

NEW STAR BOOKS

22/1

Winter 2022

**New Titles
& Recent
Highlights**



Miskwa

Marie 'Annharte' Baker

Poetry

80pp

Trade paperback :: 6" x 9"

ISBN 9781554201846

\$17 CAD / \$17 USD

Publication date :: February 02, 2022

- Virtual book launch
- Advertising in *BC Bookworld*, *The Capilano Review*, *Prairie Books Now*, and *Literary Review of Canada*
- Review copy distribution to key radio, internet, and print media
- Social media campaign
- Amazon and Facebook advertising campaigns

Taken from the Anishinaabe word for “woman,” *Miskwa* is a lyrical portrayal of unreconciled Indigenous experience under colonialism, past and present.

Annharte is *Miskwa*, and so is Annharte’s mother, who disappeared when the author was a girl. *Miskwa* is Annharte’s book about her mother loss, her “mothermiss,” about all the women “buried in common enough/ cross-generational graves.”

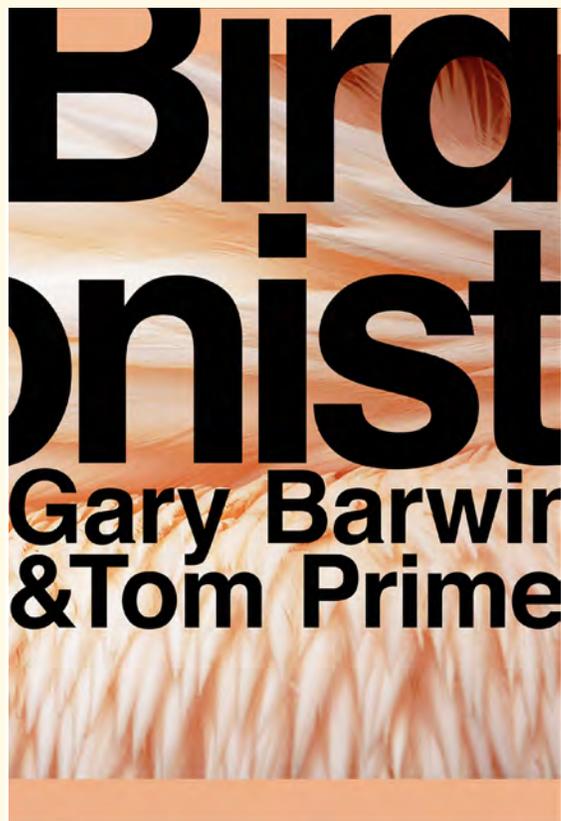
Laced with humour and resilience but also hard-earned wisdom (“ominous progress ahead”), Annharte’s fifth collection encompasses the poet’s experiences as an Anishinaabe Elder, now experiencing the still-endemic inequalities of persisting colonialism, “witness not survivor.”

In her sly, cheeky riffs on life behind the “buckskin curtain” at the margins of settler society, Annharte talks about granny circles, horny old guys, and getting your hair done — the belonging her community offers. But she sets these poems about rez life against the background radiation: the poverty and the sickness, despair, violence, sexism, and sexual abuse that flow from unequal relationships.

Miskwa concludes with “Wabang,” a suite of short poems comprising Annharte’s own thumbnail transcontinental Indigenous mythology.

Annharte (Marie Baker) is Anishinaabe (Little Saskatchewan First Nation, Manitoba). She is the author of four previous books of poetry: *Being On the Moon* (1990), *Columbus Coyote Cafe* (1995), *Exercises in Lip Pointing* (2003), and *Indigena Awry* (2013). Her book of essays, *a/k/a*, was published in 2012 by Capilano University Editions. She lives in Gypsumville, Manitoba.





Bird Arsonist

Tom Prime and
Gary Barwin

Fiction

64pp

Trade paperback :: 5.5" x 8.5"

ISBN 9781554201853

\$16 CAD / \$16 USD

Publication date :: February 02, 2022

- Virtual book launch
- Advertising in *The Capilano Review*, *The Malahat Review*, *Brick*, and *Contemporary Verse 2*
- Review copy distribution to key radio, internet, and print media
- Social media campaign
- Amazon and Facebook advertising campaigns

Written with four hands, by Tom Prime and the Giller Prize and Governor General's Award shortlisted Gary Barwin, *Bird Arsonist* is avant-garde, tragicomic poetry at its most arresting.

