

# Coach House Books



Fall 2014

# Coach House is watching you. (We're also declassifying a cache of stealthy Fall titles.)

This fall, Coach House is taking a cue from a certain national reconnaissance office and invoking the symbol of the cephalopod to personify our new releases, which, curiously enough, all relate in some way to acts of observation (start formulating your conspiracy theories). And much like the octopus, we're displaying inking behaviour and unleashing nine books (because nine arms are better than eight) that will have you firmly within their grasp.

Our two new Exploded Views titles have the cultural zeitgeist (wire)tapped. In *The Inspection House*, Emily Horne and Tim Maly play Spy vs. Spy, committing thoughtcrimes of the best possible sort with their ruminations on the surveillance state. David Balzer's *Curationism* gathers intelligence on whether curation has reached a sort of endgame now that everyone and their (big) brother claims to be a curator.

A whistleblower of a novel, Cyrille Martinez's *The Sleepworker*, translated from the French by Joseph Patrick Stancil, conjures a fictionalized version of Andy Warhol as he finds artistic inspiration by watching – and eventually recording – his friend while he sleeps.

There's sure to be lots of chatter about our poetry, as well. Linguistic spy Lisa Robertson's *The Cinema of the Present* uncovers new ways of living and thinking through privacy, time and silence. Ken Babstock's *On Malice*, which makes reference to an abandoned NSA listening station, will have you looking over your shoulder. *Janey's Arcadia*, by acclaimed poet Rachel Zolf, peers through the lens of history to find focus in the present, while Sarah Dowling's delightfully disorienting *Down* turns its gaze on the spaces between private and public language. Jeramy Dodds's translation (or maybe we should call it a decryption?) of the *The Poetic Edda* offers a periscope view into the Viking Age consciousness. And in Governor General award-winning playwright Nicolas Billon's *Butcher*, a seemingly innocuous meeting of strangers becomes increasingly claustrophobic as long-held secrets are revealed.

So head to your nearest bookstore and secure our Fall 2014 titles. No book is beyond your reach!

## COACH HOUSE BOOKS

Publisher: Stan Bevington  
Editorial Director: Alana Wilcox  
Managing Editor: Leigh Nash  
Publishing Assistant: Heidi Waechtler  
Publicist: Sarah Smith-Eivemark  
Exploded Views Editor: Jason McBride  
Poetry Board: Jeramy Dodds & Susan Holbrook

80 bpNichol Lane  
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# The Inspection House

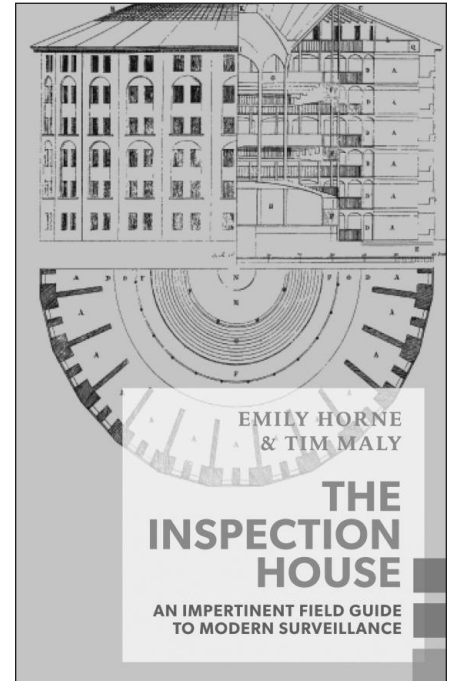
## An Impertinent Field Guide to Modern Surveillance

by Emily Horne & Tim Maly

*The Inspection House* revisits Foucault's *Discipline and Punish* to explore the panopticon-like surveillance that defines modern life.

In 1787, British philosopher and social reformer Jeremy Bentham conceived of the panopticon, a ring of cells observed by a central watchtower, as a labour-saving device for those in authority. While Bentham's proposal was ostensibly for a prison, he believed that any number of places that require supervision – factories, poorhouses, hospitals and schools – would benefit from such a design. The French philosopher Michel Foucault took Bentham at his word. In his groundbreaking 1975 study, *Discipline and Punish*, the panopticon became a metaphor to describe the creeping effects of personalized surveillance as a means for ever-finer mechanisms of control.

Forty years later, the available tools of scrutiny, supervision and discipline are far more capable and insidious than Foucault dreamed, and yet less effective than Bentham hoped. Public squares, container ports, terrorist holding cells and social networks all bristle with cameras, sensors and trackers. But, crucially, they are also rife with resistance and prime opportunities for revolution. *The Inspection House* is a tour through several of these sites – from Guantánamo Bay to the Occupy Oakland camp and the authors' own mobile devices – providing a stark, vivid portrait of our contemporary surveillance state and its opponents.



