

MADE IN USA  
COACH HOUSE BOOKS

SIDE 1

50  
SPRING / SUMMER 2020



# Hit Play on Spring/Summer 2020

This season we're leaning in to our nostalgia and thinking back on a simpler time – when all the best playlists could be found on mix tapes. So we're going analogue with this compilation of books, made especially for you. Check out our sweet track listing for the books you'll want to be reading all through next spring and summer!

In *Uncle: Race, Nostalgia, and the Politics of Loyalty*, Cheryl Thompson goes old-school to talk about the origins and modern influence of 'Uncle Tom.' Then, in this season's Exploded Views title, *On Nostalgia*, David Berry takes a look at looking back – and reminds us that, hey, mix tapes were so much more labour intensive than Spotify playlists.

Booker International—shortlisted *The Pine Islands* by Marion Poschmann takes you on an emo journey to Japan, while *The Eyelid* by S. D. Chrostowska is a road-trip ballad through a dream world. *The Crash Palace* by Andrew Wedderburn features a B-list band and their driver's B-side life, and *The Imago Stage* by Karoline Georges is a cool techno joint.

And on the poetry playlist: *Avant Desire: A Nicole Brossard Reader* covers the greatest hits of feminist poet Nicole Brossard; *The Tower* by Paul Legault is a straight-up cover of W. B. Yeats for the twenty-first century; and *POP* by Simina Banu is pure pop perfection. Finally, Quote Unquote Collective sings women's experiences in the play *Now You See Her*.

Coach House Books is the Canadian distributor of Ugly Duckling Presse, so check out their track listing, too!

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# Uncle

## Race, Nostalgia, and the Politics of Loyalty

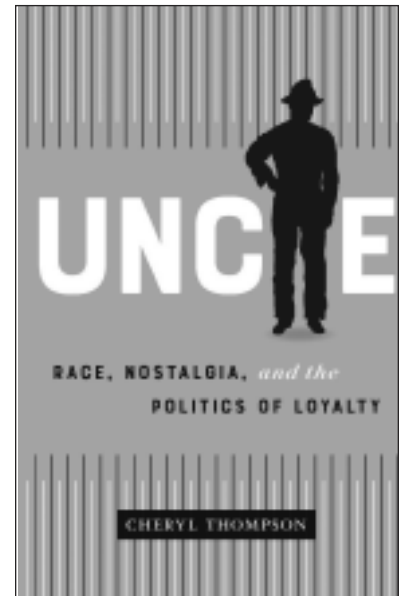
nonfiction by Cheryl Thompson

From martyr to insult, how 'Uncle Tom' has influenced two centuries of racial politics

Jackie Robinson, President Barack Obama, Supreme Court Justice Clarence Thomas, O. J. Simpson, and Christopher Darden have all been accused of being an Uncle Tom during their careers. How, why, and with what consequences for our society did Uncle Tom morph first into a servile old man and then into a racial epithet hurled at African American men deemed, by other Black people, to have betrayed their race?

Uncle Tom, the eponymous figure in Harriet Beecher Stowe's sentimental anti-slavery novel, *Uncle Tom's Cabin*, was a loyal Christian who died a martyr's death. But soon after the best-selling novel appeared, theatre troupes across North America and Europe transformed Stowe's story into minstrel shows featuring white men in blackface. In *Uncle*, Cheryl Thompson traces Tom's journey from literary character to racial trope. She exposes the relentless reworking of Uncle Tom into a nostalgic, racial metaphor with the power to shape how we see Black men, a distortion visible in everything from Uncle Ben and Rastus the Cream of Wheat chef to the first interracial dance partners in Hollywood, Shirley Temple and Bill 'Bojangles' Robinson.

In a post-truth North America, where nostalgia is used as a political tool to rewrite history, *Uncle* makes the case for why understanding the production of racial stereotypes matters more than ever before.



