

Coach House Books

Spring 2012



Full Frontal T.O.

Exploring Toronto's Architectural Vernacular

photography by Patrick Cummins, words by Shawn Micallef



For over thirty years, Patrick Cummins has been wandering the streets of Toronto, taking mugshots of its houses, variety stores, garages and ever-changing storefronts. Straightforward shots chronicle the same buildings over the years, or travel the length of a block, facade by facade. Other sections collect vintage Coke signs on variety stores or garage graffiti. Unlike other architecture books, *Full Frontal T.O.* looks at buildings that typically go unexamined, creating a street-level visual history of Toronto.

Full Frontal T.O. features over four hundred gorgeous photos of Toronto's messy urbanism, with accompanying text by master urban explorer Shawn Micallef (*Stroll*).

ISBN 978 1 55245 257 8

EISBN 978 1 77056 311 7

\$24.95 CDN | US

7.5" x 8.5" PB, 160 PAGES

ARCHITECTURE / PHOTOGRAPHY

ARC024000 / ARC000000

MAY 2012

Patrick Cummins has photographed aspects of Toronto's built environment since 1978. He has worked as an archivist with the City of Toronto since 1986, specializing in photographic, cartographic and architectural records. He has had work featured in several acclaimed photo exhibitions. **Shawn Micallef** is a senior editor at *Spacing* magazine; a co-founder of [murmur], the location-based mobile-phone documentary project, and founding editor of the Toronto web magazine *Yonge Street*. He writes about cities, culture, buildings, art and politics for a variety of media outlets, and he is also an instructor at the Ontario College of Art and Design. In 2011, Micallef was named Canadian Journalism Fellow at the University of Toronto's Massey College.



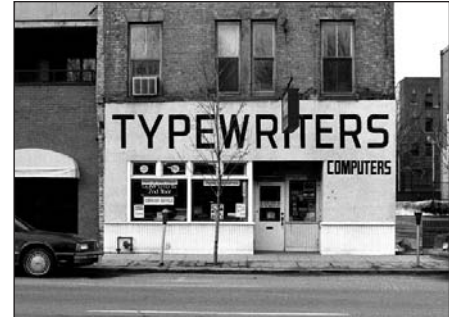
The Toronto streetscape: how it looks, lives and changes over time. Documented in over 400 photographs.

From Full Frontal T.O.

Some of us just moved to Toronto, others have lived here a decade. Some pass through for school or a job or to join a lover, and some of us are born here. Common to all these Toronto experiences is change. The city is never the same from day to day or decade to decade. Yet most of us don't notice the gradual change because it happens in tiny increments in the periphery of our lives. It might be a new tree planted in a yard that grows slowly over the years, or a flower planter somebody added to their sash overnight. An addition someone puts on their house may go up so slowly we don't notice its effects as it happens. It's just there, in the end, and we carry on. Store facades may switch almost overnight, changing the way we use the street. We'll notice that kind of change for little while, but then it blends into the city we know now, our daily patterns, and the city that exists in our imagination, and then it feels like it was always there. What was there before can easily fall out of our heads because taking in the present fills up so much space in our brains.

So much of the Toronto streetscape doesn't make it onto postcards that we can more easily ignore it or forget about it, and, worse, come to think of it as shabby and messy and thus not worth thinking about or celebrating. That messy urbanism is Toronto, though, and in this book it gets the full frontal treatment by photographer Patrick Cummins. These photos let us look backwards and along the streets that we know, and understand how they became what they are.

