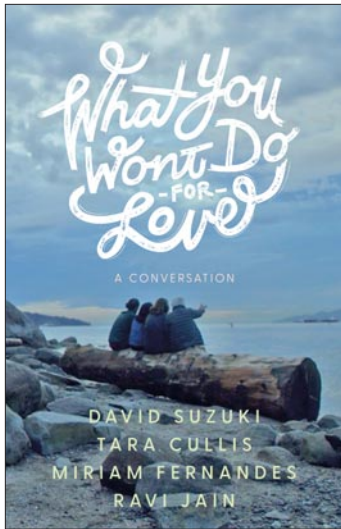


What You Won't Do For Love: A Conversation

nonfiction by David Suzuki, Tara Cullis, Miriam Fernandes, and Ravi Jain



ISBN 978 155245 454 1

5 x 8 | 112 pp | pbk

\$20.95 CDN | \$16.95 US

NAT011000 NATURE /

Environmental

Conservation & Protection

EPUB 978 177056 728 3

JUNE 2022

Featuring black-and-white
and colour images

What if we could love the planet as much as we love one another?

'Warm, wise, and overflowing with generosity, this is a love story so epic it embraces all of creation. Yet another reminder of how blessed we are to be in the struggle with elders like David and Tara.' – Naomi Klein and Avi Lewis

'A deeply personal, totally enchanting love story. David and Tara take us on a magical journey into the heart of commitment – to one another, to family, to community, to justice, and to the planet. A testament to hope.'

– Maude Barlow

What You Won't Do for Love is an inspiring conversation about love and the environment. When artist Miriam Fernandes approached the legendary eco-pioneer David Suzuki to create a theatre piece about climate change, she expected to write about David's perspective as a scientist. Instead, she discovered the boundless vision and efforts of Tara Cullis, a literature scholar, climate organizer, and David's life partner. Miriam realized that David and Tara's decades-long love for each other, and for family and friends, has only clarified and strengthened their resolve to fight for the planet.

What You Won't Do for Love transforms real-life conversations between David, Tara, Miriam, and her husband Sturla into a charmingly novel and poetic work. Over one idyllic day in British Columbia, Miriam and Sturla take in a lifetime of David and Tara's adventures, inspiration, and love, and in turn reflect on their own relationships to each other and to the planet. Revealing David Suzuki and Tara Cullis in an affable, conversational, and often comedic light, *What You Won't Do For Love* asks if we can love our planet the same way we love one another.

In 1990 **Dr. David Suzuki** co-founded, with **Dr. Tara Cullis**, the David Suzuki Foundation to 'collaborate with Canadians from all walks of life including government and business, to conserve our environment and find solutions that will create a sustainable Canada through science-based research, education, and policy work.'

Miriam Fernandes is a Toronto-based artist who has worked as an actor, director, and theatre-maker around the world. 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. He is the founding artistic director of Why Not Theatre.

Surface Tension

poetry by Derek Beaulieu



ISBN 978 1 55245 450 3
6 x 6 | 128 pp | pbk
\$23.95 CDN | \$18.95 US
POE11000 POETRY /
Canadian / General
EPUB 978 177056 741 0

SEPTEMBER 2022

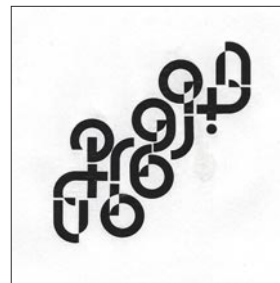
Typography meets poetry at a Pink Floyd laser-light show

‘Not words, letters; not letters, shapes; not shapes, figures; not figures, ciphers; not ciphers, ornaments; not ornaments, decoration; not decoration, semiotics; not semiotics, communicative possibilities; not vagrant potential, slowly forming inflection; not melting deflection, language as dance: in, out, upside down, flapping, flipping, all ways round.’ – Charles Bernstein

‘Beaulieu’s compositions originate in a place of clean design and logical narrative; soon, as in a dream, they open up, ushering in what he calls “a poetry of difference, chance, eruption.”’ – Marjorie Perloff

In *Surface Tension*, poetry is liquified. Flowing away from meaning, letters and words gather and pool into puddles of poetry; street signs and logos reflected in the oily sheen of polluted gutters of rainwater. Like a funhouse mirror reflecting the language that surrounds us, the pages drip over the margins, suggesting that Madge was right, we are ‘soaking in it!’

