



COACH HOUSE BOOKS

SPRING/SUMMER 2021

COACH HOUSE BOOKS

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Coach House acknowledges the financial support of the Canada Council for the Arts, the Ontario Arts Council the Government of Canada through the Canada Book Fund and the Government of Ontario through Ontario Creates for our publishing activities.



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CRÉATIF

And Miles To Go Before I Sleep

a novel by Jocelyne Saucier, translated by Rhonda Mullins

Away From Her meets *Strangers on a Train* in this follow-up to cult bestseller *And the Birds Rained Down*.

After *And The Birds Rained Down*, a stunning meditation on aging and freedom, Jocelyne Saucier is back with her unique outlook on self-determination in this unsettling story about a woman's disappearance.

Gladys might look old and frail, but she is determined to finish her life on her own terms. And so, one September morning, she leaves Swastika, her home of the past fifty years, and hops on the Northlander train, eager to put thousands of miles of northern Quebec between her and the improbably named village, and leaving behind her perennially tormented daughter, Lisana.

Our mysterious narrator, who is documenting these disappearing northern trains, is eager to uncover the truth of Gladys's voyage, tracking down fellow passengers and train employees for years to learn what happened to Gladys and her daughter, and why.

'A journey as geographical as it is interior ... a bumpy route, but one punctuated by contemplative pleasures, by small, lost joys ... Simultaneously introspective and captivating, [*And Miles to Go Before I Sleep*] reconnects us to what is essential.' – *Les Libraires*

'Nostalgic and beautifully grotesque, this novel is delightfully baroque and, although short, so striking it simply will never leave you.' – *The Coast*, on *And the Birds Rained Down*

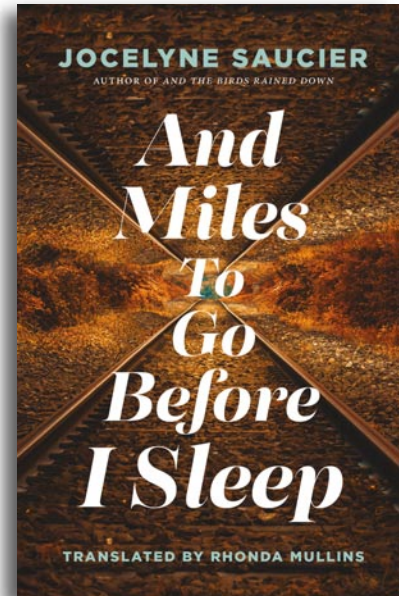
'Cleaving closely to the award-winning Jocelyne Saucier novel on which it's based, this eco-friendly, elegantly delivered tale about the sunset changes in the lives of a trio of graybeards living in the woods is engaging, thought-provoking and ultimately moving.' – *The Hollywood Reporter*, on the film adaptation of *And the Birds Rained Down*



Credit: Ariane Ouellet

JOCELYNE SAUCIER's *Il pleuvait des oiseaux* (*And the Birds Rained Down*) garnered her the Prix des Cinq continents de la Francophonie, making her the first Canadian to win the award. The book was a CBC Canada Reads Selection in 2015 and its movie adaptation premiered at TIFF in 2019.

RHONDA MULLINS has translated Jocelyne Saucier's two previous novels for Coach House. *And the Birds Rained Down* was a finalist for CBC Canada Reads and the Governor General's Literary Award for Translation. She received the Governor General's Award in 2015 for translating Saucier's *Twenty-One Cardinals*.



ISBN 978-1-55245-421-3

5 x 8 | 196 pp | pbk

\$21.95 CAD | \$17.95 US

FICo19000 FICTION / Literary

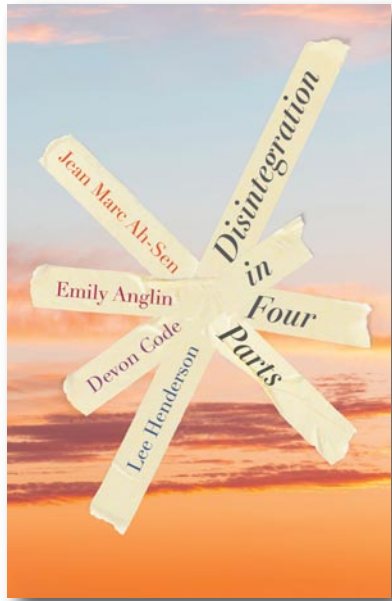
EPUB 978-1-77056-664-4

JUNE 2021



Disintegration in Four Parts

fiction by Jean-Marc Ah-Sen, Emily Anglin, Devon Code, and Lee Henderson



ISBN 978-1-55245-424-4
5 x 8 | 206 pp | pbk
\$21.95 CDN | \$17.95 US
FIC019000 FICTION / Literary
EPUB 978-1-77056-662-0

JUNE 2021

Four writers, four different perspectives on the problematic notion of purity.