– Shawn Micallef



Preliminary Marketing Plans

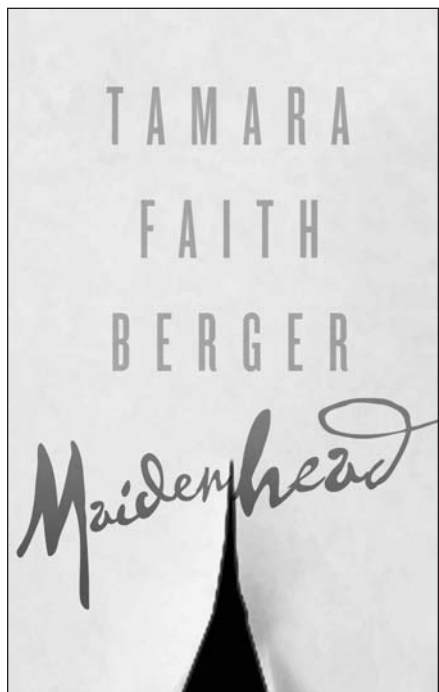
- promotional posters and blog to be created
- book launch in conjunction with the CONTACT Photography Festival in Toronto at Urbanspace Gallery
- advertising:

Spacing, Toronto Life, Torontoist



Maidenhead

a novel by Tamara Faith Berger



ISBN 978 1 55245 259 2
EISBN 978 1 77056 313 1
\$18.95 CDN | \$16.95 US
5 X 8 PB, 160 PAGES
FICTION
FIC019000 / FIC000000
APRIL 2012

Myra, naive and curious, is on a family vacation to the southernmost tip of Florida – a mangy Key West full of Spring Breakers. Here, suffering through the embarrassments of a family on the verge of splitting up, she meets Elijah, a charismatic Tanzanian musician who seduces her at the edge of the tourist zone. Myra longs to lose her virginity to Elijah, and is shocked to learn he lives with Gayl, a secretive and violent woman with a strange power over him.

Myra and her family return to an unnamed, middle-class, grey Canadian city and she falls in with a pot-smoking, intellectual anarchist crowd. When Gayl and Elijah travel north and infiltrate Myra's life, she walks willingly into their world: Myra continues to experiment sexually with Elijah, while Gayl plays an integral part in the increasingly abject games.

Maidenhead traverses the desperate, wild spaces of a teenage girl's self-consciousness. How does a girl feel scared? What is she scared of? And how does telling yourself not to be scared really work? As Myra enters worlds unfamiliar of sex, porn, race and class, she explores territories unknown in herself.

Tamara Faith Berger was born in Toronto. She wrote porn stories for a living and attempted to make dirty films before publishing her first book, *Lie with Me*, in 1999. In 2001, *The Way of the Whore*, her second book, was published. In 2004, *Lie with Me* was made into a film. *Maidenhead* is her third book. Berger is presently working on a novel about a Russian hired killer. She is a graduate student at UBC working on her Masters of Fine Arts.



‘Playing with the conventions of pornography, Berger also tries to subvert them.’

– *The Guardian*

From Maidenhead

‘Come now for a walk,’ the guy said.

I thought that this guy actually thought that I wasn’t with my family on a family vacation. Maybe he thought that I was a college kid, that I wasn’t sixteen. It was like he was waiting for me to say yes. To say yes as if I knew what I wanted.

‘I understand. It’s okay,’ the guy said. ‘I should leave you be.’

But he still didn’t get up, even after he said that. He started pushing his finger towards me through the sand. I felt like I wanted to laugh. But I was squinting and licking my lips continually.

‘Come? Yes?’

I was thinking: girls get scared way too often. Girls get stupidly scared. I was not scared.

Telling myself not to be scared kind of worked.

I stood up at the same time as the guy. He had his walking stick in one hand and he covered his bathing suit strings with the other. The turtle bulged in his back bathing suit pocket. I held tightly onto my book.

This man likes me, and my family knows nothing about it.

Writing smut

I discovered smut at a very young age via stacks of unpoliced *Playboy* magazines in my home. I’m pretty sure that this rapturous and anthropological visual feeding as a child affected my desire to write about sex in a larger-than-life kind of way. I started out writing pay-per-word porn for small American publications, but my stories in time turned too hardcore. I was told that I was overdoing violence and veering into the realm of anti-arousal. Clearly, I needed to create my own smut in order to satisfy these questions every time a cock and cunt appeared: what happens in the mind when it is fucking/being fucked? What blossoms, what disintegrates? Through my own work, I found that this mind – the porn mind – was female, actually, and it was erratically sweet, vulnerable, dirty and narcissistic.

