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~~CANADIAN WRITING~~
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24.95 CDN / 19.95 U.S.

FICTION / SHORT STORIES (SINGLE AUTHOR)
(FIC029000)
FICTION / JEWISH (FIC046000)
FICTION / LITERARY (FIC019000)

ISBN: 978-1-77041-884-4 (Paperback)

Rights Available: World, all languages
Film Rights: Controlled by ECW

RIGOUR

STORIES

Adam Sol

Warm, funny, and intimate, Rigour is the literary version of Man on the Inside, reminding us that old age is just as full of drama, romance, and magic as every other season of life

What if growing old didn't mean growing quiet?
If you think the lives of the elderly are any less complex and full of drama, intrigue, humor, and romance than when they were teenagers, you need to visit an assisted living facility. And you need to read *Rigour*.
Memory and mortality? Sure. The indignities of loneliness and of the body? Absolutely. A bit of magic? Why not?
These intimate and funny short stories illuminate how we accommodate, misunderstand, and express devotion to one another, whether we are young, old, or somewhere in between.

Adam Sol's latest collection of poetry, *Broken Dawn Blessings* (2021), won the Vine Award and the Canadian Jewish Literary Award. He has published four other books of poems and one collection of essays, *How a Poem Moves: A Field Guide for Readers of Poetry*. He is the Blake Goldring Professor at Victoria College, University of Toronto, where he is the launch director for the Centre for Creativity. He lives in Toronto, Ontario, with his wife, Rabbi Yael Splansky.



KEY SALES NOTES

- WHEN POETRY MAKES IT BIG:** *How a Poem Moves* has sold over 6,500 copies across formats.
- CELEBRATED AUTHOR:** Sol's first collection, *Crowd of Sounds*, won Ontario's Trillium Book Award for Poetry (2004). *How a Poem Moves* received a starred review from *Library Journal*, and *Broken Dawn Blessings* won the Vine Award for Canadian Jewish Literature (2023) and the Canadian Jewish Literary Award for Poetry (2022).
- THE JUMP FROM POETRY TO SHORT STORY:** Sol's poetry has been admired for decades, and this is his debut work of fiction. These language-rich, carefully crafted stories make you feel like the characters are your friends and family.



Publication Date: April 6, 2027
5.5 x 8.5", 264pp, trade paperback
24.95 CDN / 19.95 U.S.

FICTION / THRILLERS / POLITICAL (FIC031060)
FICTION / THRILLERS / SUSPENSE (FIC030000)

ISBN: 978-1-77041-888-2 (Paperback)

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THE FOLLOWING

A NOVEL

Leah Bailly

For readers of Liz Moore and Shari Lapena, a luminous literary thriller about the price we pay for fame and the extraordinary lengths we'll go to escape it

On an ordinary winter afternoon, impossibly glamorous political wife Laura Barnett gathers her passport and cash, lights her kitchen on fire, and vanishes.

Laura's escape ignites a media frenzy — soon she is hotly pursued by a group of devoted superfans tracking her movements using a social media network dedicated to her disappearance. They call themselves the Following.

Meanwhile, relying on charm, bribes, and friends who might also be enemies, Laura drifts from Spain, through Morocco, Mauritania, Senegal, Mali, and lastly Sierra Leone as she attempts to slip from the public's gaze. Traveling south by yacht, bus, and dusty poda poda while finding companionship and beauty in the deserts, beaches, and border towns of North and West Africa, Laura transforms while her past falls further and further behind — but her Following refuses to relinquish their pursuit.

With gripping and clear-eyed prose, *The Following* details Laura's fraught marriage in the public eye, her cross-continental escape, and the compulsion to follow a woman who is both revered and infamous and refuses to be found. Part thriller and part cultural commentary, *The Following* is a harrowing, urgent novel examining the price of surveillance and public scrutiny, the cultural and societal differences between the Global North and South, and the way 21st-century fame — both invited and uninvited — poisons our most intimate relationships.