'All purity is created by resemblance and disavowal.' With this sentence as a starting point, four authors each write a novella considering the concept of purity, all from astonishingly different angles. Jean Marc Ah-Sen writes about love blooming between two writers belonging to feuding literary movements. Emily Anglin explores an architect's search for her missing twin in a nature reserve. Devon Code documents the Wittgensteinian upheavals of the last days of an elderly woman. And Lee Henderson imagines Dada artist Kurt Schwitters finding unlikely inspiration in a Nazi internment camp in northern Norway.

Wildly different in style and subject matter, these four virtuoso pieces give us a 360-degree view of a philosophical theme that has never felt so urgent.

JEAN MARC AH-SEN is the author of *In the Beggarly Style of Imitation* and *Grand Menteur*, which was selected as one of the 100 best books of 2015 by *The Globe & Mail*. *The National Post* has hailed his work as 'an inventive escape from the conventional.' He lives in Toronto with his wife and two sons.

Writer and freelance editor **EMILY ANGLIN** grew up in Waterloo, Ontario, and now lives in Toronto. She holds an MA in Creative Writing from Concordia University and a PhD in English from Queen's University. Her first collection of short fiction, *The Third Person*, was published in 2017. She is currently at work on her first novel.

DEVON CODE is a fiction writer. He is the author of *Involuntary Bliss*, a novel, and *In a Mist*, a collection of stories. In 2010, he was the recipient of the Writers' Trust Journey Prize. Originally from Dartmouth, Nova Scotia, he lives in Peterborough, Ontario.

LEE HENDERSON is the author of three books: a collection of short stories and two novels, all published with Penguin. A contributing editor for *Border Crossings* magazine for over fifteen years and cover curator for *The Malahat Review* since 2015, Henderson teaches creative writing at the University of Victoria. Henderson's visual art has been exhibited in Canada and abroad.



Seconds Out

Women and Fighting

nonfiction by Alison Dean

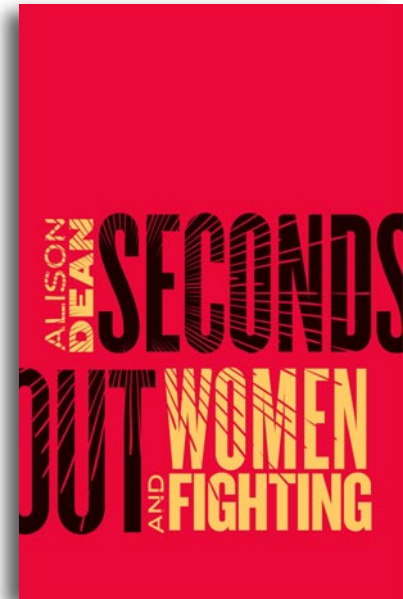
Kicking ass and taking notes – what it’s like to be a woman in the ring.

Alison Dean teaches English literature. She also kicks people. Hard.

Despite having several amateur fights under her belt, she struggles to be taken as seriously as a male kickboxer would. ‘You punch hard for a girl’ is still an insult – women aren’t supposed to participate in violence.

Her unique perspective as a thirty-something PhD turned fighter allows Dean to expose and explain the inner world of combat sports. She articulates ways fighting changes a person’s – and particularly a woman’s – relationship to their body and to the world around them, and considers how women shift boxing, kickboxing, Muay Thai, and MMA’s male dominated cultures in turn.

Combining research, anecdotes, and interviews with coaches and fighters, *Seconds Out* looks at the history of women in the ring, the challenges of training, and the nuances of fighting while female. She shares her own experiences, good and bad, as she takes on her first few amateur fights. With the literary acumen and panache of fighting’s greatest writers, like A. J. Leibling, Joyce Carol Oates, and Katherine Dunn, but from the perspective of someone who has been in the ring, *Seconds Out* brilliantly explores our culture’s relationship with violence, particularly when it is practiced by women.