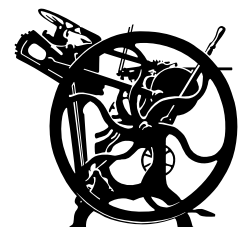
ISBN 978-1-55245-410-7  
5.5 x 8.5, 224 pp, paperback  
\$22.95 CDN / \$19.95 US  
SOCIAL SCIENCE / Ethnic  
Studies / African American  
Studies – soc001000  
EPUB 978-1-77056-631-6

AUGUST 2020



Credit: Calla Evans

**CHERYL THOMPSON** is an Assistant Professor at Ryerson University in the School of Creative Industries. She is author of *Beauty in a Box: Detangling the Roots of Canada's Black Beauty Culture*. She previously held a Banting postdoctoral fellowship at the University of Toronto. Her work has appeared in *The New York Times*, *The Conversation*, *Toronto Star*, *Montreal Gazette*, *Spacing*, *Herizon's Magazine*, *Halifax Coast*, and *Rabble.ca*. She was born and raised in Toronto, where she currently resides.



# On Nostalgia

Exploded Views nonfiction by David Berry



ISBN 978-1-55245-406-0  
4.5 x 7.5, 140 pp, paperback  
\$16.95 CDN / \$14.95 US  
SOCIAL SCIENCE / Popular  
Culture – soc022000  
EPUB 978-1-77056-623-1

MAY 2020

**From *Mad Men* to MAGA: how nostalgia came to be and why we are so eager to indulge it**

A remake of *Home Alone*, the incessant anniversarizing of past events, the trendiness of the 'artisanal,' the fervour for *Friends*, the return of the LP, and more: nostalgia is all the rage. From movies to politics, this ceaseless looking backward is one of the most potent forces of our era. *On Nostalgia* is a panoramic cultural history of nostalgia, exploring how a force that started as a psychological diagnosis of soldiers fighting far from home has become a quintessentially modern condition.

Drawing on everything from the modern science of memory to the romantic ideals of advertising, and traversing cultural movements from futurism to fascism to Facebook, cultural critic David Berry examines how the relentless search for self and overwhelming presence of mass media stokes the fires of nostalgia, making it as inescapable as it is hard to pin down.

Holding fast against the pull of the past while trying to understand what makes the fundamental impossibility of return so appealing, *On Nostalgia* explores what it means to remember, how the universal yearning is used by us and against us, and it considers a future where the past is more readily available and easier to lose track of than it ever has been.



**DAVID BERRY** is a writer and cultural critic in Toronto. His work has appeared in the *Globe and Mail*, *Hazlitt*, *Toronto Life*, and elsewhere, and he was an arts and culture columnist for the *National Post* for five years. This is his first book.

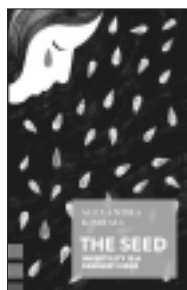


# Exploded Views & Other Nonfiction Backlist

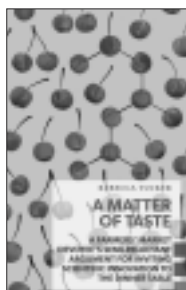
EXPLODED VIEWS



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February 2020  
\$19.95 CDN / \$16.95 US



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ISBN 978-1-55245-385-8  
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\$14.95 CDN / \$13.95 US



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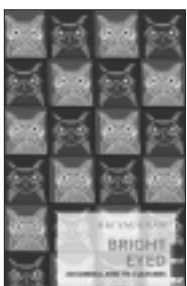
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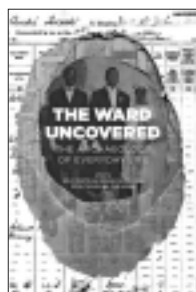
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\$14.95 CDN / \$13.95 US



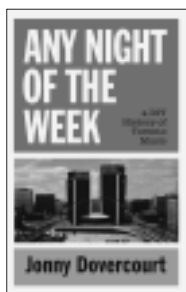
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**ANY NIGHT OF THE WEEK**  
ISBN 978-1-55245-396-4  
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\$24.95 CDN / \$22.95 US