ISBN 978 1 55245 301 8

EISBN 978 1 77056 389 6

\$13.95 CDN/US

4.75 X 7.5 PB, 136 PAGES

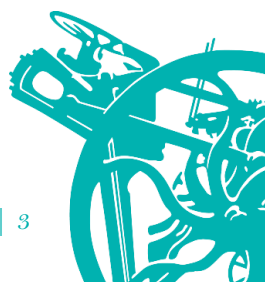
POLITICAL SCIENCE

POLO36000 | LAW116000 | LAW013000

SEPTEMBER 2014



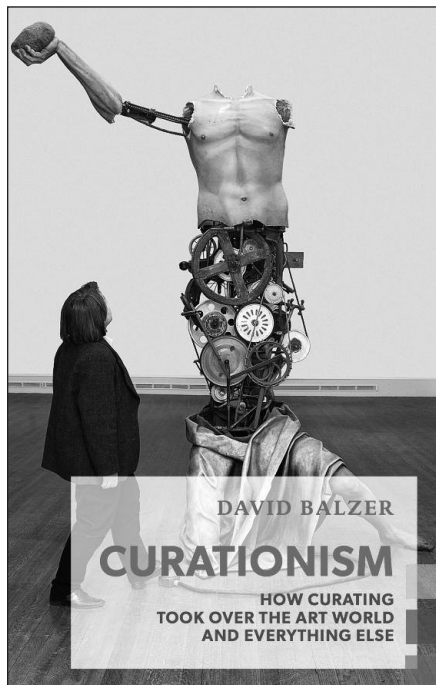
**Emily Horne** is the photographer and designer for the webcomic *A Softer World*. Her work has appeared in *The Guardian*, *The Coast* and *Tor.com*. She's lived in Charlottetown, Halifax and Victoria, and now calls Toronto home. **Tim Maly** is a Toronto-based writer and design journalist whose work focuses on the near future of design, architecture and infrastructure. He is a Fellow at Harvard's Metalab. Maly's writing has appeared in *Wired*, *The Atlantic*, *Volume* and *Urban Omnibus*.



# Curationism

How Curating Took Over the Art World and Everything Else

by David Balzer



ISBN 978 1 55245 299 8

EISBN 978 1 77056 387 2

\$13.95 CDN/US

4.75 X 7.5 PB, 128 PAGES

ART

ART059000 | ART009000 | ART043000

SEPTEMBER 2014

Now that we ‘curate’ even lunch, what happens to the role of the connoisseur in contemporary culture?

‘Curate’ is now a buzzword applied to everything from music festivals to artisanal cheese. Inside the art world, the curator reigns supreme, acting as the face of high-profile group shows and biennials in a way that can eclipse and assimilate the contributions of individual artists. At the same time, curatorial studies programs continue to grow in popularity, and businesses are increasingly adopting curation as a means of adding value to content and courting demographics. Everyone, it seems, is now a curator. But what is a curator, exactly? And what does the explosive popularity of curating say about our culture’s relationship with taste, labour and the avant-garde?

In this incisive and original study, critic David Balzer travels through art history and around the globe to explore the cult of curation – where it began, how it came to dominate museums and galleries, and how it was co-opted at the turn of the millennium as the dominant mode of organizing and giving value to content. At the centre of the book is a paradox: curation is institutionalized and expertise-driven like never before, yet the first independent curators were not formally trained, and any act of choosing has become ‘curating.’ Is the professional curator an oxymoron? Has curation reached a sort of endgame, where its widespread fetishization has led to its own demise?

David Balzer has contributed to publications including *The Believer*, *Modern Painters*, Artforum.com and *The Globe and Mail*, and is the author of *Contrivances*, a short-fiction collection. He is currently Associate Editor at *Canadian Art* magazine. Balzer was born in Winnipeg and currently resides in Toronto, where he makes a living as a critic, editor and teacher.



# The Sleepworker

a novel by Cyrille Martinez  
translated from the French by Joseph Patrick Stancil

A surreal parable very, very loosely based on Andy Warhol and John Giorno and the making of *Sleep*.

John is a poet. Only John almost never writes poems, because he is also unemployed. He lives with two friends, and they squat in a loft in New York New York, a fantastical city that resembles the Big Apple, but also any other city where artists live. They throw fabulous parties and practise group sodomy. That is, until John meets Andy.