Leah Bailly has a Ph.D. from the University of Southern California and an MFA from the University of Nevada, Las Vegas. Her writing has won recognition from MacDowell, Yaddo, Vermont Studio Centre, and elsewhere. She lives on the unceded territory of the Coast Salish First Nations of Vancouver, Canada.



KEY SALES NOTES

- **A THRILLER FOR MODERN WOMEN:** A thriller for women that asks contemporary questions about what it means to be a wife, a celebrity, and a wealthy white woman in a world that prioritizes Instagram face over deep political engagement. So few thrillers speak to what preoccupies women!
- **A NOTE FROM THE EDITOR, JEN SOOKFONG LEE:** “It’s really rare to find a true thriller that contains all the plot twists the reader expects and also has really spectacular writing. *The Following* hits all the right notes: exciting, deeply engrossing, and fascinatingly sociopolitical. Not only is this an intimate story of one woman’s public marriage and breakdown, it also asks urgent and timely questions about the destructive side of social media fame, white female privilege, mental illness, and global reproductive rights. Truly a special novel.”
- **ARMCHAIR TRAVEL:** The book will take readers through Calgary, Ottawa, Spain, Morocco, Mauritania, Senegal, Mali, and Sierra Leone. All for the bargain price of \$24.95!
- **FOR READERS OF:** *The God of the Woods* by Liz Moore, *The Searcher* by Tana French, *Gone Girl* by Gillian Flynn, *What Have You Done?* by Shari Lapena, and *American Wife* by Curtis Sittenfeld.
- **FOR FANS OF:** *Glass Onion: A Knives Out Mystery* (film), *High Potential* (TV series), *Promising Young Woman* (film), *MaXXXine* (film), *The Substance* (film), and *A Quiet Place* (film).



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TAKE RAIN

POEMS

Gary Barwin and Elee Kraljii Gardiner

A collaborative ecopoetry collection that is lyric and experimental, lively and absurd

The poems in *Take Rain* are collaborative and color-saturated. Concerned with climate change and how we mediate life via images, they reflect a belief in relationality and process as a creative tactic for navigating both poetry and the current moment. From swans, snails, and clocks to polar bears, grief, and airports, the poems reenact a perplexing and uncanny world.

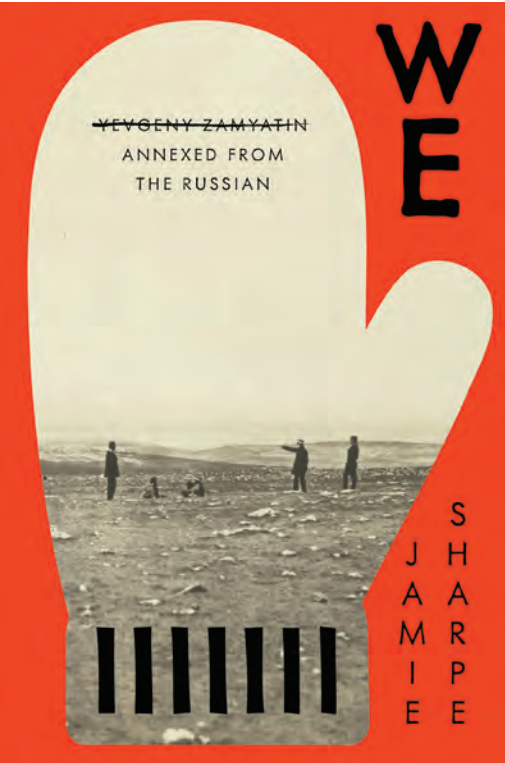
Written in a poetic voice belonging to neither poet but corresponding to aspects of both authors, the poems consider the environment (both psychological and natural) and how, through engaged, creative connection, we can be collaborators. Both humans and nature are, after all, a kind of “wetware.”