Surface Tension updates visual poetry for our post-pandemic age, asking us to rethink the verbiage around us, to imagine letters as images instead of text, to find meaning in their beautiful shapes as Beaulieu stretches, torques, slides, blurs, and melts them into Dali-esque collages.

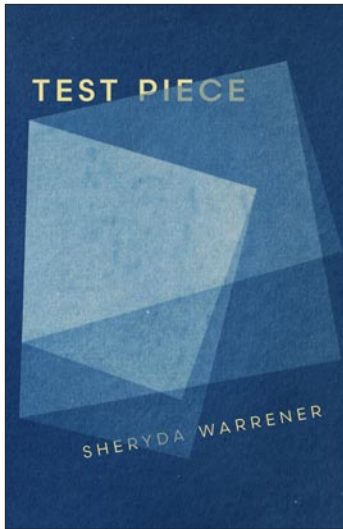


Credit: Ricky Adam

Derek Beaulieu is the author/editor of over twenty-five collections of poetry, prose, and criticism. His most recent volume of fiction, *A Novel*, was published by France’s Jean Boîte Editions. *Surface Tension* is his most recent volume of poetry. Beaulieu has exhibited his visual work across Canada, the United States, and Europe and has won multiple local and national awards for his teaching and dedication to students. Derek Beaulieu is the Director of Literary Arts at Banff Centre for Arts and Creativity and Banff’s 2022–24 Poet Laureate. He can be found online at www.derekbeaulieu.ca.

Test Piece

poetry by Sheryda Warrener



ISBN 978 1 55245 449 7
5 x 8 | 72 pp | pbk
\$22.95 CDN | \$17.95 US
POE011000 POETRY /
Canadian / General
EPUB 978 1 77056 738 2

SEPTEMBER 2022

Ways of Seeing meets Mary Ruefle in these visual-art-inflected poems

In conversation with visual art, mirrors, and the traces of self we assemble through encounter, Sheryda Warrener’s *Test Piece* holds an expansive place to dwell with the phenomenological. Interacting with event and object, reflection and parataxis, the writing asks us to consider contingent spaces and the matter of matter and meaning making. The poems adhere as arrangement, as a consideration of relationality. “What does she whimper in the dog’s ear? / How earthly we behave, believing we’re alone.”

– Hoa Nguyen, author of *A Thousand Times You Lose Your Treasure*

Palimpsests of photographed interiors, where living and writing collide lyrically and randomly, combine with floating textual cut-ups of variegating transparency. This concretizes, perhaps, how the poems bloom forth from experimental assemblage: “her body holds/the long blue sentence of it ...”

– Marina Roy, artist and author of *Queuejumping*

Though they started from Sheryda Warrener’s impulse to see herself more clearly, the poems in *Test Piece* ended up becoming more expansive meditations on seeing and vision. They engage with the process and practice of art-making, and specifically with abstract minimalist works like those by Eva Hesse, Anne Truitt, Ruth Asawa, and Agnes Martin.

Not-seeing/not-knowing is a motif, as is weave, grid, pattern, rhythm of interiors, domestic life. These poems are informed by collage, by the act of bringing images and lines together. With their echoes and reverberations (hand, mirror, body, clear, form, face), a greater complexity is revealed.