They say the language of birds is the closest to that of the divine. They also say poetry is the unacknowledged legislator of the world. In *Bird Arsonist*, Tom Prime and Gary Barwin — like all good avant-gardists — flip these commonplaces on their heads, showing that poetry sets alight any transparent, easy, lawful language, or is precisely what language spits out as it turns to ash.

Compressed to the point of implosion, the poems that make up this volume are contorted descendants of Dadaism, Surrealism, and every other -ism. Prime and Barwin confront poetry's contemporary preference for confession and today's digitization of reality not only by — as they are two — using a doubled “I,” but also by letting language elide the human-all-too-human hand of authorship *tout court*. The author of *Bird Arsonist* is language itself, sonorous and fragmentary. Prime and Barwin have merely done the job of giving it the room to speak, of keeping it infected, of making visible the outline of its splinters and its cuts. Shake gently!



Tom Prime is the author and co-author (with Gary Barwin) of several poetry chapbooks. His debut solo collection, *Mouthfuls of Space*, is scheduled for publication in the fall of 2021, with Anvil Press. His writing has appeared in *Brave New World*, *Carousel*, *Ditch*, *Fjords Review*, *The Rusty Toque*, *Lana Turner*, *Vallum*, and *Watch Your Head*, among others. He currently lives in London, Ontario, where he is completing his PhD in English at the University of Western Ontario.

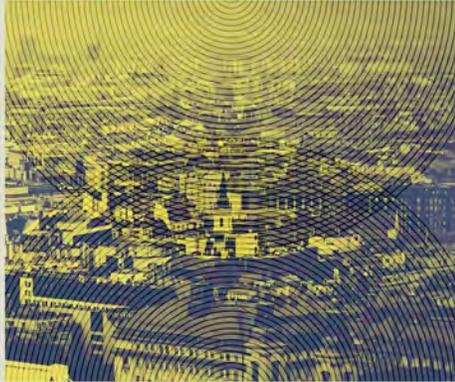
Gary Barwin is a writer, composer, musician, and multidisciplinary artist and has published 25 books of fiction, poetry, and numerous chapbooks. His latest books include *For It Is a Pleasure and a Surprise to Breathe*, ed. Alessandro Porco, and *Nothing the Same, Everything Haunted: The Ballad of Motl the Cowboy*. His national bestselling novel, *Yiddish for Pirates*, won the Stephen Leacock Award for Humour and the Canadian Jewish Literary Award and was also a finalist for both the Governor General's Award for Fiction and the Scotiabank Giller Prize. He lives in Hamilton, Ontario, and at garybarwin.com.

'Sharp to the point of being piercing, these tales are part of the best tradition of satirical literature.'
— Horacio Castellanos Moya,
author of *Senselessness*

TAMAS DOBOZY

GHOST GEOGRAPHIES

FICTIONS



Ghost Geographies

Fictions

Tamas Dobozy

Fiction

320pp

Trade paperback :: 5.5" x 8.25"

ISBN 978-1-55420-179-2

\$24 CAD / \$20 USD

Publication date :: September 16, 2021

- Virtual book launch
- Advertising in *Brick*, *The Capilano Review*, London Review of Books, and Literary Review of Canada
- Review copy distribution to key radio, internet, and print media
- Social media campaign

“In Tamas Dobozy’s Ghost Geographies I hear echoes of those great writers from East Europe trapped in totalitarianism, like Slawomir Mrozec, Ismail Kadare, Milan Kundera, among others. Sharp to the point of being piercing, these tales are part of the best tradition of satirical literature.”