ISBN 978-1-55245-419-0

5 x 8 | 220 pp | pbk

\$21.95 CDN | \$17.95 US

SPO008000 SPORTS & RECREATION /

Boxing

EPUB 978-1-77056-666-8

MAY 2021



Credit: Lowell Dean

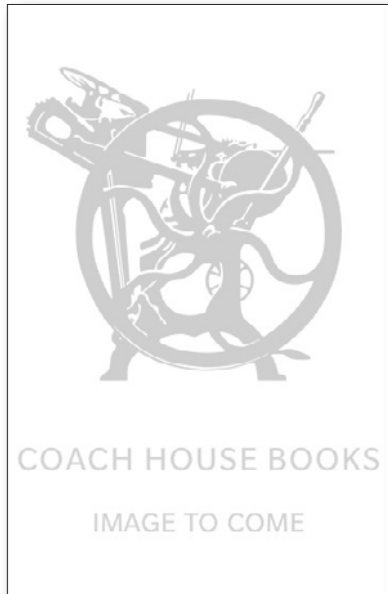
ALISON DEAN is a lecturer in English Literature and Histories of Photography. Alison has a PhD in English from Simon Fraser University and she is an alumna of the School for Criticism & Theory at Cornell University and the Whitney Museum of Modern Art Independent Study Program. Her academic research focuses on the politics of portraiture and the portrait’s opposite – images of atrocity and torture. Alison currently trains and competes in kickboxing and boxing. She has a bad habit of dropping her left hand and her best punch is a straight right.



The Far Shore

The Art of Superbrothers and the Making of *JETT*

nonfiction by Adam Hammond



ISBN 978-1-55245-420-6
5.5 x 8.5 | 220 pp | pbk
\$21.95 CDN | \$17.95 US
GAM013000 GAMES / Video &
Electronic
EPUB 978-1-77056-668-2

AUGUST 2021

The genius and artistry behind Superbrothers and the making of an indie video game, from inception to its highly anticipated launch with PlayStation 5.

About a decade ago, there emerged from the very corporate world of videogames a new trend, 'indie games,' made by small teams with small budgets, with an aesthetic much closer to that of punk rock or modernist fiction, and informed by GamerGate. *Sword and Sworcery*, by Superbrothers (Craig D. Adams), was at the forefront of this movement. Superbrothers' follow-up game, *JETT: The Far Shore*, has been nearly ten years in the making, during which everything about videogames has changed.

Adam Hammond, a professor of digital media, has been following the process of *JETT*'s creation, from early visits and wild conversations with Adams and his developer as they imagined the game that would become *JETT*. Into their process comes philosophy, otherworldly escapism, and debates on how culture is formed. An artist's need for self-expression, the self-doubt of failure, and the rapture of success.

Part story of the game's genesis, part consideration of the history and place of the 'indie game,' *The Far Shore* is a riveting look behind the curtain at one of our most popular and influential art forms.



ADAM HAMMOND is Assistant Professor in the Department of English at the University of Toronto. He is the author of *Literature in the Digital Age: A Critical Introduction* (Cambridge University Press, 2016) and co-author of *Modernism: Keywords* (2014). His writing has appeared in *The Walrus*, *The Literary Review of Canada*, and the *Globe and Mail*, and his work has been profiled in *Wired* and on BBC and CBC radio.



Credit: Marta Balcewicz

Because the Sun

poetry by Sarah Burgoyne

Camus's Meursault and Thelma and Louise meet up under the blazing sun.

Obsessed with both Camus's *L'Étranger* and *Thelma and Louise*, *Because the Sun* considers violence under the blazing sun. Starting with Meursault's murder of a man on the beach as he is 'pressed' by the blinding sun and considering the gendered violence against the victim's sister, Sarah Burgoyne goes on to consider Louise pulling the trigger on Thelma's assailant — all while thinking about the sun, that 'unremarkable star' that is a material symbol of pain, an affective backlog we're slung under, pushing through desert after desert.

Because the Sun's pastiche of personal and 'objective' (often scientific) voices strives to embody both stylistic and formal 'relentlessness' by teasing out discursive tonalities that blend and merge into each other, generating a blinding effect, like looking into the sun.