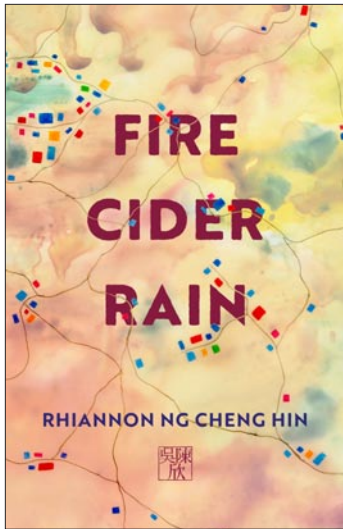
Sheryda Warrener is the author of the poetry collections *Hard Feelings* (Snare, 2010) and *Floating is Everything* (Nightwood, 2015). Her work can be found in *Event*, *The Fiddlehead*, *Grain*, *Hazlitt*, and *The Believer*, among other literary journals. She is a recipient of *The Puritan’s* Thomas Morton Memorial Prize for poetry, and recent poems have been selected for *Best Canadian Poetry*, *The Next Wave: An Anthology of 21st Century Canadian Poetry*, and the 2020 CBC Poetry Prize longlist. Sheryda lives in Vancouver, BC, with her son and partner, and teaches poetry and interdisciplinary forms in the School of Creative Writing at UBC.



Credit: Jackie Dives

Fire Cider Rain

poetry by Rhiannon Ng Cheng Hin



ISBN 978 1 55245 451 0
5 x 8 | 96 pp | pbk
\$22.95 CDN | \$17.95 US
POE009010 POETRY /
Asian / Canadian
EPUB 978 1 77056 744 3

SEPTEMBER 2022



Credit: Adrian Kiwa

Poetry that navigates the science of cold waterways to consider the warmth of the poet’s Chinese-Mauritian family ties

‘In reading Rhiannon Ng Cheng Hin’s poetry, I became immersed within a deep sense memory of why I came to love poetry in the first place.’

– Liz Howard, author of *Infinite Citizen of the Shaking Tent*

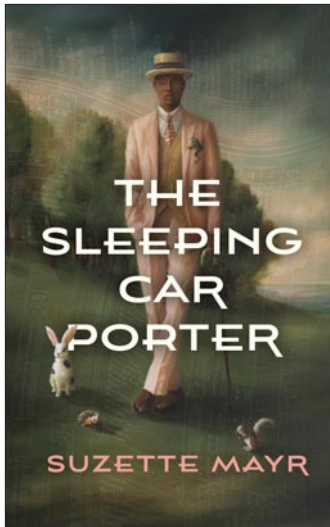
Fire Cider Rain is about the limits to which shared cultural and geographic histories can hold a family together. It follows the lives of three Chinese-Mauritian women on the course of dispersing, settling, and rooting over northern landscapes, and the brittle family bonds that tie them to one another and to their home country. Told from the perspective of the youngest of the three women, *Fire Cider Rain* follows the events leading up to and following the death of her grandmother, an ex-lighthouse keeper and matriarch whose fractured relationship with her own daughter haunts the narrator’s life in soft, painful aftershocks. As she navigates the cold cities and waterways of Southern Ontario, our narrator struggles with conflicting desires to run toward and flee from her island identity, which grows ever distant, ever more difficult to find her way back to.

At its core, *Fire Cider Rain* is a book about parent-child relationships as vessels for cultural identity, and the ways in which expressions of love and non-love within those relationships can rupture sense of place, self, and at times, a collective diaspora. Throughout the book, *Fire Cider Rain* explores the geopolitics of island nations, the dilution of family histories over time, and the experience of water as a medium for the cyclical movement of island bodies, stories, and cultures. The Mauritian landscape and waterways of Southern Ontario recur through the book as convergence points for its many themes.

Rhiannon Ng Cheng Hin was born in Edinburgh, Scotland, and lives in the Gatineau Valley in Quebec. She is a graduate student at the University of Ottawa studying for a specialization in Environmental Toxicology. Her poetry has been published in *Gutter*, *The Malahat Review*, *Grain*, *Arc Poetry Magazine*, and elsewhere, and she currently serves as Associate Poetry Editor with *Plenitude Magazine*. *Fire Cider Rain* is her debut collection.