– Tamara Faith Berger

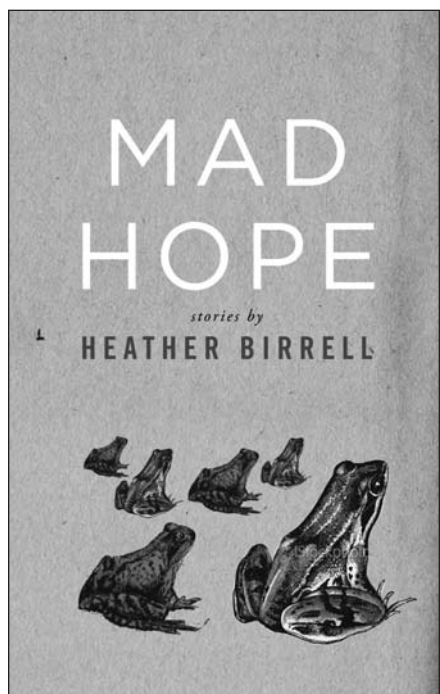
Preliminary Marketing Plans

- promotional *Maidenhead*-brand condoms
- author appearances:
 - Montreal, Toronto, Vancouver, Brooklyn
- print ads:
 - Globe and Mail*, *Geist*, *Broken Pencil*, *Matrix*



Mad Hope

short fiction by Heather Birrell



ISBN 978 1 55245 258 5
EISBN 978 1 77056 315 5
\$18.95 CDN | \$16.95 US
5 X 8 PB, 200 PAGES
FICTION
FIC029000 / FIC000000
APRIL 2012

In the stories of *Mad Hope*, Heather Birrell finds the heart of her characters and lets them lead us into worlds both recognizable and alarming. We think we know these people but discover that we don't – they are more alive, more real and more complex than we first imagined. A high school science teacher and former doctor is forced to re-examine the role he played in Ceausescu's Romania after a student makes a shocking request. The uncertainty, anxiety and anticipation of pregnancy are examined through an online chat group. Parenting is viewed from the perspective of a gay man caring for his friend and her adopted son. A tragic plane crash becomes the basis for a meditation on motherhood and its discontents.

In *Mad Hope*, Birrell uses precise, inventive language to capture the beautiful mess of being human – and more than lives up to her Journey Prize accolades. Birrell's characters come to greet us, undo us, make us yearn and make us smile.

Praise for *I know you are but what am I?*:

'Particularly wonderful ... I will read this book again, and soon; Birrell has a talent matched by few others for tapping the rich details of our experience.'

– *This Magazine*

Heather Birrell is the author of the previous story collection *I know you are but what am I?* (Coach House, 2004). Her work has been honoured with the Journey Prize for short fiction and the Edna Staebler Award for creative non-fiction, and has been shortlisted for both National and Western Magazine Awards. Birrell's stories have appeared in many North American journals and anthologies, including *The New Quarterly* and *Toronto Noir*. She lives in Toronto with her husband and two daughters where she also teaches high school English.



‘Birrell has a grand eye for the small detail
that is the hallmark of a well-made story.’

– *Toronto Star*

From ‘Frogs’

‘Naadiya,’ Vasile said. ‘What can I help you with?’

She stopped wheeling and looked up at him ever so briefly, then up at the photo again and back at him. Her eyes had filled with tears in the space between the photo and his face. What was wrong with her?

‘Perhaps...’ he began. ‘Perhaps you’d like to speak with the school counselor?’

‘No.’ She shook her head. ‘No, no, no, no, no.’ Almost absently.