— Horacio Castellanos Moya, author of *Senselessness*

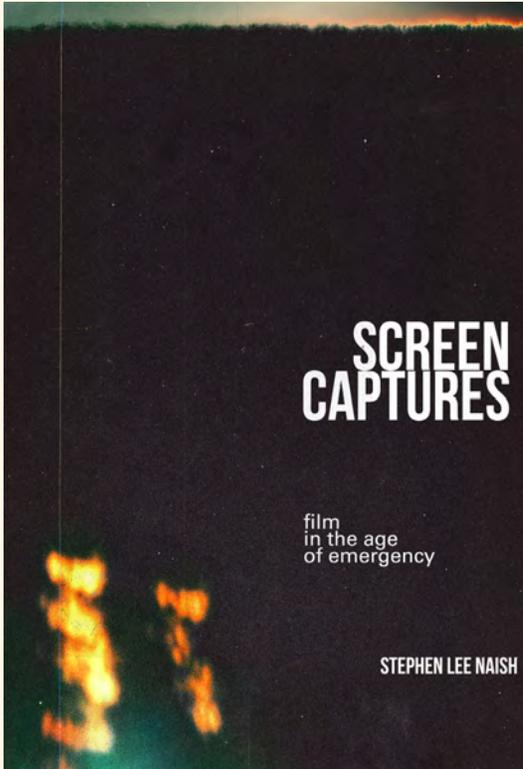
Tamas Dobozy’s first book since his Rogers Writers’ Trust Fiction Prize-winning *Siege 13*, his follow up, *Ghost Geographies* includes “Krasnagorsk-2” (National Magazine Awards 2014 Gold Medal for Fiction), “The Tire-Swing of Death” (Named Distinguished Story in *Best American Short Stories 2015*) and “No. 10” (*Best Canadian Short Stories 2017*), and ten other short stories and novellas documenting the decrepit utopias inhabited by a gallery of immigrants and emigrants, musicians and artists, wrestlers and mill workers.

In settings ranging from post-war Communist Hungary to post-9/11 suburban southern Ontario, Dobozy’s new collection is peopled by a disparate cast of vividly imagined characters. They include intellectuals leaving behind lives in Toronto and Brussels, lured to darkest Communist Hungary by love and ideals, like the protagonists of “The Rise and Rise and Rise of Thomas Sargis” or “The Hobo and the Archivist”. Others are victims — or perpetrators — of Communist or Nazi crimes, now putting new lives together in North America, as in “The Glory Days of Donkey Kong”, “Spires”, or “Ray Electric”.

Drawing on his Hungarian background and Hungary’s history, as well as his experience growing up on Canada’s West Coast and living in central Canada, Tamas Dobozy creates a magical and potent universe that invites comparison to the ambitious fictional worlds created by Bolaño and other contemporary masters.

Tamas Dobozy is the author of three previous collections of short fiction and novellas: *When X Equals Marylou* (Arsenal Pulp Press, 2003), *Last Notes and Other Stories* (HarperCollins Canada / Arcade (US), 2005), and the Governor General’s Award finalist and Writers’ Trust Award winner, *Siege 13* (Thomas Allen / Milkweed (US), 2012). *5 Mishaps*, a limited edition collection of five new stories, was published in early 2021 by School Gallery, London, UK. Tamas Dobozy lives in Waterloo.





Screen Captures

Film in the Age of Emergency

Stephen Lee Naish

Essays

208pp

Trade paperback :: 5.5" x 8.5"

ISBN 978-1-55420-175-4

\$20 CAD / \$18 USD

Publication date :: September 30, 2021

- Virtual book launch
- Review copy distribution to key radio, internet, and print media
- Social media campaign

“Original, sharp, and thought-provoking, Screen Captures is a kaleidoscopic blending of cinema, politics, and pop-culture.”

— Iain Reid, author of *I’m Thinking of Endings Things and Foe*

“Screen Captures is an elegantly written call to see popular cinema as a rich window into the complex, precarious and confusing world we all share.”

— Clarke Mackey, filmmaker and author of *Random Acts of Culture: Reclaiming Art and Community in the 21st Century*

Movies open a window into our collective soul. In *Screen Captures*, Stephen Lee Naish guides us through recent cinematic phenomena that reflect/refract our contemporary political existence. From *Star Wars*-scope blockbusters and Hollywood coming-of-age comedies to independent horror productions, Naish draws out the ways these movies shape, and are shaped by, their audience’s own dissatisfactions.