WHAT WAS / ENFANCE
after Rimbaud

this sun, murder grotto, dune among naked bodies, sky's zero
in my glass; think through it. a babbling sound through my
days. it flows around me, through the sun, then closer to me.
midnight nails its hour to the wall, at the edge of the room –
the dream plant in a pot of gold – beside cups of ink, the
plant's contraptions, the silence of the plant and its reaching
and aging.

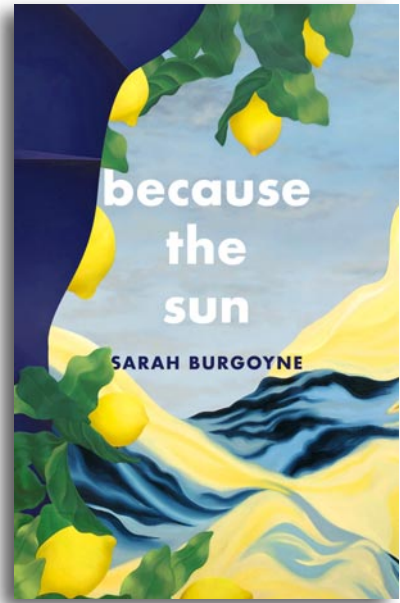
the born moon, the figuring, the forgotten shirt,

and soon i shall have this sound in me. and that sound.



Credit: Laurence Philomène

SARAH BURGOPYNE's first collection, *Saint Twin* (Mansfield, 2016), was a finalist for the A. M. Klein Prize in Poetry, awarded a prize from L'Académie de la vie littéraire, and short-listed for the ReLit Award. Other works have appeared in journals across Canada and the U.S., have been featured in scores by American composer J. P. Merz, and have appeared within or alongside the visual art of Susanna Barlow, Jamie Macaulay, and Joani Tremblay. She currently lives and writes in Montreal.



ISBN 978-1-55245-423-7

5 x 8 | 112 pp | pbk

\$21.95 CDN | \$17.95 US

POEo24000 POETRY / Women Authors

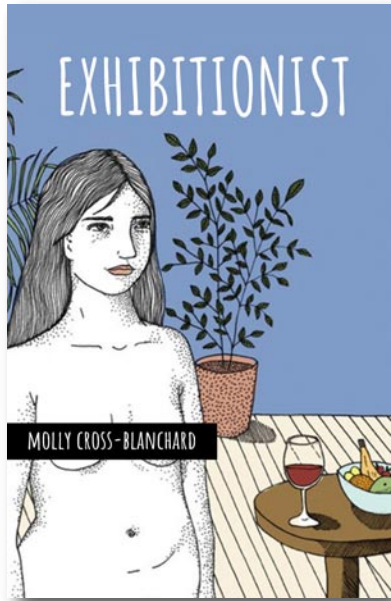
EPUB 978-1-77056-670-5

APRIL 2021



Exhibitionist

poetry by Molly Cross-Blanchard



ISBN 978-1-55245-422-0

5 x 8 | 96 pp | pbk

\$21.95 CDN | \$17.95 US

POEo24000 POETRY / Women Authors

EPUB 978-1-77056-672-9

APRIL 2021



MOLLY CROSS-BLANCHARD is a Métis writer and editor born on Treaty 3 territory (Fort Frances, ON), raised on Treaty 6 territory (Prince Albert, SK), and living on the unceded territory of the Musqueam, Squamish, and Tsleil-Waututh peoples (Vancouver, BC). She holds an English BA from the University of Winnipeg and a Creative Writing MFA from the University of British Columbia, and is the Publisher at *Room Magazine*.

8 | POETRY

Smart, raunchy poems that are sorry-not-sorry.

One minute she's drying her underwear on the corner of your mirror, the next she's asking the sky to swallow her up: the narrator of *Exhibitionist* oscillates between a complete rejection of shame and the consuming heaviness of it. Painfully funny, brutally honest, and alarmingly perceptive, Molly Cross-Blanchard's poems use humour and pop culture as vehicles for empathy and sorry-not-sorry confessionals. What this speaker wants more than anything is to be seen, to tell you the worst things about herself in hopes that you'll still like her by the end.

'Sticky, sad, and sultry, *Exhibitionist* is a merry-go-round circling back to the tender, awkward parts of ourselves. Molly Cross-Blanchard allows her poems to ask the reader out for ice cream, to fart at a dinner party, to sprawl out on a chaise lounge, stare through a dusty skylight and whisper that they think they may love you. And that love will be unmistakably mutual.'