It reminded Vasile of his daughter as a toddler, how she’d waddled around with that word perpetually on her tongue, already cataloguing forbidden objects and pathways. He looked at Naadiya, who was looking out the window again. The silence between them grew. Vasile didn’t mind; he was good at silence. And it was what they said was correct: not to judge or advise, merely to listen, to – in therapy-speak – be there. Naadiya sighed, but barely. She was not breathing properly. There was not much left in her lungs to exhale. Then she pulled her shoulders back and turned towards him. The tears were gone.

‘I’m pregnant,’ she said.

In praise of the short story

So, one might well ask, seeing the success of Alice Munro, if one of our most valuable Canadian cultural exports is the work of the short story writer, why don’t more Canadians read (and applaud) short stories of all stripes and sizes? Lorrie Moore compares the short story to a hurtin’ country song, with ‘an interest in beautiful pain,’ capable of limning loneliness and heartache using a few hand-picked shining scenes. At their most powerful, and in their few pages, short stories tap into the mythical and timeless. The ability to simultaneously excavate and examine the past is just one of the short story’s unique party tricks.

– Heather Birrell
taken the *Toronto Star*,
January 30, 2005

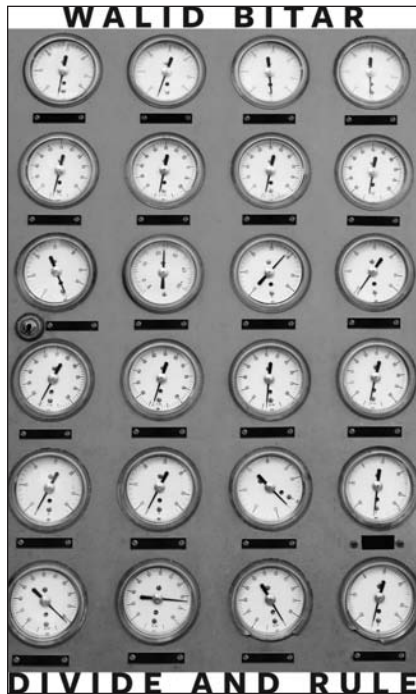
Preliminary Marketing Plans

- promotional Mad Hope-on-a-Rope soap
- author appearances:
Montreal, Toronto, Ottawa
- print ads:
Globe and Mail, Geist, Broken Pencil, Matrix



Divide and Rule

poetry by Walid Bitar



ISBN 978 1 55245 254 7
EISBN 978 1 77056 305 6
\$17.95 CDN | \$15.95 US
5 x 8 PB, 96 PAGES
POETRY
POE011000 / POE000000
MARCH 2012

*They have no maps. Ours, I'll redraw.
Isn't itself, their neck of the woods;
needs a rest – something more than a nap,
and less than death, though death wouldn't hurt.*

Divide and Rule, Walid Bitar delivers a sequence of dramatic monologues, variations on the theme of power, each in rhymed quatrains. Though the pieces grow out of Bitar's personal experiences over the last decade, both in North America and the Middle East, he is not primarily a confessional writer. His work might be called cubist, the perspectives constantly shifting, point followed by counterpoint, subtle phrase by savage outburst. Bitar's enigmatic speakers are partially rational creatures, have some need to explain, and may succeed in partially explaining, but, in the end, communication and subterfuge are inseparable – must, so to speak, co-exist.

Praise for a previous collection by Walid Bitar:

'The Empire's Missing Links are found deep in this poet's ever-astonishing states of multiple consciousness – astutely attuned to the pressured, violent, mass conformities forced upon us – brilliantly formed into poems as ambitious and achieved as any written in the English language today.'
– Lawrence Joseph, author of *Into It*

Walid Bitar was born in Beirut, Lebanon, in 1961. He immigrated to Canada in 1969. His previous poetry collections are *Maps with Moving Parts*, *2 Guys on Holy Land*, *Bastardi Puri* and *The Empire's Missing Links*. He lives in Toronto.



New Theatre poetry by Susan Steudel

Autumn.

*The sky streaked with silk parachutes
or by tears.*

A sparkling epidemic.

I think if the world truly tore in half it would seep blue.