In his discussion of the *Star Wars* franchise, Naish highlights a conflict between internet discussion-fueled fandom vs the Disney Empire that shares features with the ongoing rebellions depicted in the films themselves. A passionate fan base who can now voice their discontent via the internet is feeding back into the studio’s agenda and criticizing the actions of characters within the film and the actors alike.

Chapters on the super-hero genre and disaster movies draw out the climate-based social tensions these reflect. Depictions of masculinity (“Men on the Verge of a Nervous Breakdown”) on screens large and small bleed into discussions of the work and presence of Nicholas Cage, David Lynch, and Dennis Hopper — with a side-excursion into Valerie Solanas’s strikingly prescient SCUM Manifesto.

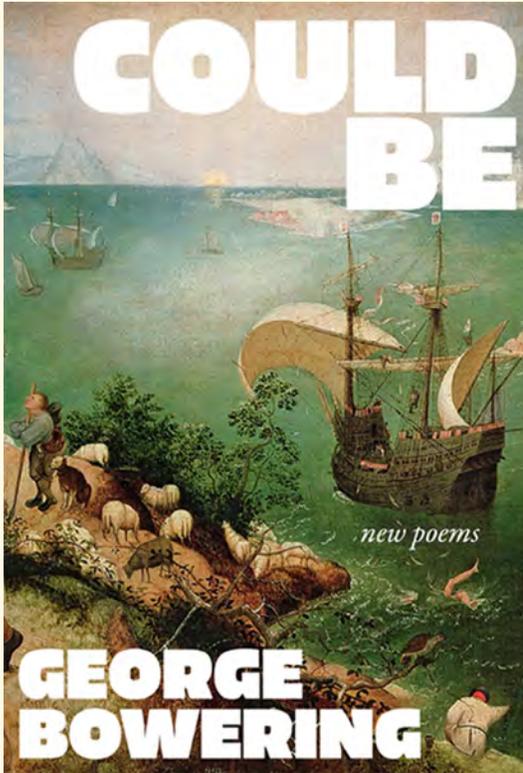
Stephen Lee Naish’s *Screen Captures* adds a sharpening filter to the film-goer’s experience on the big and little screen.

Stephen Lee Naish is a writer, independent researcher, and cultural critic. Originally from Leicester, UK, he now resides in Kingston, Ontario, Canada.

Stephen’s writing explores film, politics, and pop culture and the places where these entities meet. His writing has appeared in numerous journals and periodicals, including *Candid Magazine*, *The Quietus*, *3:AM*, *Empty Mirror*, *Gadfly*, and *Everyday Analysis*. He also writes book reviews for *Review 31*, *Hong Review of Books* and *LSC Review of Books*.

He is the author of several books, the essay collection *‘U.ESS.AY: Politics and Humanity in American Film* (Zero Books, 2014), *Create or Die: Essays on the Artistry of Dennis Hopper* (Amsterdam University Press, 2016), *Deconstructing Dirty Dancing* (Zero Books, 2017), *Riffs and Meaning* (Headpress, 2018), and recently contributed to the music series *Modern Music Masters*.





Could Be

New Poems

George Bowering

Poetry

120 pp

Trade paperback :: 5.5" x 8.5"

ISBN-13: 978-1-55420-178-5

\$19 CAD / \$17 USD

Publication date :: June 24, 2021

- Virtual book launch
- Advertising in *BC Bookworld*, *Geist*, and *Literary Review of Canada*
- Review copy distribution to key radio, internet, and print media
- Social media campaign

“Still producing at the height of his powers” is a cliché that rarely applies as well as it does to George Bowering’s recent output. In *Could Be: New Poems*, gathering work since his close call five years ago, Bowering shows off a wiser, though not necessarily mellower, aspect alongside the wit and unerring ear readers have come to expect from one of our greats.

Glad to be alive, these are poems that look out into the world with fresh eyes, curious as any young poet’s. Only now the shadow of mortality finally takes its proper place alongside life’s many other sources of magic and wonder. Sunlight and warmth suffuse these poems, formally spanning short lyric verse, “found” stuff, and a long poem (“Sitting in Jalisco”). Rewarding attention as always, with *Could Be* George Bowering adds to a substantial body of work.