– Mallory Tater, author of *The Birth Yard* and *This Will Be Good*

'Multiple orgasms appear in the first line of the first poem in *Exhibitionist*. Multiple orgasms, as a relative image or a practice, elicit everything from mystical worship to moral panic. Molly Cross-Blanchard understands this diametric power. She nods to this power with countless crisp and explicit images throughout her debut collection. Read her poems first to marvel at the well-crafted voicing of sexuality. Read a second time to appreciate her beautiful charge of juxtaposition. Again and again, she places the erotic beside the mundane so that both are transformed – a dirty basement carpet becomes the backdrop of profound intimacy and gas station coffee acts as a symbol of self-discovery.'

– Amber Dawn, author of *My Art is Killing Me* and *Sodom Road Exit*



Credit: Reece Blanchard

The Crash Palace

fiction by Andrew Wedderburn

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

Audrey Cole 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.

'Wedderburn's engaging tale will hot-wire readers' brains, making Audrey's wanderlust palpable and contagious.' – *Publishers Weekly*, Starred Review ★

'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*

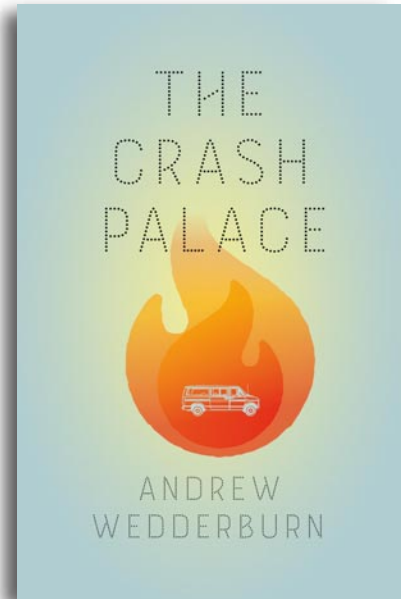
'The prose jumps off the page, it sparkles.'

– Coleen Gillis, *Broken Pencil*, on *The Milk Chicken Bomb*



Credit: Malcolm Overend

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



ISBN 978-1-55245-405-3

5.5 x 8.5 | 254 pp | pbk

\$22.95 CDN | \$17.95 US

FICTION / Literary – FICo19000

EPUB 978-1-77056-625-5

JANUARY 2021

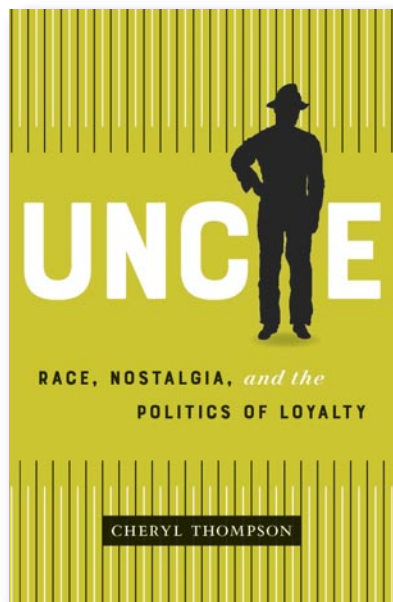
PREVIOUSLY ANNOUNCED

Uncle

Race, Nostalgia, and the Politics of Loyalty

nonfiction by Cheryl Thompson

PREVIOUSLY ANNOUNCED



ISBN 978-1-55245-410-7

5.5 x 8.5 | 224pp | pbk

\$22.95 CDN | \$18.95 US

SOC001000 SOCIAL SCIENCE /

Ethnic Studies / African American
Studies

EPUB 978-1-77056-631-6

FEBRUARY 2021

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.

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.



10 | NONFICTION



Credit: Calla Evans

Indigenous Toronto Stories That Carry This Place

edited by Denise Bolduc, Mnawaate Gordon-Corbiere, Rebeka Tabobondung,
Brian Wright-McLeod, and John Lorinc

A collection of perspectives by and about Indigenous Toronto, past, present, and future

Beneath every major city in North America lies a deep and rich Indigenous history that has been colonized, paved over, and ignored. Few of its current inhabitants know that Toronto has seen 12,000 years of different peoples, including the Haudenosaunee, the Anishinaabe, the Huron-Wendat, and the Mississaugas of the New Credit, and a vibrant culture and history that thrives to this day.