The poets used three provocations, such as quotations, visual prompts, and phrases gathered from their peripatetic, multidisciplinary lives, to seed a prompt for a poem. Sometimes these triangles of association yielded multiple poems. The authors then traded these “triangle poems,” and during the joint editing process, a recognizable tone and timbre emerged.

Take Rain addresses difficult topics with liveliness, surprise, and absurdist humor, and proves collaboration can help. Short enough to allow readers to dip in and out, but intense enough to transport them from daily life, these poems practice what they propose: They were created from a place of convivial sharing and trust. What grew from this “artnership” is a unique third voice that surprised both authors.

Gary Barwin and **Elee Kraljii Gardiner** are frequent collaborators, active as poets, sound, and multi-media artists. Elee lives in Vancouver, where she is the current poet laureate. The winner of many awards for his novels and poetry, Gary lives in Hamilton, Ontario.





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5.5 x 8.5", 112pp, trade paperback
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WE
YEVGENY ZAMYATIN ANNEXED FROM
THE RUSSIAN

Jamie Sharpe

A contemporary novel-in-verse, WE: Yevgeny Zamyatin Annexed from the Russian takes, reinterprets, and responds to the legacy of a classic Soviet text through a distinctly modern lens

In a glass-walled 51st State, citizens are known not by names but by numbers. Their lives are governed by strict schedules and constant surveillance under the czars and a singular head of state: One Wayne G. A loyal poet-engineer, 555, oversees the construction of a Nexus meant to extend this “ideal” system universally. Although initially a devout believer, 555’s encounter with the enigmatic 360 fractures his orderly world, giving way to desire, uncertainty, and a growing awareness of perfection’s cost.

The world of *WE* borders on absurd, yet remains legible precisely because it reflects the structures, contradictions, and excesses of our own. In dialogue with Yevgeny Zamyatin, and echoing the concerns of French theorist Maurice Blanchot, Sharpe’s *WE* treats language not as stable expression but as a site of volatility where meaning softens, authorship fractures, and the act of writing resists resolution.

Jamie Sharpe is the author of five previous collections of poetry. He lives in Comox, British Columbia.



KEY SALES NOTES

- **A HIGHLY PRAISED POET:**
 - “A self-reflective exploration of anxiety and ways to hide it ... *Dazzle Ships* is a thoughtful collection with lots of ‘funny bits,’ lots of insightful bits, and is simply a delight to read.” — *Broken Pencil* on *Dazzle Ships*
 - “Brilliant lunatic assemblage.” — *Today’s Book of Poetry* on *Cut-up Apologetic*
 - “*Everything You Hold Dear* is jam-packed with juicy, bright insights, observations as terrible and incisive as the best stand-up comedy ... Sharpe has been slowly building a largely overlooked body of work over the last few years, and this might be his most well-crafted, minimal and sharp volume yet, filled with darkly humorous lines and a goat’s head’s worth of bitter blood.” — *Winnipeg Free Press* on *Everything You Hold Dear*
- **AWARDS:** Jamie Sharpe’s *Dazzle Ships* was longlisted for the ReLit Award for Poetry (2018).

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The ECW office is situated on land that was the traditional territory of many nations, including the Wendat, the Anishinaabeg, Haudenosaunee, Chippewa, Métis, and the Mississaugas of the Credit, the latter of whom completed negotiation of a Treaty No. 13 known as the "Toronto Purchase" begun in 1787, negotiated in 1805, and re-negotiated in 2010. It was a sandy oak savannah on a hill rising westward from Heward Creek, one of Toronto's lost ravines. In the 1880s, the land was developed as part of a growing community around St. Matthew's Anglican and other churches. In the 1950s, our neighborhood, now known as East Chinatown, was transformed by people moving into the area, dispossessed by the building of Nathan Phillips Square and subsequent rise in real estate value in Old Chinatown, and immigrants fleeing the Vietnam War. We are grateful to those who cared for the land before us, and we are proud to be working now amidst this mix of cultures.

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