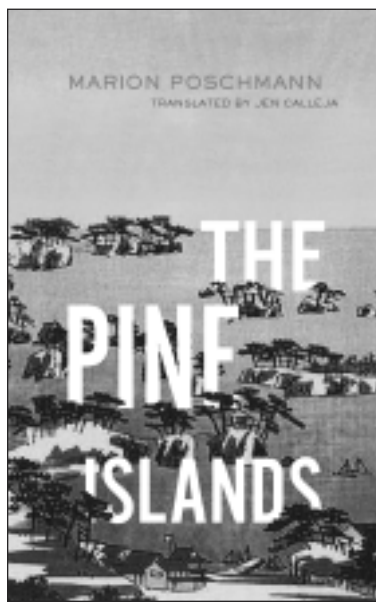
**NO PLACE TO GO**  
ISBN 978-1-55245-399-5  
September 2019  
\$19.95 CDN / \$17.95 US

NONFICTION



# The Pine Islands

a novel by Marion Poschmann, translated by Jen Calleja



ISBN 978-1-55245-401-5

5 x 8, 160 pp, paperback

\$22.95 CDN / \$16.95 US

FICTION / Literary – FIC019000

EPUB 978-1-77056-628-6

APRIL 2020

A bad dream leads to a strange poetic pilgrimage through Japan in this playful and profound Booker International–shortlisted novel

‘A quirky, unpredictable and darkly comic confrontation with mortality.’  
— Man Booker Prize Jury

‘*The Pine Islands* is a story that doesn’t tie up loose ends but leaves themes scattered as needles on the forest floor, allowing the reader to spot their patterns. The best approach to this beguiling, unpredictable book is to follow Gilbert’s advice on reciting poetry: “to let it affect you, and simply accept it in all its striking, irrational beauty.” – John Self, *The Guardian*

Gilbert Silvester, eminent scholar of beard fashions in film, wakes up one day from a dream that his wife has cheated on him. Certain the dream is a message, and unable to even look at her, he flees – immediately, irrationally, inexplicably – for Japan.

In Tokyo he discovers the travel writings of the great Japanese poet Bashō and decides to find solace in nature the way Bashō did, despite knowing nothing of the culture he’s stepped into. Suddenly, from Gilbert’s directionless crisis there emerges a purpose: a pilgrimage in the footsteps of the poet to see the moon rise over the pine islands of Matsushima. Although, of course, unlike the great poet, he will take a train.

Along the way he falls into step with another pilgrim: Yosa, a young Japanese student clutching a copy of *The Complete Manual of Suicide*. Together, they travel across Bashō’s disappearing Japan: one in search of his perfect ending and the other a new beginning.

**MARION POSCHMANN** is one of Germany’s foremost poets and novelists. She has won both of Germany’s premier poetry prizes and is the author of four novels, the last three of which have been nominated for the German Book Prize. *The Pine Islands* is her first novel to be translated into English.

**JEN CALLEJA**’s translations have been featured in *The New Yorker* and *The White Review*, among others. She was the inaugural Translator in Residence at the British Library.



# The Eyelid

a novel by S. D. Chrostowska

In Greater America, with sleep under siege, this lucid and prophetic novel of ideas depicts the end of human reverie

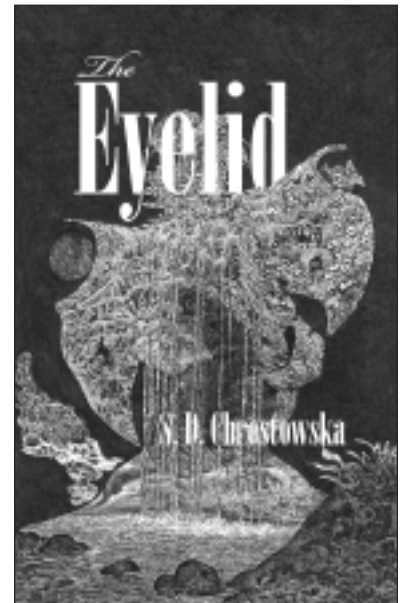
'S. D. Chrostowska achieves unexpected buoyancy in spite of the intensity of her material.' – Teju Cole on *Permission*