With original contributions by Indigenous elders, scholars, journalists, artists, activists, and historians about art, food, health, and more, this unique anthology explores the poles of erasure and cultural continuity that have come to define a crossroads city-region that was known as a meeting place long before the arrival of European settlers.

Contributors include political scientist Hayden King, historian Alan Corbiere, musician Elaine Bomberry, artist Duke Redbird, playwright Drew Hayden Taylor, educator Kerry Potts, writer/journalist Paul Seesequasis and former Mississaugas of the New Credit chief Carolyn King.

DENISE BOLDUC is an accomplished creative director, producer, programmer, speaker and arts consultant recognized for her involvement across disciplines. She is a faculty instructor with the Centre for Indigenous Theatre and served on committees and boards including Native Earth Performing Arts, imagineNATIVE Film + Media Arts Festival, the National Indigenous Arts Administrators/Leaders, and Aboriginal Voices Radio. She is Anishnaabe from the Lake Superior territory, and a member of the Batchewana First Nation.

MNAWAATE GORDON-CORBIERE, Grouse clan, from M'Chigeeng First Nation, has a BA in History and English from the University of Toronto. She works at Heritage Toronto as their Indigenous Content Coordinator.

Widely recognized as 'the authority' on Native music, **BRIAN WRIGHT-MCLEOD** (Dakota/Anishnaabe) is a Toronto-based music journalist and educator. His first book, *The Encyclopedia of Native Music* was the basis for the Smithsonian Institute's Native music exhibit *Up Where We Belong* that launched the documentary film *Rumble*, which won three 2018 Canadian Screen Awards. He teaches Indigenous Music in Culture at Centennial College, and Indigenous Studies at George Brown College in Toronto.

Media and story creator **REBEKA TABOBONDUNG** is the founder and Editor-in-Chief of *MUSKRAT Magazine*. A filmmaker, writer, poet, and Indigenous knowledge researcher, she co-founded the Gchi Dewin Indigenous Storytellers Festival in Wasauksing First Nation on Lake Huron where she is also an elected Councillor and community member.

Project manager **JOHN LORINC** is a Toronto journalist and editor, and recipient of the 2019/2020 Atkinson Fellowship in Public Policy. He is Coach House's Toronto nonfiction editor.



ISBN 978-1-55245-415-2

5.5 x 8.5 | 192 pp | pbk

\$23.95 CDN | \$18.95 US

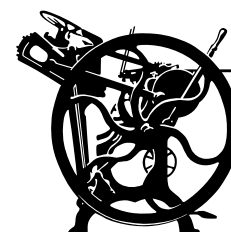
LCO013000 LITERARY COLLECTIONS

/ Native American

EPUB 978-1-77056-645-3

MARCH 2021

PREVIOUSLY ANNOUNCED



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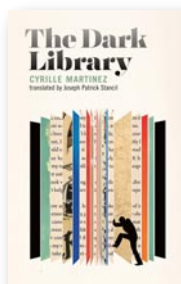
FICTION



FAUNA
Christiane Vadnais, tr. Pablo Strauss
ISBN 978-1-55245-416-9
September 2020 | \$20.95 CDN | \$15.95 US

'This dark, sensual novel invites the reader to imagine nature thriving in the toxic aftermath of human domination, and makes for an essential addition to the recent crop of eco-fiction.'

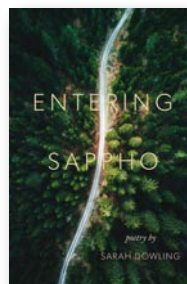
– Publishers Weekly



THE DARK LIBRARY
Cyrille Martinez, tr. Joseph Patrick Stancil
ISBN 978-1-55245-407-7
October 2020 | \$20.95 CDN | \$15.95 US

'French writer and librarian Martinez explores the purpose of libraries amid sweeping societal changes in this whimsical novel ... satire with wit and quirky characters. This will delight fans of absurdist fiction.' – Publishers Weekly

POETRY



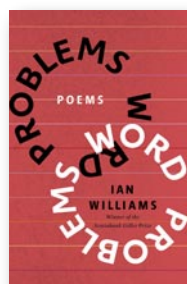
ENTERING SAPHO
Sarah Dowling
ISBN 978-1-55245-418-3
September 2020 | \$21.95 CDN | \$17.95 US

'Entering Sappho speaks to the poetics of naming – and to the things that poetry has tried to erase – with elegance and conceptual sophistication. This is a truly wonderful book full of tangles and mirrors and beauty.' – Jordan Abel