Into the overlapping spheres of language, family and power, *New Theatre* opens like a cardboard shrine. Susan Steudel's debut collection represents a lively foray into spaces geographical and utopian that investigate the process of meaning. Here, contemporary and historical figures mingle in a strange pageant. A blend of lyric and language texts assembles a bold new picture of Lenin based on biographical information, while simultaneously questioning historical perception. Likewise, 'Scenes' (shortlisted for the 2008 CBC Literary Awards) constructs an intimate autobiographical long poem against which the quieter and equally surprising poems in the rest of the book spike and bloom.

With subtlety, Steudel's poems re-imagine both intimate and public spaces with a lexicon that generates multiple viewpoints. Theatre here is language itself.



ISBN 978 1 55245 255 4
EISBN 978 1 77056 307 0
\$17.95 CDN | \$15.95 US
5 X 8 PB, 88 PAGES
POETRY
POE011000 / POE000000
MARCH 2012



Susan Steudel is a Vancouver poet. She is the recipient of several awards for her poetry including the Ralph Gustafson Prize, a Bliss Carman Poetry Award and a Mayor's Arts Award for emerging artist. *New Theatre* is her first book.



Drama

a play by Karen Hines



ISBN 978 1 55245 256 1
EISBN 978 1 77056 309 4
\$17.95 CDN | \$15.95 US
5 x 8 PB, 120 PAGES
DRAMA
DRA013000 / DRA000000
MARCH 2012

Penelope Douglas is an ex-forensic psychiatrist looking for a fresh start in a styling western boomtown, but on her first day practicing in her boutique suite, a young television writer offs himself. A dissection of contemporary television drama through the eyes of the dead writer reveals to Penelope an unsettling connection between the 44-minute television hour and the disintegration of the human soul. But it isn't until Penelope's oil-wife friend pronounces Penelope her unborn baby's spiritual godmother that Dr. Douglas takes the dive into the uncharted waters of her own unconscious to break the spell that has the frontier in its filthy grip.

Will Dr. Douglas be able to find heart in this wild new landscape? Will she have to smudge her lipstick to 'cowboy up'? *Drama*, the long-awaited new play by the master of edgy dark humour, has all the answers.

Praise for Karen Hines's previous plays:

'Ingenious, acidic comedy.'
– *Globe and Mail*

'[Hines is] one of the most original artists in the city.'
– *Toronto Life*

Karen Hines is the author of *Hello ... Hello* and *The Pochsy Plays*, both published by Coach House. Her plays and short films featuring her character Pochsy have been presented internationally and have won many production and literary awards and nominations including finalist for the Governor General's Award for Drama. A Second City alumna and director of Canadian horror clown duo Mump and Smoot, Karen has also appeared in numerous television and film productions. She lives in Calgary.



Selected Backlist

Nonfiction

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



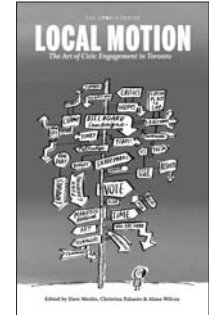
Local Motion: The Art of Civic Engagement in Toronto

edited by Dave Meslin,
Christina Palassio and
Alana Wilcox

224 PGS • NOV 2010

ISBN 978 1 55245 238 7

\$22.95 CDN | \$20.95 US



Stroll: Psychogeographic Walking Tours of Toronto

by Shawn Micallef

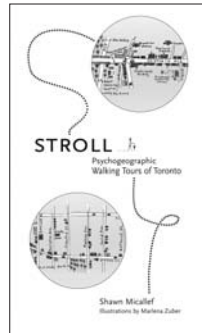
illustrations by Marlena Zuber
winner of a Heritage Toronto Award