The Sleeping Car Porter

a novel by Suzette Mayr



ISBN 978 1 55245 458 9
5.25 x 8.25 | 244 pp | pbk
\$23.95 CDN | \$17.95 US
FIC049040 FICTION /
African American / Historical
EPUB 978 1 77056 726 9

OCTOBER 2022

When a mudslide strands a train, Baxter, a gay Black sleeping car porter, must contend with the perils of white passengers, ghosts, and his secret love affair

The Sleeping Car Porter brings to life an important part of Black history in North America, from the perspective of a gay man living in a culture that renders him invisible in two ways. Affecting, imaginative, and visceral enough that you'll feel the rocking of the train, *The Sleeping Car Porter* is a stunning accomplishment.

Baxter's name isn't George. But it's 1929, and Baxter is lucky enough, as a Black man, to have a job as a sleeping car porter on a train that crisscrosses the country. When the passengers call him George, he has to just smile and nod and act invisible. What he really wants is to go to dentistry school, but he'll have to save up a lot of nickel and dime tips to get there, so he puts up with 'George.'

On this particular trip out West, the passengers are more unruly than usual, especially when the train is stalled for two extra days; their secrets start to leak out and blur with the sleep-deprivation hallucinations Baxter is having. When he finds a naughty postcard of two gay men, Baxter's memories and longings are reawakened; keeping the postcard puts his job in peril, but he can't part with it or his thoughts of Edwin Drew, Porter Instructor.



Credit: Tonya Callaghan

Suzette Mayr is the author of the novels *Dr. Edith Vane and the Hares of Crawley Hall*, *Monoceros*, *Moon Honey*, *The Widows*, and *Venous Hum*. *The Widows* was shortlisted for the Commonwealth Writers' Prize for Best Book in the Canada-Caribbean region, and has been translated into German. *Moon Honey* was shortlisted for the Writers' Guild of Alberta's Best First Book and Best Novel Awards. *Monoceros* won the ReLit Award, the City of Calgary W. O. Mitchell Book Prize, was longlisted for the 2011 Giller Prize, and shortlisted for a Ferro-Grumley Award for LGBT Fiction, and the Georges Bugnet Award for Fiction. She and her partner live in a house in Calgary close to a park teeming with coyotes.

Pacifique

a novel by Sarah L. Taggart



ISBN 978 1 55245 447 3
5.25 x 8.25 | 176 pp | pbk
\$22.95 CDN | \$17.95 US
FIC079000 FICTION / Dis-
abilities & Special Needs
EPUB 978 1 77056 732 0

OCTOBER 2022

Is love real if the beloved isn't? *Girl, Interrupted* meets *Rebecca* in this taut tale of love and mental illness

A tale of love and madness, *Pacifique* is a captivating story about identity, and the thin veil between fantasy and reality.

When Tia meets Pacifique, it's a once-in-a-lifetime love. They spend five wild days and nights together, and then Tia wakes up in the hospital with a collarbone broken in a bike accident – and no trace of Pacifique. Unable to convince anyone that Pacifique exists, Tia winds up in a psychiatric ward, forced to face the possibility that this perfect lover may be a figment of her imagination. While there, Tia meets Andrew, a contemplative man with schizophrenia, who falls in love with Tia. He, too, tells her to forget Pacifique. Who to believe? The medical establishment and her fellow patients? Or her frail human memory? And if Pacifique truly is a figment, is life in the 'real world' with Andrew enough?



Credit: Ebony Lamb

Sarah L. Taggart is a queer writer with lived experience of madness and forced psychiatrization. She has published short fiction in *The Malahat Review*, *The Fiddlehead*, and *Journey Prize Stories*. Her short fiction won the Jack Hodgins Founders' Award for Fiction and was an honourable mention in *The Fiddlehead's* annual fiction contest. She lives in Pito-one, near Te Whanganui-a-Tara, Aotearoa (New Zealand) with her partner and their dog, Bagel, and is pursuing a PhD at the International Institute of Modern Letters, Te Herenga Waka–Victoria University of Wellington.