George Bowering is a poet, novelist, memorist, essayist, critic, and legend of Canadian letters. He is Canada’s first Parliamentary Poet Laureate and a two-time G-G winner. Of his 100-plus books, his most recent include: *Soft Zipper* (non-fiction, 2021), *Writing and Reading* (essays, 2019), *No One* (fiction, 2018), *Ten Women* (stories, 2015), and *The World, I Guess* (poetry, 2015).



This engaging memoir relates stories about George Bowering's small-town BC upbringing and his parents, his father long dead and his mother more recently passed on at the age of 99, while at the same time honouring the author's other "parents": Gertrude Stein, Charles Olson, and Roland Barthes.

Borrowing a structure and some precepts about writing from Stein, Bowering remains true to his inimitable self, relating his recollections and observations, his ever-curious mind travelling across the decades as he recounts some of the objects, food, rooms, and people that have shaped his engagement with the world. Charles Olson's ideas about proprioception shape Bowering's approach to himself as "an object among objects" (and, with increasing age and frailty, even containing numerous objects), while Roland Barthes's writing strategies also make themselves felt throughout.

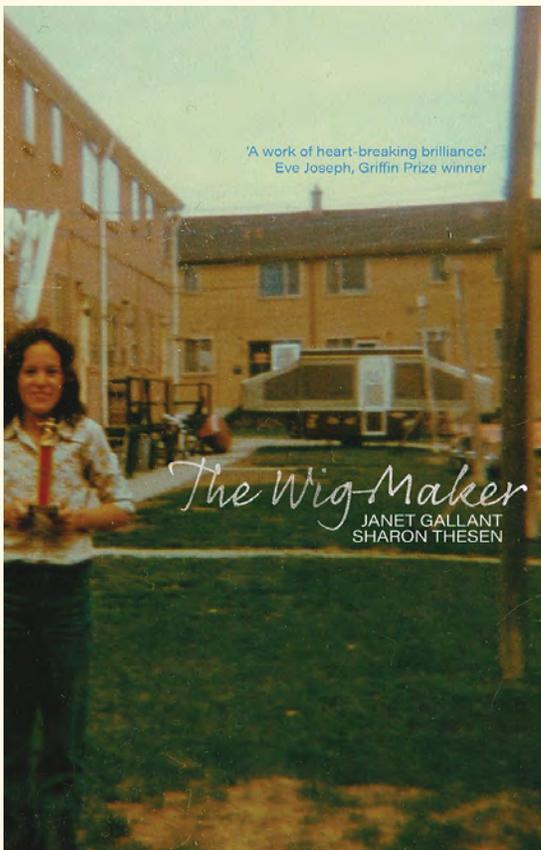
But these stories wear their learning lightly — it's ridiculously easy to enjoy these wise and gentle reminiscences of an older writer who spent his childhood in sunny South Okanagan, without even noticing the carefully wrought structure.

Lisa Robertson (*The Baudelaire Fractal*, *The Weather*, *Cinema of the Present*, *3 Summers*, &c.), herself a student of George Bowering, provides an introduction to this deceptively simple and richly rewarding work by an old master.

Two-time G-G laureate **George Bowering's** most recent works include *Writing and Reading* (essays, 2019), *No One* (fiction, 2018), *Ten Women* (stories, 2015), *Some End* (poetry, 2018) and *The World, I Guess* (poetry, 2015).



PHOTO: MARK MUSHET



The Wig-Maker

Janet Gallant &
Sharon Thesen

Fiction

72 pp

Trade paperback :: 5.5" x 8.5"

ISBN 978-1-55420-171-6

\$18 CAD :: \$16 USD

Published March 11, 2021

- Molecular Book Launch from Lake Country, BC
- Vancouver based Zoom launch
- Advertising in *BC Bookworld*, *subTerrain*, *Prairie Books Now*, and *Literary Review of Canada*
- Review copy distribution to key radio, interwebs, and print media

A powerful tale of violence, grief, resilience, and transformation, told in the voice of Janet Gallant, transcribed and lineated as a long poem by Sharon Thesen, *The Wig-Maker* gathers and weaves together themes and incidents that accumulate toward “the moan” of racism, sexual abuse, maternal abandonment, suicide, mental illness, and addiction.