Andy is an artist. Well, he is if you define art as something that people don't want but the artist wants to give them anyway. His work includes the Double-Murder Gun, which is just as likely to kill the shooter as the intended victim. A gallery owner with Tourette syndrome 'discovers' his work, and Andy is on his way to being famous. John, on the other hand, is hard at work at being unemployed, drinking all night and sleeping all day – which leaves him very little time for writing poems. Andy, watching him sleep, has an intriguing idea for a piece of art that he thinks will allow John to get paid for what he does best.

Using the story of Andy Warhol and John Giorno and their film *Sleep* as a starting point, *The Sleepworker* reads like a Warhol film on fast-forward.

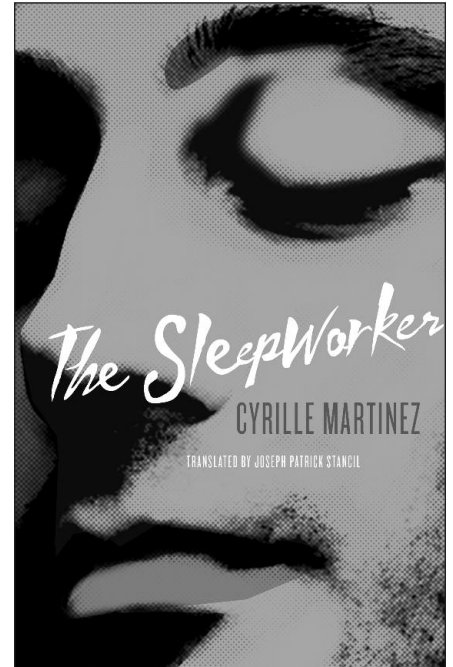
Praise for *The Sleepworker*:

'On these pages, Martinez spins hazy rumour and wilting gossip into blistering contemporary fiction, holding up Warhol's mirror to the myth of Warhol himself. The result is a delicious celebration of simulacra where, like New York New York itself, nothing is true, but everything is permitted.'

– Kenneth Goldsmith



**Cyrille Martinez** is a poet and novelist living in Paris. He has performed at public readings in France and abroad on the stereotypes of modern language, slang, slogans, jargon and the like. This is his second novel. **Joseph Patrick Stancil** has studied French and translation at UNC-Chapel Hill and New York University. This is his third translation to be published. He currently lives and works in New York, New York.



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EISBN 978 1 77056 399 5

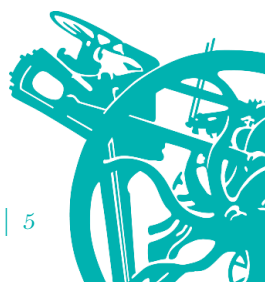
\$17.95 CDN/US

5 X 8 PB, 160 PAGES

FICTION

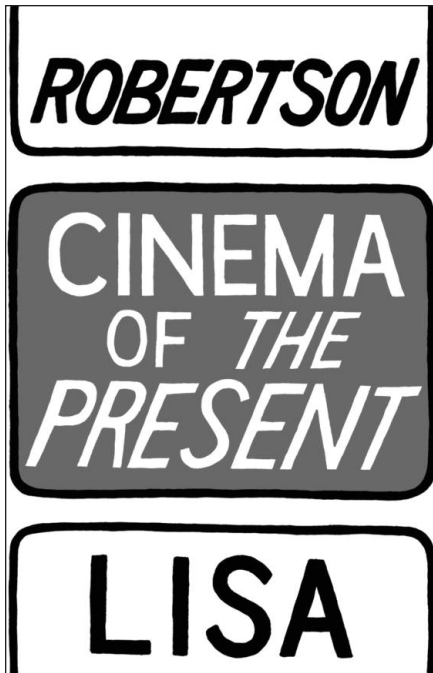
FIC019000 | FIC041000 | FIC016000

OCTOBER 2014



# The Cinema of the Present

poetry by Lisa Robertson



ISBN 978 1 55245 297 4  
EISBN 978 1 77056 391 9  
\$17.95 CDN/US  
5.25 x 8.25 PB, 112 PAGES  
POETRY  
POE011000 | POE024000

SEPTEMBER 2014

A 25-frames-per-second look at the kinetic, cinematic self by a master poet.

*A quorum of crows will be your witness.*

*And if you discover you were bought?*

*You note the smell of rain, bread and exhaust mixed with tiredness.*

*And if you yourself are incompatible with your view of the world?*

*And what is the subject but a stitching?*

*Once again you are the one who promotes artifice.*

*At 2 am on Friday, you burn with a maudlin premonition.*

*And rankings and rankings and badges and repetitions.*

What if the cinema of the present were a Möbius strip of language, a montage of statements and questions sutured together and gradually accumulating colour? Would the seams afford a new sensibility around the pronoun 'you'? Would the precise words of philosophy, fashion, books, architecture and history animate a new vision, gestural and oblique? Is the kinetic pronoun cinema?