'One of the most intellectually bracing, technically fascinating Canadian-authored novels of the year.' – Steven W. Beattie, *Quill & Quire*, on *Permission*

'Chrostowska has written in *Matches* a refreshing, consistently thoughtful work that usefully questions entrenched assumptions about the nature of criticism...' – Daniel K. Green, *L.A. Review of Books*, on *Matches*

In the near future, sleep has been banned. Our unemployed, dream-prone narrator finds himself following Chevauchet, a diplomat from Onirica, a foreign republic of dreams, to resist the prohibition. On a mission to combat the state-sponsored drugging of citizens with uppers for greater productivity, they traverse an eerie landscape in an everlasting autumn, able to see inside other people's nightmares and dreams. When Chevauchet, the old radical, disappears, our narrator must take up Chevauchet's dictum that 'daydreaming is directly subversive' and forge ahead on his own.

In slippery, exhilarating, and erudite prose, *The Eyelid* revels in the camaraderie of free thinking that can only happen on the lam, aiming to rescue a species that can no longer dream.



ISBN 978-1-55245-391-9

5 x 8, 144 pp, paperback

\$21.95 CDN / \$16.95 US

FICTION / Literary – FICO19000

EPUB 978-1-77056-629-3

APRIL 2020



Daguerreotype by Jerry Spagnoli

**S. D. CHROSTOWSKA** is Professor of Humanities and Social & Political Thought at York University, Toronto. She is the author of *Literature on Trial: The Emergence of Critical Discourse in Germany, Poland, and Russia, 1700–1800* (2012); *Permission: A Novel* (2013); and *Matches: A Light Book* (2015, 2nd enlarged ed. 2019), and co-editor of *Political Uses of Utopia: New Marxist, Anarchist, and Radical Democratic Perspectives* (2017).



# The Crash Palace

a novel by Andrew Wedderburn



ISBN 978-1-55245-405-3

5 x 8, 208 pp, paperback

\$22.95 CDN / \$17.95 US

FICTION / Literary – FIC019000

EPUB 978-1-77056-625-5

MAY 2020

## A joy ride set on a crash course with the past

‘Wedderburn’s prose has an alluringly musical style [...] Wedderburn leaves it up to us to devise our stories and figure out our own answers, adding to the book’s overall charm and mystique.’ – *Quill & Quire* on *The Milk Chicken Bomb*

‘The prose jumps off the page, it sparkles.’ – Coleen Gillis, *Broken Pencil*, on *The Milk Chicken Bomb*

Audrey Lane has always loved to drive. Anytime, anywhere, any car: a questionable rustbucket, a family sedan, the SUV she was paid to drive around the oil fields. From the second she learned to drive, she’s always found a way to hit the road.

Years ago, when she abandoned her oil field job, she found herself chauffeuring around the Lever Men, a B-list band relegated to playing empty dive bars in far-flung towns. That’s how she found herself at the Crash Palace, an isolated lodge outside the big city where people pay to party in the wilderness, where her life is irrevocably changed.

And now, one night, while her young daughter is asleep at home, Audrey is struck by that old urge and finds herself testing the doors of parked cars in her neighbourhood. Before she knows it, she’s headed north in the dead of winter to the now abandoned Crash Palace in a stolen car, unable to stop herself from confronting her past.



ANDREW WEDDERBURN’s debut novel, *The Milk Chicken Bomb*, was a finalist for the Amazon First Novel Award and longlisted for the IMPAC Award. Wedderburn’s musical work includes the groups Hot Little Rocket and Night Committee.