Though the subject-matter ranges from a lengthy first-person account of sufferings both personal and cultural, historic and current, the pulse of the telling ultimately led to healing and reconciliation. Almost by magic — certainly with the assistance of the uncanny — the 18-month long process of Gallant’s telling/Thesen’s listening-writing resulted in Gallant’s discovery of her true genetic, and social, identity. In the early part of her story Janet longs to know the reasons that her mother abandoned the family when Gallant was three years old, leaving four young children with their abusive father. She also wants to know what turned her father into “the monster” he had become. Her mother, Valerie Johnson, is Black and grew up in the Black community of Wildwood, Alberta; her Canadian serviceman father, Tom McCrate, grew up in Irish-Catholic poverty in Nova Scotia. As a biracial child, Janet was unaware until she was eleven years old that her mother was Black; nor did she know until very recently that Tom McCrate was not her biological father.

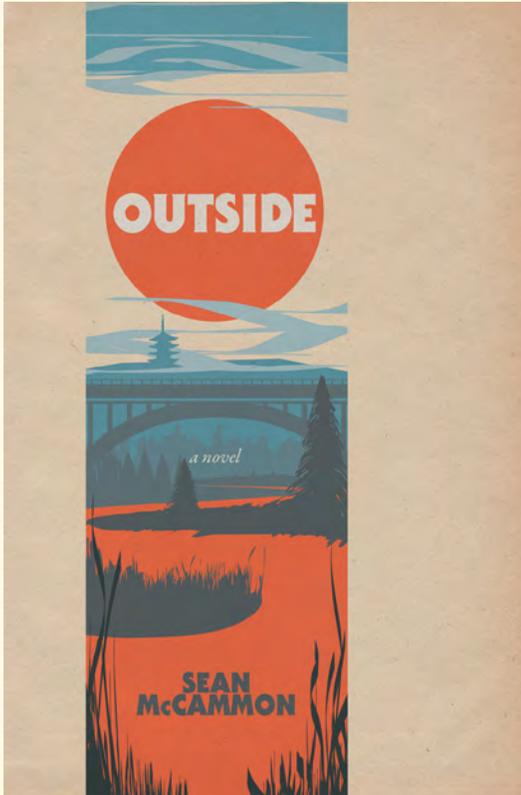
The twists and turns of the narrative gather a range of topics and incidents: the human hair industry, Black immigration to Alberta and Saskatchewan in the early 1900’s, maternal abandonment, the stresses of military life, adoption search websites, the suicide of Gallant’s teenage brother, the sudden death of her young husband, the stress-disorder of alopecia, and the loneliness of surviving all this but never finding answers. But some important answers have been given and received as a result of Gallant’s research being inspired by the mysteriously healing process of the telling itself.

“The Wig-Maker” is Janet Gallant’s song; her story comes to life in Sharon Thesen’s poem.

Janet Gallant, the wig-maker, is the mother of two grown daughters. After thirty years in Calgary where she worked as an office administrator, most recently in the renewable energy sector, she relocated to Lake Country, BC, where she has a home business making wigs for alopecia and cancer patients. After her relocation to Lake Country, Gallant and Thesen, neighbours at first, became friends after spending an evening together waiting to know if they would be evacuated because of a wildfire in the area. Gallant wanted to tell her story, Thesen wanted to hear it. Gallant insisted she wasn’t a writer; Thesen is an established Canadian poet and editor. Thus began what has turned out to be this tale.

Sharon Thesen is the author of a dozen books of poetry, a three-time Governor-General’s Award finalist, editor of two editions of *The New Long Poem Anthology*, and Professor Emerita of Creative Writing at UBC’s Okanagan campus.





Outside

A Novel

Sean McCammon

Fiction

288 pp

Trade paperback :: 6" x 9"

ISBN 978-1-55420-168-6

\$24 CAD :: \$20 USD

Ebook

ISBN 978-1-55420-169-3 (epub)

ISBN 978-1-55420-170-9 (mobi)

\$9.99 CAD :: \$9.99 USD

Published March 11, 2021

- Toronto, Kitchener, Ottawa and/or Zoom book launches
- Advertising in *subTerrain*, *Geist*, the *Globe*, and *Literary Review of Canada*
- Review copy distribution to key radio, TV, interwebs, and print media

David Woods, a first-year teacher, shares his grade-4 students' passion for nature and their reluctance to be hemmed in by classroom walls. He pushes the boundaries of risk and the constraints of school board policy, leading his class on outdoor adventures with hooting owls, curious stream creatures, and maple syrup making.