These and other questions are answered in the new long poem from acclaimed poet and essayist Lisa Robertson. The book features three different back covers, designed by artists Hadley + Maxwell.

'Robertson proves hard to explain but easy to enjoy ... Dauntlessly and resourcefully intellectual, Robertson can also be playful or blunt ... She wields language expertly, even beautifully.'

– *The New York Times*

Lisa Robertson's *Magenta Soul Whip* was named one of *The New York Times*' 100 Notable Books of 2010. Her other books include *Debbie: An Epic*, *The Men*, *Occasional Work and Seven Walks from the Office for Soft Architecture*, *Nilling* and *R's Boat*. Born in Toronto, she lived in Vancouver for many years, and has held residencies and visiting positions at Cambridge University, Princeton University, UC Berkeley, American University of Paris and the California College of the Arts. She now lives in France, and works as a tutor at Piet Zwart Institute in Rotterdam, and as a freelance art writer.



# On Malice

poetry by Ken Babstock

A long poem from Griffin-winning Ken Babstock, *On Malice* is a bad mist, a digitized weather front trying to watch the surveillance from inside it, and to sit vigil at our convalescence as an alien witness.

*The fairground screamed. The mountains  
and valley were gone. The fire was gone  
too. The hanging 'because'*

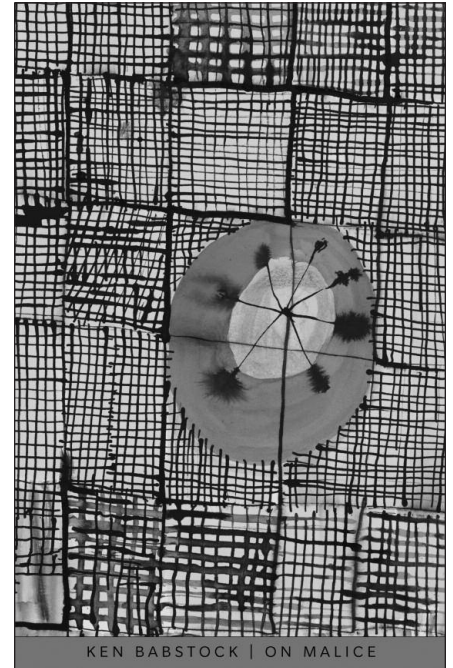
*was gone too. The men were away  
and my heart already dead  
and the fairground monkey dead in my mouth.*

A spectre haunts a derelict NSA surveillance station on a hill in Berlin. Our posthumous selves cry to us from the Cloud. We've internalized the panopticon, but it still feels good to buy.

*On Malice* assembles evacuated forms, polysemy, undirected prayer and meta-chatter into a quartet of delirious song, a diorama of our new, totalized and ubiquitous armour. Channelling Spicer and Berryman, data-mining and inverting Hazlitt, Donne and Walter Benjamin's son, these extended ghost-essays are lyric in their sonic and affective register but coldly methodological in their invented structures and repurposed illusions.

'Ken Babstock is a wonderful and spirited poet, his work is full of musicality, syncopation, wit and formal acuity, it's all good.'

– Peter Gizzi



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EISBN 978 1 77056 401 5

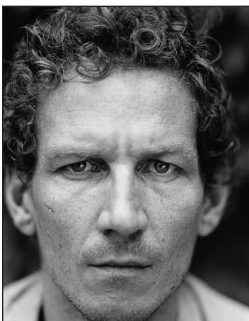
\$17.95 CDN/US

5 X 8 PB, 96 PAGES

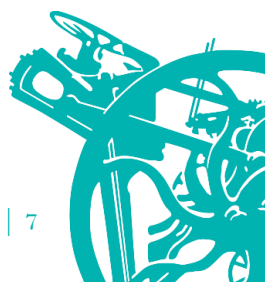
POETRY

POE011000

SEPTEMBER 2014

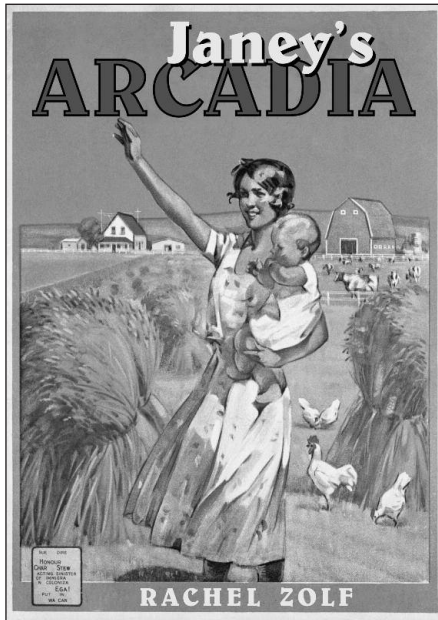


**Ken Babstock** is the author of *Methodist Hatchet*, which won the Griffin Poetry Prize. His previous titles, *Mean*, *Days into Flatspin* and *Airstream Land Yacht*, hold nominations for the Governor General's Award and the Winterset Prize. Born in Newfoundland and raised in the Ottawa Valley, he now lives in Toronto.