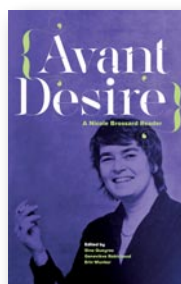
SWIVELMOUNT
Ken Babstock
ISBN 978-1-55245-413-8
September 2020 | \$21.95 CDN | \$17.95 US

'To experience his poetry is to feel, suddenly, while falling from a high place, a firm hand on the scruff of your neck. Startling, pain-filled, life-saving.' – Miriam Toews



WORD PROBLEMS
Ian Williams
ISBN 978-1-55245-414-5
September 2020 | \$21.95 CDN | \$17.95 US

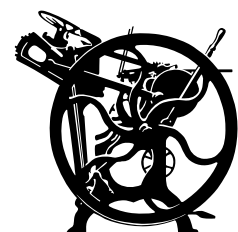
Giller-prize winner Ian Williams revisits the seemingly simple questions of grade school for inspiration: if Billy has five nickels and Jane has three dimes, how many Black men will be murdered by police?



AVANT DESIRE
Nicole Brossard, eds. Sina Queyras,
Genevieve Robichaud, and Erin Wunker
ISBN 978-1-55245-403-9
August 2020 | \$26.95 CDN | \$22.95 US

The definitive survey of an essential feminist poet and 2019 Griffin Trust Lifetime Recognition Award winner.

ANTHOLOGY



WATCH YOUR HEAD
Writers & Artists Respond to the Climate Crisis
ISBN 978-1-55245-412-1
October 2020 | \$23.95 CDN | \$18.95 US

A warning, a movement, a collection borne of protest. In *Watch Your Head*, poems, stories, essays, and artwork sound the alarm on the present and future consequences of the climate emergency. Writers and artists confront colonization, racism, and the social inequalities that are endemic to the climate crisis. Proceeds will be donated to RAVEN and Climate Justice Toronto.

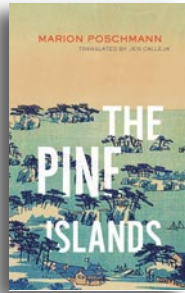
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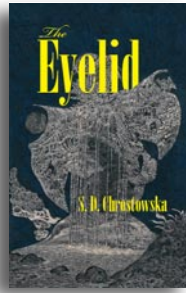
FICTION



THE IMAGO STAGE
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July 2020
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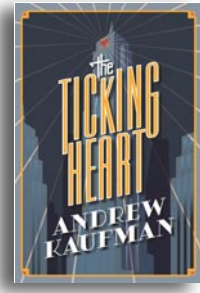
THE PINE ISLANDS
ISBN 978-1-55245-401-5
April 2020
\$22.95 CDN | \$16.95 US



THE EYELID
ISBN 978-1-55245-408-4
April 2020
\$21.95 CDN | \$16.95 US



THE BAUDELAIRE FRACTAL
ISBN 978-1-55245-390-2
January 2020
\$22.95 CDN | \$17.95 US



THE TICKING HEART
ISBN 978-1-55245-389-6
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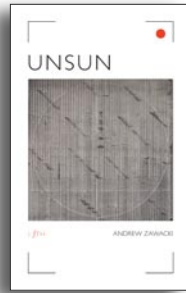
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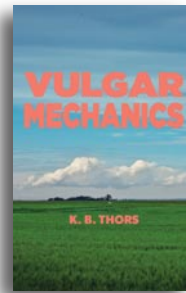
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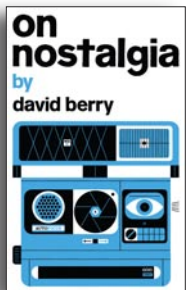


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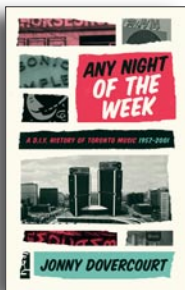


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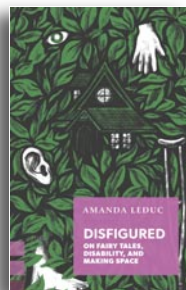
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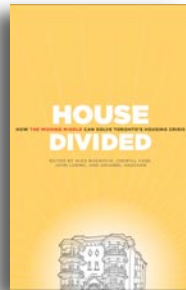
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