8 | FICTION



Credit: Malcolm Overend



# The Imago Stage

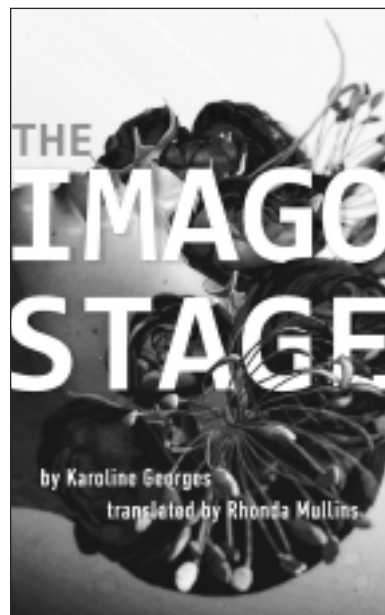
a novel by Karoline Georges, translated by Rhonda Mullins

A woman must emerge from the virtual world she's created to confront her flesh-and-blood past and family

'In this singular story dedicated to the mother, the narrator creates an avatar to counter her pain of living. Karoline Georges manages to combine the real and the virtual around the complexity of family ties. The author approaches loneliness and representation of the body with astonishing lucidity. *The Imago Stage* transcends genres in an intelligent and powerful prose.' – Governor General's Literary Award Jury

Growing up with a menacing drunk for a father and a grief-stricken mother, a girl spends her 1980s childhood staring at the television to escape the tension, depression, and looming violence that fill her suburban home. After winning a modelling competition, she dedicates herself to becoming a placid image onto which anything can be projected, a blank slate with a blank stare. Earning enough in Paris to retire in her twenties, she buys a studio in Montreal and retreats from the world and its perceived threats, cultivating her existence as an image through her virtual reality avatar. But when her mother develops cancer and nears the end of her life, our narrator is forced to leave her cocoon – surrounded by her posse of augmented reality superheroes – and interact with the world and her parents without the mask of her perfect, virtual self.

A catalogue of the anxieties of an age – from nuclear war to terrorism, climate change to biological warfare – set in the past and not-too-distant future of Montreal, *The Imago Stage* is an ominous tale of oppression, suppression, and disembodiment.



ISBN 978-1-55245-402-2  
5.25 x 8.25, 192 pp, paperback  
\$22.95 CDN / \$16.95 US  
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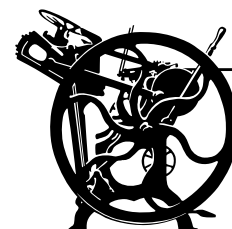
JUNE 2020



Credit: Yannick Forest

**KAROLINE GEORGES** is the author of seven books. The French version of *The Imago Stage* won the Governor General's Literary Award in 2018.

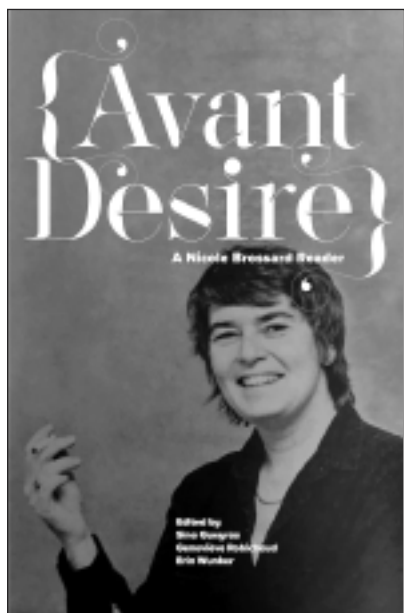
**RHONDA MULLINS** received the 2015 Governor General's Literary Award for translation. *Suzanne* was shortlisted for the Best Translated Book Award.



# Avant Desire

## A Nicole Brossard Reader

edited by Sina Queyras, Geneviève Robichaud, and Erin Wunker



ISBN 978-1-55245-403-9

5.5 x 8.5, 336 pp, paperback

\$26.95 CDN / \$22.95 US

POETRY / Canadian – POE011000

EPUB 978-1-77056-627-9

APRIL 2020

### The definitive survey of an essential feminist poet

In June 2019, Nicole Brossard was awarded the Lifetime Recognition Award from the Griffin Poetry Trust. Rarely has a prize been so richly deserved. For five decades she has writing groundbreaking poetry, fiction, and criticism in French that has always been steadfastly and unashamedly feminist and lesbian.