312 PGS • MAY 2010

ISBN 978 1 55245 226 4

EISBN 978 1 77056 261 5

\$24.95 CDN | \$22.95 US



The Shimmering Beast

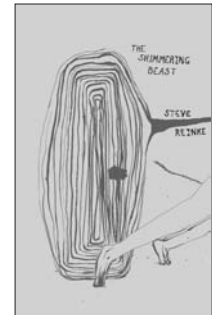
by Steve Reinke

180 PGS • APRIL 2011

ISBN 978 1 55245 247 9

EISBN 978 1 77056 288 2

\$19.95 CDN | NO US RIGHTS



Occasional Work and Seven Walks from the Office for Soft Architecture

by Lisa Robertson

240 PGS • NOV 2010

ISBN 978 1 77056 232 5

\$21.95 CDN | \$19.95 US



The Edible City: Toronto's Food from Farm to Fork

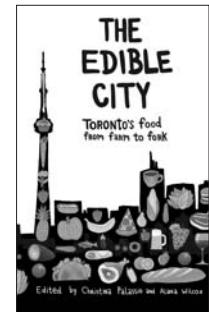
edited by Christina Palassio
and Alana Wilcox

312 PGS • NOV 2009

ISBN 978 1 55245 219 6

EISBN 978 1 77056 251 6

\$24.95 CDN | \$22.95 US



Concrete Toronto:

edited by Michael McClelland
and Graeme Stewart

winner of Heritage Toronto
and Design Exchange awards

360 PGS • NOV 2007

ISBN 978 1 55245 193 9

EISBN 978 1 77056 031 4

\$29.95 CDN | \$24.95 US



uTOpia: Towards a New Toronto

edited by Alana Wilcox
and Jason McBride

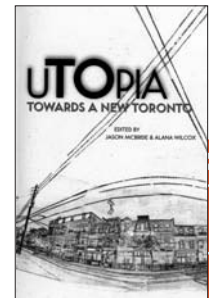
shortlisted for the Toronto Book Award

288 PGS • NOV 2005

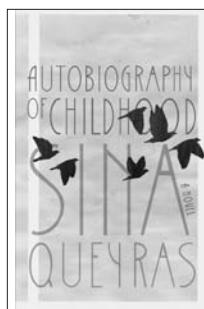
ISBN 978 1 55245 156 4

EISBN 978 1 77056 235 6

\$24.95 CDN | \$18.95 US



Selected Backlist Fiction



**Autobiography
of Childhood**
a novel by Sina Queyras
200 PGS • OCT 2011
ISBN 978 1 55245 252 3
EISBN 978 1 77056 291 2
\$19.95 CDN | \$17.95 US



Eye Lake
a novel by Tristan Hughes
208 PGS • OCT 2011
ISBN 978 1 55245 253 0
EISBN 978 1 77056 293 6
\$19.95 CDN | \$17.95 US



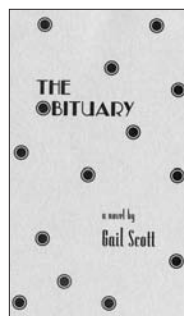
Maintenance
a novel by Rob Benvie
288 PGS • OCT 2011
ISBN 978 1 55245 251 6
EISBN 978 1 77056 295 0
\$20.95 CDN | \$18.95 US



Monoceros
a novel by Suzette Mayr
longlisted for the
Scotiabank Giller Prize
268 PGS • APRIL 2011
ISBN 978 1 55245 241 7
EISBN 978 1 77056 278 3
\$20.95 CDN | \$18.95 US



**The Many Revenges
of Kip Flynn**
a novel by Sean Dixon
248 PGS • APRIL 2011
ISBN 978 1 55245 242 4
EISBN 978 1 77056 280 6
\$20.95 CDN | \$18.95 US



The Obituary
a novel by Gail Scott
shortlisted for the Grand Prix
du livre de Montréal
168 PGS • OCT 2010
ISBN 978 1 55245 233 2
\$19.95 CDN | NO US RIGHTS



**Lenny Bruce Is Dead:
The New Edition**
a novel by Jonathan Goldstein
240 PGS • OCT 2010
ISBN 978 1 55245 240 0
\$18.95 CDN | NO US RIGHTS