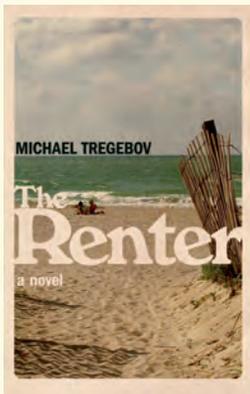
Then, during a seemingly innocuous field trip, a fateful decision leads to disastrous consequences, not just for himself but many around him. Consumed by guilt, and desperate to make sense of the seemingly random incident, David flees to Japan, going to ground with a group of Western ESL teachers in a Kyoto boarding house.

As the tragedy is recalled, a parallel narrative finds David drawn into the chaotic lives of his boarding-house companions. The group, including a food-connoisseur deejay, a crude karate student, and an Israeli draft dodger, drag David into experiences that offer hope, love, and the possibility of redemption. In a city cloaked in the ancient trappings of Buddhism and Shintoism, David Woods struggles to draw meaning from his surroundings and experiences before being called home to answer for his actions.

Sean McCammon, who now lives in Kitchener, Ontario, grew up along the Rideau River near Ottawa. After graduating from Queen's University in Kingston, McCammon taught English in Japan before returning to Canada to earn a teaching degree. He has been an outdoor education teacher in Kitchener-Waterloo for twenty years, a job that has called on him to be a beekeeper, a maple syrup producer, and a cross-country skier.

Sean McCammon is also a musician and songwriter, who has released a CD, *Songs From the Sugar Bush*, and is working on his next project, about beekeeping, tentatively titled *A Bee CD*.





The Renter

Michael Tregebov

Fiction

160 pp

Trade paperback :: 5.5" x 8.5"

ISBN 978-1-55420-163-1

\$18 CAD :: \$16 USD

Ebook

ISBN 978-1-55420-164-8 (epub)

ISBN 978-1-55420-165-5 (mobi)

\$9.99 CAD :: \$9.99 USD

Published February 25, 2021

1968. Winnipeg Beach. Summer. Poor Jewish boy meets rich Jewish girl. The sun is high, libidos soar, even the high is high. And as the poor boy tries to marry up, the Jacob-Rachel myth gives way to an Icarian leap.

The still of a time and a social milieu so close to our own that it itches, Michael Tregebov's *The Renter*, the fourth entry in his comédie humaine, is a sex-fuelled *tour d'échec*. As Bret Yeatman envisions a way out of his pot-dealing, cottage-renting, romantically precarious life through the woman of his dreams — the political, Plato-wielding, beautiful, upper class Sandra Sugarman — will his gamble need more than a bluff?

Michael Tregebov is a noted translator of William Carlos Williams into the Spanish and the author of *The Briss*, short-listed for the Commonwealth Writers Prize. *The Renter* is his fourth novel. Originally from Winnipeg, he lives near Barcelona.



The Smallest Objective

Sharon Kirsch

Memoir

Trade paperback :: 5.5" x 8.5" :: 224 pp

ISBN 978-1-55420-155-6

\$21 CAD :: \$19 USD

Ebook

ISBN 978-1-55420-161-7 (epub)

ISBN 978-1-55420-162-4 (mobi)

\$9.99 CAD :: \$9.99 USD

Published May 28, 2020

A lantern slide, a faded recipe book, a postcard from Mexico, a nugget of fool's gold — such are the clues available to the narrator of *The Smallest Objective* as she excavates for buried treasure in her family home.

Together, these objects belonging to several Jewish personalities afford an intriguing vantage point on 20th-century Montreal — from a Runyonesque character well-known by the city's gossip columnists to a Lithuanian botanist versed in the fossil record to a young woman whose newfound opportunities mirror the promise and ambiguities of the city itself. As the narrator struggles with her mother's failing memory and final decline, unexpected secrets are revealed and expired truths exposed.