# Janey's Arcadia

poetry by Rachel Zolf



ISBN 978 1 55245 295 0  
EISBN 978 1 77056 393 3  
\$17.95 CDN/US  
4.25 x 8.25 PB, 112 PAGES  
POETRY  
POE011000 | POE024000

SEPTEMBER 2014

An unflinchingly subversive, aversive, conversive poetic look at the underbelly of Canadian settler-colonial experience.

*It is true Canada is not exactly a Utopia, Ltd.,  
for there is hard work and a rough, raw, erudite wail  
against the postmodern loss of meaning and emotion to be done  
before comfort or affluence are built. I used to have a lot of idyl  
fantasies inwrought with Indign traits about your too bruised  
and scared surface looking into the seeds of time. How now,  
my masters! Smacks not this one-acted poem of the great  
national prosaic life of Arcady?*

Zolf's fifth book assembles a pirate score of error-ridden historical and current documents – missionary narratives, immigration pamphlets, settler writings – to decry the ongoing violence of Canadian colonialism. It stars Janey Settler-Invasion, a foul-mouthed mutant slouching toward the Red River Colony, along with a host of cacophonous, carnivalesque appropriations.

'A great hunger, ravenous as Canada, and filled with rage and hurt, animates Rachel Zolf's splendid new book. *Janey's Arcadia* brings us a few hundred years of western colonization.'

– Kevin Killian

Rachel Zolf has published four previous books of poetry, including *Neighbour Procedure* and *Human Resources*, and she has won the Trillium Book Award for Poetry, among other honours. She has taught poetry at the New School in New York and at the University of Calgary, and currently lives in Toronto.





# Down

poetry by Sarah Dowling

Gertrude Stein meets Ryan Trecartin over your morning tea in this lively collection.

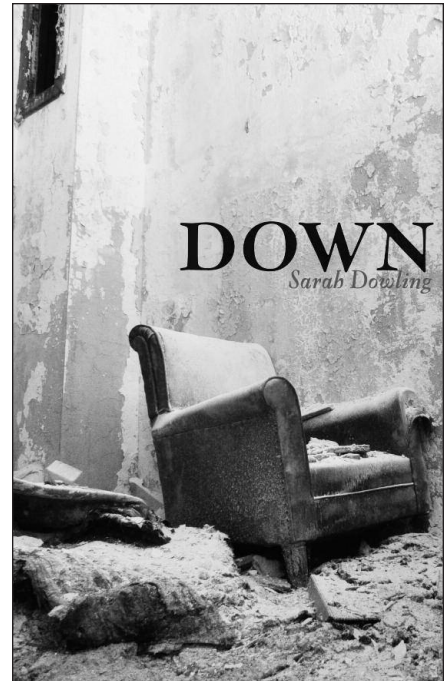
*The bees envy us. The bees of any sex. The bees of any means. The bees of any method. One made a matter of their lives. May, for us and for envy. Method and present. We do this better. The bees, sexless. It was Monday night. The bees, aesthetics, me.*

*I've got described. I've got the explicit. I've got the same state of trepidation. A sweeter song might be suffering, described by their energy. I've got a relationship. A sweeter song must refer, occupying anything. A sweeter person or sex, inherently that us. Sweeter, it pleases me. I've got all the forms of not.*

Disorientation and defamiliarization yank fresh feeling from banal sentences. *Down* takes junk language – with cameos by Frank O'Hara, Frank Ocean, Aaliyah and the Temptations – and flattens it until we're living in the same environment. How can we carve private spaces from discarded publics?

'I have tremendous respect for any poet who strives to be even half as great as Sarah Dowling.'

– CAConrad



ISBN 978 1 55245 298 1

ISBN 978 1 77056 395 7

\$17.95 CDN/US

5.25 x 8.25 PB, 80 PAGES

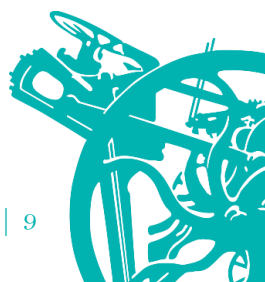
POETRY

POE011000 | POE024000

OCTOBER 2014



**Sarah Dowling** is the author of *Security Posture* and *Birds & Bees*. Her poetry was included in the anthology *I'll Drown My Book: Conceptual Writing by Women*, and she is international editor at Jacket2. Originally from Regina, Saskatchewan, she currently resides in Seattle and teaches at the University of Washington Bothell.