Girls Fall Down
a novel by Maggie Helwig
shortlisted for the Toronto Book Award
300 PGS • APRIL 2008
ISBN 978 1 55245 196 0
EISBN 978 1 77056 076 5
\$20.95 CDN | \$18.95 US

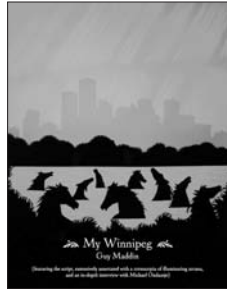
Selected Backlist

Film and Theatre

My Winnipeg

by Guy Maddin
shortlisted for the Carol Shields
Winnipeg Book Award

192 PGS • APRIL 2009
ISBN 978 1 55245 211 0
\$27.95 CDN | \$27.95 US



Minor Complications

two plays by Brendan Gall
shortlisted for the Governor
General's Award for Drama

152 PGS • NOV 2010
ISBN 978 1 55245 237 0
\$18.95 CDN | \$16.95 US



Age of Arousal

a play by Linda Griffiths

176 PGS • NOV 2010
ISBN 978 1 55245 190 8
EISBN 978 1 77056 007 9
\$17.95 CDN | \$13.95 US



[boxhead]

a play by Darren O'Donnell

96 PGS • OCT 2008
ISBN 978 1 55245 210 3
EISBN 978 1 77056 001 7
\$16.95 CDN | \$14.95 US



Social Acupuncture: A Guide to Suicide, Performance and Utopia

by Darren O'Donnell

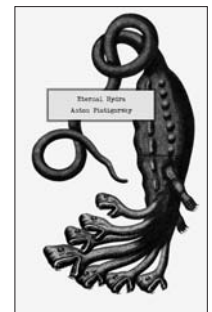
160 PGS • APRIL 2006
ISBN 978 1 55245 170 0
EISBN 978 1 77056 208 0
\$17.95 CDN | \$13.95 US



Eternal Hydra

a play by Anton Piatagorsky

112 PGS • MAY 2009
ISBN 978 1 55245 201 1
EISBN 978 1 77056 046 8
\$16.95 CDN | \$14.95 US



The Pochsy Plays

three plays by Karen Hines
shortlisted for the Governor
General's Award for Drama

220 PGS • MAY 2004
ISBN 978 1 55245 134 2
EISBN 978 1 77056 172 4
\$18.95 CDN | \$14.95 US



Goodness

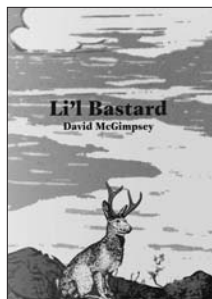
a play by Michael Redhill
winner of the Best of Edinburgh
Fringe Prize

112 PGS • NOV 2005
ISBN 978 1 55245 163 2
EISBN 978 1 77056 082 6
\$16.95 CDN | \$13.95 US



Selected Backlist

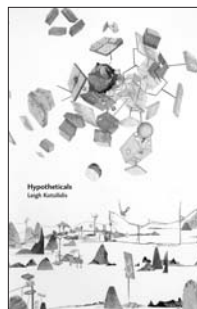
Poetry



Li'l Bastard

poetry by David McGimpsey
named one of *Quill & Quire's*
top books of 2011

152 PGS • OCT 2011
ISBN 978 1 55245 248 6
EISBN 978 1 77056 297 4
\$17.95 CDN | \$15.95 US



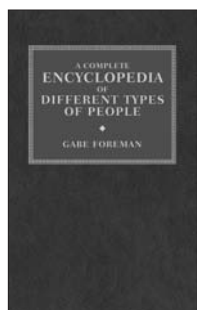
Hypotheticals

poetry by Leigh Kotsilidis
96 PGS • OCT 2011
ISBN 978 1 55245 249 3
EISBN 978 1 77056 299 8
\$17.95 CDN | \$15.95 US