*Avant Desire* moves through Brossard's body of work with a playful attentiveness to its ongoing lines of inquiry. Like her work, this reader moves beyond conventional textual material to include ephemera, interviews, marginalia, lectures, and more. Just as Brossard foregrounds collaboration, this book includes new translations alongside canonical ones and intertextual and responsive work from a variety of artist translators.

Through their selections, the editors trace Brossard's fusion of lesbian feminist desire with innovation, experimentation, and activism, emphasizing the more overtly political nature of her early work and its transition into performative thinking.

Devotees of Brossard will be invigorated by the range of previously unavailable materials included here, while new readers will find a thread of inquiry that is more than a mere introduction to her complex body of work. *Avant Desire* situates Brossard's thinking across her oeuvre as that of a writer whose sights are always cast toward the horizon.

**NICOLE BROSSARD** has published more than thirty books since 1965. She is an officer of the Order of Canada, chevalière of the National Order of Québec, and has twice won the Governor General's Literary Award for poetry, among countless other accolades. Her work has been translated into English, Spanish, and several other languages. She writes and lives in Montréal.

**SINA QUEYRAS** is the author of *My Ariel* (Coach House Books, 2017), *Lemon Hound* (2006), and *MxT* (2014). In 2005, they created the literary blog *Lemon Hound*.

**GENEVIÈVE ROBICHAUD** is the author of *Exit Text* (Anstruther Press, 2016), a nano-essay on the errant and secret life of ideas.

**ERIN WUNKER** is the author of *Notes from a Feminist Killjoy: Essays on Everyday Life* (Bookhug, 2016), and co-founder and editor of the feminist academic blog *Hook & Eye: Fast Feminism, Slow Academe*.



# The Tower

poetry by Paul Legault

## W. B. Yeats meets Gregg Araki at a gay bar

*I hate winter because it's not spring  
which is like a smaller version of summer  
when things actually happen and when  
you'd like to stay in, like in a picture of you  
in winter on a card that explains what happened  
to the year to your whole family. I can't wait  
for summer until I accidentally do wait for it  
to happen, and it does, like how death does.*

'Giddily Paul Legault traipses through the classics and makes them quiver with an anachronistic affectless delight they didn't know they were permitted to feel. *The Tower* continues his project of rubbing the old songs to produce blissful new serums. It's Oedipal. It's also exegetical. How he manages to extract such tonally exacting fun from fallen fruit is a secret I beg him never to divulge.' — Wayne Koestenbaum

'Samuel Beckett would love Paul Legault... These poems are brilliant gems of invention and lightly finessed emotion. And very funny. I love them. Truly I do.' — Mary Jo Bang on *The Other Poems*

An homage and a reinvention, *The Tower* revisits Yeats's greatest work, queering the considerations of mortality by an aging spiritualist for our own tumultuous times and morality and 'translating' Yeats's modernist urge on the other side of a long century. Yeats used to talk to ghosts. So Legault talked to Yeats's ghost. This is him talking back.



Credit: Rachel Stern

**PAUL LEGAULT** is the author of *The Madeleine Poems* (Omnidawn, 2010), *The Other Poems* (Fence, 2011), *The Emily Dickinson Reader: An English-to-English Translation of the Complete Poems of Emily Dickinson* (McSweeney's, 2012), *Self-Portrait in a Convex Mirror 2* (Fence, 2016), and *Lunch Poems 2* (Spork, 2018). He also co-edited *The Sonnets: Translating and Rewriting Shakespeare* (Nightboat, 2012).