# The Poetic Edda

poetry translated by Jeramy Dodds



ISBN 978 1 55245 296 7  
EISBN 978 1 77056 385 8  
\$23.95 CDN/US  
5.75 X 8.75 PB, 250 PAGES  
POETRY  
POE011000 | POE022000

AUGUST 2014

A lively contemporary translation of these action-packed Medieval Icelandic poems.

*Quiet now, you sacred ones,  
all creeds, all Heimdall's born sons;  
Valfather, I will try to retell tales  
of old men and long-gone Gods.*

Gods, giants, violence, the undead, theft, trolls, dwarves, aphorisms, unrequited love, Valkyries, heroes, kidnapping, dragons, the creation of the cosmos and a giant wolf are just some of the elements dwelling within these Norse poetic tales. Anonymously committed to velum in Iceland around 1270, these poems contain much older oral narrative elements that had been circulating throughout Northern Europe for centuries. *The Poetic Edda* is an epoch-making cache of mythological and heroic tales that have compelled Wagner, Tolkien, Borges and Auden, among many others.

In this rousing line-by-line translation, award-winning poet Jeramy Dodds transmits the Old Icelandic text into English, placing it in the hands of poetry fans and academics alike, without chipping the patina of the original.

Praise for *The Poetic Edda*:

'This is a wonderful new edition of the *Poetic Edda*. It captures the language, vitality and rhythms of the original.'

— Jesse Byock, PHD, UCLA

Jeramy Dodds's first collection of poems, *Crabwise to the Hounds*, won the Trillium Book Award for Poetry and was shortlisted for the Griffin Poetry Prize. His poems have won the CBC Literary Prize and the Bronwen Wallace Memorial Award. He grew up in Orono, Ontario, and now lives in Montreal.



# Butcher

a play by Nicolas Billon

The reverberations of a devastating war play out in this claustrophobic and brilliant new play.

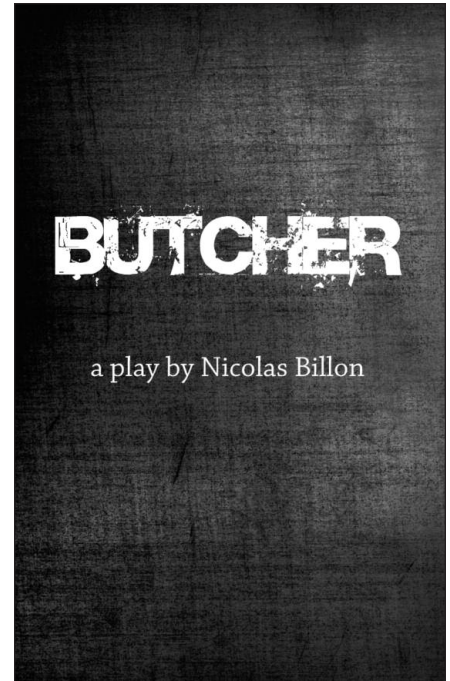
An old man in a military uniform and a Santa hat is dumped at the police station. He doesn't speak English, but a lawyer's business card is baited on the meat hook that hangs on his neck. As a lawyer, a police officer and a translator struggle to unravel the truth, they uncover a past that won't stay buried, and a decades-old quest for justice that must be served. Haunted by the trauma of a hideous war crime, no one is who they seem.

A devastating parable by an award-winning playwright, *Butcher* will premiere at Alberta Theatre Projects in October 2014.

Praise for Nicolas Billon's *Iceland*:

'Billon is a masterful storyteller, drawing us into his characters' lives via richly detailed monologues, full of haunting imagery that echoes throughout the play.'

– *NOW Magazine*



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\$17.95 CDN/US

5.25 x 8.25 PB, 96 PAGES

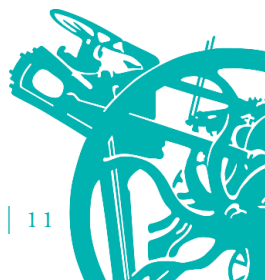
DRAMA

DRA013000

OCTOBER 2014



Nicolas Billon's plays and translations have been produced at the Stratford Shakespeare Festival, Soulpepper Theatre, Canadian Stage and Théâtre d'Aujourd'hui. His book of three plays *Fault Lines: Greenland – Iceland – Faroe Islands* won the 2013 Governor General's Literary Award for Drama. He grew up in Ottawa, Paris and Montreal, and now lives in Toronto.



