their five children. He studied creative writing at the University of Virginia and recently completed his PhD at UNB. He has work published in the *Malahat Review*, *Crazyhorse*, *Prairie Fire*, *The Fiddlehead*, and the *Iowa Review*, as well as other literary magazines. His first poetry collection, *Our Latest in Folktales*, was published by Brick Books in the spring of 2019.

Mahabharata

drama by Miriam Fernandes and Ravi Jain



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DRA013000 - DRAMA /
Canadian
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SEPTEMBER 2023

A contemporary dramatic take on a 4,000-year-old Sanskrit epic that is foundational to Indian culture.

Why Not Theatre's large-scale, once-in-a-generation retelling of *Mahabharata* brings together a cast of performers entirely from the South Asian diaspora, blending cultures and art forms in a spectacular production at the Shaw Festival and the Barbican Theatre in London. Over two parts (*Karma* and *Dharma*) and a communal meal (*Khana*), this translation and adaptation of *Mahabharata* spans generations and takes audiences into the hearts and minds of some of the most complex and enduring characters ever created.

With warring families and devious revenge plots, *Mahabharata* tells the story of an ancient feud with philosophical and spiritual questions that are no less urgent today. In times of division, how do we find wholeness? Are we destined to repeat the mistakes of our ancestors? And how can we build a new world when we have nearly destroyed this one?

Contains the full text of the play along with materials opening up the behind-the-scenes world of the production, including interviews with the creators, background and context about the source material, production photographs, a *Mahabharata* family tree, and glossary.

Miriam Fernandes is a Toronto-based artist who has worked as an actor, director, and theatre-maker around the world. She is the co-writer of *What You Won't Do for Love* with Drs. David Suzuki and Tara Cullis. She is the co-artistic director of Why Not Theatre.

Toronto-based stage director **Ravi Jain** is a multi-award-winning artist known for making politically bold and accessible theatrical experiences in both small indie productions and large theatres. He is the founding artistic director of Why Not Theatre.

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