What We Talk About When We Talk About Dumplings

an anthology edited by John Lorinc, introduction by Karon Liu, illustrations by Meegan Lim



ISBN 978 1 55245 452 7
5 x 8 | 174 pp | pbk
\$22.95 CDN | \$17.95 US
CKB030000 COOKING /
Essays & Narratives
EPUB 978 1 77056 747 4

Nearly every culture has a variation on the dumpling: histories, treatises, family legends, and recipes about the world's favourite lump of carbs

If the world's cuisines share one common food, it might be the dumpling, a dish that can be found on every continent and in every culinary tradition, from Asia to Central Europe to Latin America. Originally from China, they evolved into ravioli, samosas, momos, gyozas, tamales, pierogies, matzo balls, wontons, empanadas, potato chops, and many more.

In this unique anthology, food writers, journalists, culinary historians, and others share histories of their culture's version of the dumpling, family dumpling lore, interesting encounters with these little delights, and even recipes to unwrap the magic of the world's favourite dish.

Contributors include Navneet Alang, Kristin Arnett, Chantal Braganza, David Buchbinder, Marie Campbell, Arlene Chan, Mekhala Chaubal, Tatum Taylor Chaubal, Naomi Duguid, Christina Gonzales, Rick Halpern, Perry King, Nam Kiwanuka, Domenica Marchetti, Angela Misri, Miles Morrisseau, Matthew Murtagh-Wu (The Dumpling King), Sylvia Putz, Johl Whiteduck Ringuette, Amy Rosen, Julie Van Rosendaal, Cheryl Thompson, Stuart Sakai, and more.

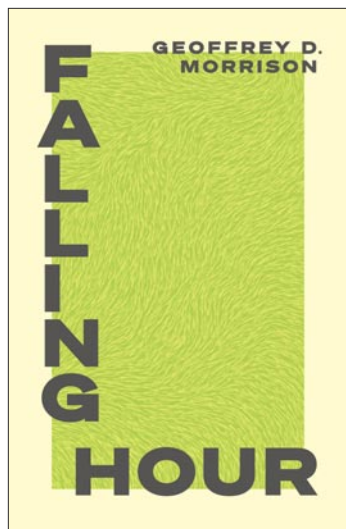
OCTOBER 2022

John Lorinc is a journalist and editor. He reports on urban affairs, politics, business, technology, and local history for a range of media, including the *Globe and Mail*, the *Toronto Star*, *The Walrus*, *Maclean's*, and *Spacing*, where he is senior editor. John is the author of three books, including *The New City* (Penguin, 2006) and *Dream States: Smart Cities, Technology, and the Pursuit of Urban Utopias* (Coach House Books, 2022), and has co-edited four other anthologies for Coach House Books: *The Ward* (2015), *Subdivided* (2016), *Any Other Way* (2017), and *The Ward Uncovered* (2018). John is the recipient of the 2019/2020 Atkinson Fellowship in Public Policy. He lives in Toronto.

Karon Liu has been a staff food reporter for the *Toronto Star* since 2015 and aims to link food with culture, history, identity, politics – anything you can imagine. He's also an avid home cook, and his favourite utensil is a pair of wooden chopsticks his grandma used to use.

Falling Hour

a novel by Geoffrey D. Morrison



ISBN 978 1 55245 446 6

5.5 x 8.5 | 224 pp | pbk

\$22.95 CDN | 17.95 US

FIC019000 FICTION /

Literary

EPUB 978 1 77056 729 0

FEBRUARY 2023

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

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

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

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

Sing, Nightingale

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



ISBN 978 1 55245 448 0

5 x 8 | 176 pp | pbk

\$22.95 CDN | \$17.95 US

FIC027040 FICTION /

Gothic

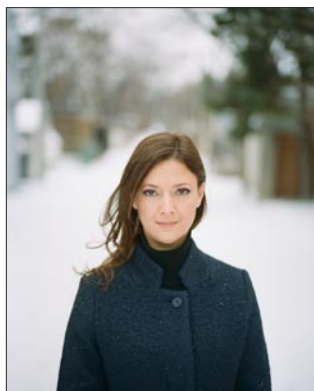
EPUB 978 1 77056 735 1

FEBRUARY 2023

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

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

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



Credit: Charles-Olivier Michaud

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

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