# Selected Backlist

## Exploded Views

Exploded Views is a series of probing, provocative essays that offer surprising perspectives on the most intriguing cultural issues and figures of our day. Longer than a typical magazine article but shorter than a full-length book, these are punchy salvos written by some of North America's most lyrical journalists and critics. Spanning a variety of forms and genres – history, biography, polemic, commentary – and published simultaneously in all digital formats and handsome, collectable print editions, this is literary reportage that at once investigates, illuminates and intervenes.

Exploded Views is curated and edited by Toronto-based editor and writer Jason McBride. See [chbooks.com/explodedviews](http://chbooks.com/explodedviews) for more information.

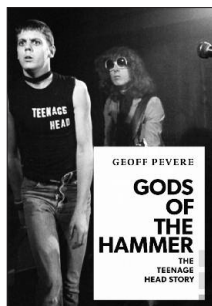
Praise for Exploded Views titles:

'A riot of a good read on Teenage Head ... the writing is fast-paced and lively, told from the laudatory perspective of a frustrated fan trying to explain why such a great band never got its due.'

– *The Hamilton Spectator* (on *Gods of the Hammer*)

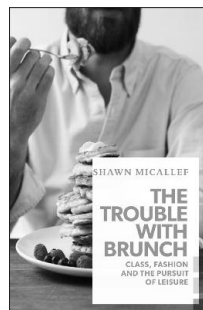
'Heer's detailed biography fills a glaring omission in histories of graphic narrative ... This lively portrait of an editor and publisher par excellence will enlighten researchers, cartooning cognoscentia and casual fans. Essential for serious art, graphic novels and women's studies collections.'

– *Library Journal* (on *In Love with Art*)



### Gods of the Hammer: The Teenage Head Story

by Geoff Pevere  
136 PGS • MAY 2014  
ISBN 978 1 55245 284 4  
EISBN 978 1 77056 363 6  
\$13.95 CDN/US



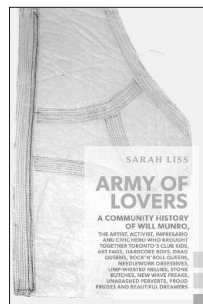
### The Trouble with Brunch: Class, Fashion and the Pursuit of Leisure

by Shawn Micallef  
120 PGS • JUNE 2014  
ISBN 978 1 55245 285 1  
EISBN 978 1 77056 365 0  
\$13.95 CDN/US



### In Love with Art: Françoise Mouly's Adventures in Comics with Art Spiegelman

by Jeet Heer  
shortlisted for a 2014 Saskatchewan  
Book Award  
136 PGS • SEPT 2013  
ISBN 978 1 55245 278 3  
EISBN 978 1 77056 351 3  
\$13.95 CDN/US



### Army of Lovers: A Community History of Will Munro ...

by Sarah Liss  
selected for the 2014 ALA Over the  
Rainbow Project book list  
160 PGS • SEPT 2013  
ISBN 978 1 55245 277 6  
EISBN 978 1 77056 353 7  
\$13.95 CDN/US

# Selected Backlist

## Nonfiction, Art & Drama

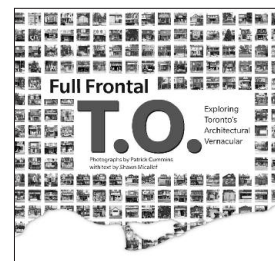
**Some Great Idea:**  
**Good Neighbourhoods,**  
**Crazy Politics and the**  
**Invention of Toronto**  
 by Edward Keenan  
 shortlisted for the Ontario Speaker's  
 Book Award

176 PGS • JAN 2013  
 ISBN 978 1 55245 266 0  
 EISBN 978 1 77056 326 1  
 \$14.95 CDN | \$12.95 US



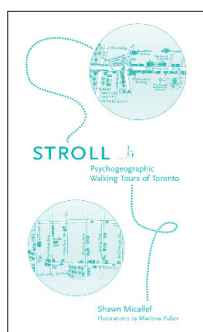
**Full Frontal T.O.:**  
**Exploring Toronto's**  
**Architectural Vernacular**  
 photos by Patrick Cummins  
 text by Shawn Micallef  
 winner of the 2013 Heritage  
 Toronto Award

156 PGS • MAY 2012  
 ISBN 978 1 55245 257 8  
 \$24.95 CDN/US



**Stroll:**  
**Psychogeographic Walking**  
**Tours of Toronto**

by Shawn Micallef  
 illustrations by Marlena Zuber  
 312 PGS • MAY 2010  
 ISBN 978 1 55245 226 4  
 EISBN 978 1 77056 261 5  
 \$24.95 CDN | \$22.95 US