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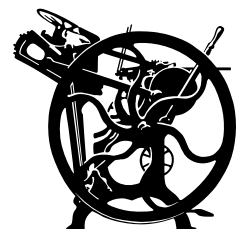
5 x 8, 112 pp, paperback

\$21.95 CDN / \$17.95 US

POETRY / General – POE000000

EPUB 978-1-77056-641-5

APRIL 2020



# POP

poetry by Simina Banu



ISBN 978-1-555245-409-1

5 x 8, 96 pp, paperback

\$21.95 CDN / \$17.95 US

POETRY / Canadian – POE011000

EPUB 978-1-77056-630-9

APRIL 2020

*POP* takes an uncommon perspective on modern poetic traditions, combining deft lyricism with visual poems for a playful romp

*Multitasker: you correct my posture  
while you Instagram an onion.  
It's a shame I can't bake bread  
with gluten  
to throw at you.  
A fire truck honks for a minute straight.  
Conveniently, our flood  
already extinguished our flame.  
You begin explaining  
Barolo to me,  
but the room has filled up  
like that scene from Titanic  
and I can't find the cuff.*

After the end of a volatile, queer love affair, the poet rummages through the stale Cheetos in search of the love poem and what it can be. *POP* is a junk food fight of poetic styles, each line fried and seasoned using age-old recipes; it is a sad clown's skincare routine; it is a cartoonish cacophony of pots and puns. The speaker shakes the love poem for all it's worth, leaving behind a trail of lint, wrappers, fibs, and soap foam, but opening up enough space to move in herself.

**SIMINA BANU** is a writer interested in interrogating her own experience with technology, consumerism, pop culture, and the poetics of (un)translation. Her poetry has appeared in numerous journals, including *filling Station*, *untethered*, *In/Words Magazine*, and *the Feathertale Review*. In 2015, words(on)pages press published her first chapbook, *where art*. Her second chapbook, *Tomorrow, adagio*, was released in 2019 through above/ground press. *POP* is her first full-length collection of poetry. She lives and writes in Montreal.



Credit: Peter Banu

# Now You See Her

a play by Lisa Karen Cox, Maggie Huculak, Raha Javanfar,  
Amy Nostbakken, Norah Sadava, and Cheyenne Scott

Six diverse women's voices merge into one devastating (and funny) portrait of modern feminism

'It would be difficult to overstate how brilliantly realized and intricately crafted *Now You See Her* is.' – S. Bear Bergman, *Mooney on Theatre*

'*Now You See Her* radiates wit, urgency, and theatricality.' – Joé Teodoro, *Now Magazine*

'This is a show that points up the everyday sexism with which women contend but doesn't spare the way we sometimes collude when it suits us or try so desperately to please. [...] [A] smart show, beautifully put together and performed, and one that speaks up for all the women who daily bite their tongues.' – Lyn Gardner, *The Guardian*, on *Mouthpiece*

They are the invisible, the vanishing, and the disappeared. In an insurrectionary outburst of original music and words, the six characters in *Now You See Her* explore some of the diverse ways women fade from sight in our culture. They sing, dance, and thrust themselves into the elements as they travel through the seasons of their lives. Their voices are defiant. Their question is simple: why and how do we allow our power to disappear without a fight?

*Now You See Her* follows Quote Unquote Collective's acclaimed international hit *Mouthpiece*, now a feature film by Patricia Rozeman.



ISBN 978-1-55245-404-6

5 x 8, 128 pp, paperback

\$21.95 CDN / \$17.95 US

DRAMA / Canadian – DRA013000

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APRIL 2020



Credit: Brook Wedlock

LISA KAREN COX, MAGGIE HUCULAK, RAHA JAVANFAR, AMY NOSTBAKKEN, NORAH SADAVA, and CHEYENNE SCOTT collectively created *Now You See Her* under the banner of Quote Unquote Collective, a Toronto-based, feminist-focused, multi-disciplinary performance company. Co-founders Nostbakken and Sadava are also the creators of the internationally acclaimed *Mouthpiece*.



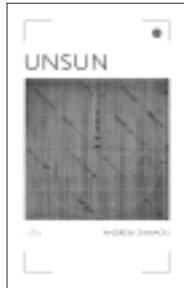
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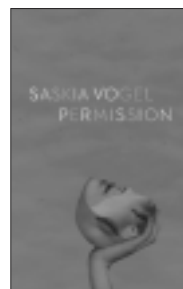
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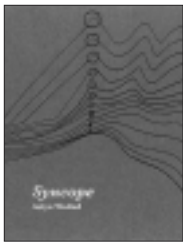
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