Croak

poetry by Jenny Sampirisi
104 PGS • OCT 2011
ISBN 978 1 55245 250 9
EISBN 978 1 77056 301 8
\$17.95 CDN | \$15.95 US



A Complete Encyclopedia of Different Types of People

poetry by Gabe Foreman
shortlisted for the A. M. Klein Prize
for Poetry
96 PGS • APRIL 2011
ISBN 978 1 55245 244 8
EISBN 978 1 77056 284 4
\$17.95 CDN | \$15.95 US



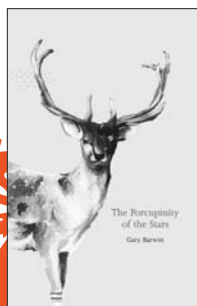
Match

poetry by Helen Guri
88 PGS • APRIL 2011
ISBN 978 1 55245 243 1
EISBN 978 1 77056 282 0
\$17.95 CDN | \$15.95 US



The Brave Never Write Poetry

poetry by Jones
104 PGS • APRIL 2011
ISBN 978 1 55245 245 5
EISBN 978 1 77056 286 8
\$17.95 CDN | \$15.95 US



The Porcupinity of the Stars

poetry by Gary Barwin
winner of the Hamilton Literary
Award for Poetry
96 PGS • OCT 2010
ISBN 978 1 55245 235 6
EISBN 978 1 77056 273 8
\$16.95 CDN | \$14.95 US



Clockfire

poetry by Jonathan Ball
shortlisted for the Lansdowne
Prize for Poetry
104 PGS • OCT 2010
ISBN 978 1 55245 236 3
EISBN 978 1 77056 275 2
\$16.95 CDN | \$14.95 US

Selected Backlist Poetry

Indexical Elegies

poetry by Jon Paul Fiorentino
80 PGS • OCT 2010
ISBN 978 1 55245 234 9
EISBN 978 1 77056 271 4
\$16.95 CDN | \$14.95 US



Lisa Robertson's Magenta Soul Whip

poetry by Lisa Robertson
one of the *New York Times*
100 Notable Books of 2010
104 PGS • MARCH 2009
ISBN 978 1 55245 215 8
EISBN 978 1 77056 133 5
\$16.95 CDN | \$14.95 US



Eunoia: The Upgraded Edition

poetry by Christian Bök
winner of the Griffin Poetry Prize
120 PGS • SEPT 2009
ISBN 978 1 55245 225 7
EISBN 978 1 77056 259 2
\$16.95 CDN | \$14.95 US



Crabweise to the Hounds

poetry by Jeramy Dodds
shortlisted for the Griffin Poetry Prize,
winner of the Trillium Prize for Poetry
80 PGS • OCT 2008
ISBN 978 1 55245 205 9
EISBN 978 1 77056 034 5
\$16.95 CDN | \$14.95 US



Neighbour Procedure

poetry by Rachel Zolf
96 PGS • APRIL 2010
ISBN 978 1 55245 229 5
EISBN 978 1 77056 267 7
\$16.95 CDN | \$14.95 US



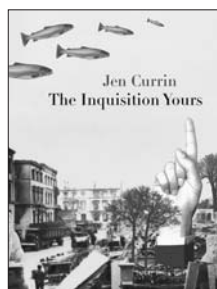
Expressway

poetry by Sina Queyras
shortlisted for the Governor
General's Award
104 PGS • MARCH 2009
ISBN 978 1 55245 216 5
EISBN 978 1 77056 055 0
\$16.95 CDN | \$14.95 US



The Inquisition Yours

poetry by Jen Currin
winner of the Audre Lorde Award
shortlisted for the Dorothy Livesay
Prize and a Lambda Literary Award
112 PGS • APRIL 2010
ISBN 978 1 55245 230 1
EISBN 978 1 77056 269 1
\$16.95 CDN | \$14.95 US



The Alphabet Game: A bpNichol Reader

edited by Darren Wershler
and Lori Emerson
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