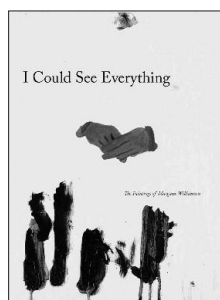
**Five Good Ideas:**  
**Practical Strategies**  
**for Non-Profit Success**

edited by Alan Broadbent  
 and Ratna Omidvar  
 250 PGS • OCT 2011  
 ISBN 978 1 55245 246 2  
 EISBN 978 1 77056 303 2  
 \$23.95 CDN | \$21.95 US



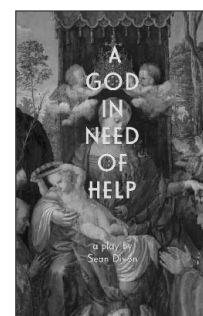
**I Could See Everything:**  
**The Paintings of**  
**Margaux Williamson**

by Margaux Williamson  
 80 colour illustrations  
 160 PGS • MAY 2014  
 ISBN 978 1 55245 293 6  
 EISBN 978 1 77056 369 8  
 \$29.95 CDN/US



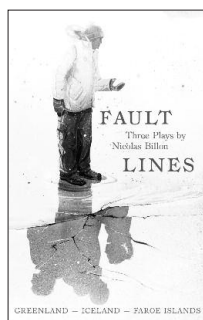
**A God in Need of Help**

a play by Sean Dixon  
 120 PGS • APRIL 2014  
 ISBN 978 1 55245 291 2  
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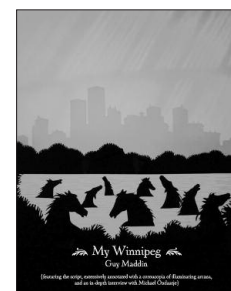
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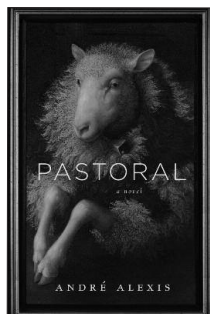


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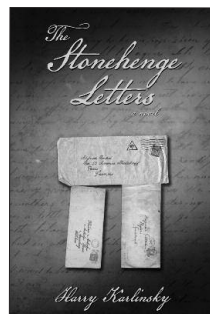


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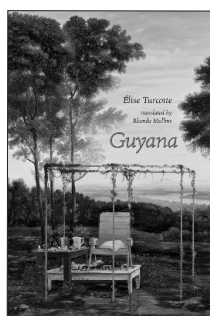
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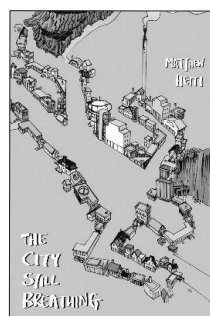
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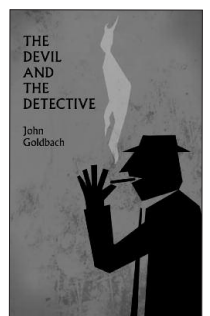
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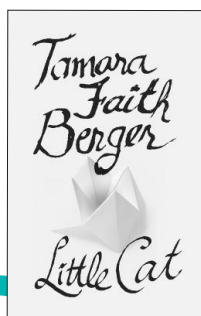
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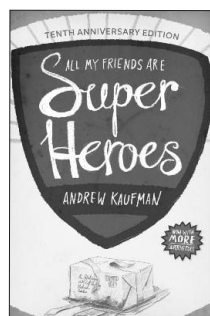
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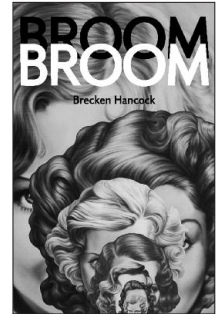
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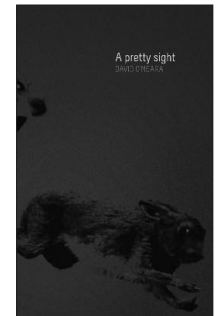
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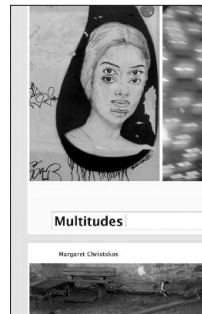
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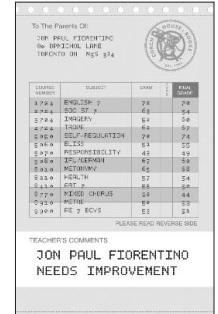
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