Sharon Kirsch is the author of *What Species of Creatures* (2008), a book of creative non-fiction about first encounters between early settlers to North America and unfamiliar "beasts."

A writer and an editor, she has published fiction, narrative non-fiction, and journalism, most recently in *subTerrain* and *Room* magazines.

Sharon Kirsch is originally from Montreal and has lived in the US and the UK, the latter as a Commonwealth Scholar for postgraduate study in Middle English literature. She is a graduate of the Humber School for Writers Correspondence Program. She currently is based in Toronto. More about her can be found on sharonkirsch.com.



Hungry Slingshots

Louis Cabri

Poetry :: Literature

128 pp

Trade paperback :: 6" x 9"

ISBN 978-1-55420-156-3

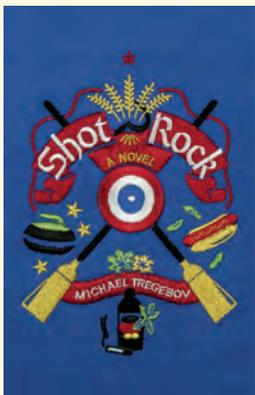
\$18 CAD :: \$16 USD

Published May 28, 2020

Hungry Slingshots, Cabri's fourth book-length work, extends his explorations into language / sensibility / intelligibility, and into the sheer sound (and silence) of the line to produce a suite of poems that return a piquant critique of the excess that stands in for contemporary normality.

Original, in the original sense of the word (i.e., returning to the earliest examples of something), Cabri's recent work opens up the resonating chambers of constraints imposed by poetry conventions — most noticeably in the title sequence, "Hungry Sling Shots," which hearkens to the French 17th century civil war and the widespread use of the triolet form — to make our oldest literary genre vibrate in new ways and in unexpectedly contemporary directions.

Louis Cabri is a teacher (of poetry, theory, and creative writing, at the University of Windsor) and critic (his writing considers work by Bruce Andrews, Ted Greenwald, Harryette Mullen, Frank O'Hara, Catriona Strang, Fred Wah, Lissa Wolsak, Ezra Pound, and Louis Zukofsky. As well, he examines poetry's "social command" propounded by Osip Brik and Vladimir Mayakovsky, and the literary nonce-word). He is the author of *Posh Lust* (2014), *Poetryworld* (2011), and *The Mood Embosser* (2001), one of Small Press Distribution's Poetry Books of the Year. In addition, he is editor of *The False Laws of Narrative* by Fred Wah (2009) and wrote the Foreword to *Flow: Poems Collected and New* by Roy Miki (2019). Born in Montreal, he lives and writes in Windsor, Ontario.



Shot Rock

Michael Tregebov

Fiction

220 pp

Trade paperback :: 5.5" x 8.5"

ISBN 978-1-55420-153-2

\$22 CAD :: \$20 USD

Ebook

ISBN 978-1-55420-157-0 (epub)

ISBN 978-1-55420-158-7 (mobi)

\$9.99 CAD :: \$9.99 USD

Published September 26, 2019

"Rich in local colour and alive with Yiddish humour and shtick, Shot Rock manages the feat of making curling dramatic and engaging as this motley gang of old friends go through a whole shmear of spiels, schmoozing and shmaltziness and resolve this shemozzle of a situation, learning to value their rock-solid friendships amidst their beefs, their corned beefs, their regrets and their triumphs. The personal is political and the political can give you heart burn, but in the end, the heart wins out."

— Gary Barwin, author of *Yiddish for Pirates* (winner, Stephen Leacock Medal; finalist, Governor General's Award & Giller Prize)

Campus politics collide with curling club realities, releasing pent-up forces and triggering a chain reaction of unintended consequences. Blackie and his curling buddies find themselves whipped up by Blackie's university-age son to oppose the shut-down of their beloved Queen Victoria, Winnipeg's friendliest — and only Jewish — curling rink. Under the shadow of threat that this might be their last season ever, Blackie's foursome marches

relentlessly towards the provincial bonspiel and the promise of glory.

"Tregebov has captured so many of the sights and sounds of a bygone era that it is bound to bring a smile to the face of even the most jaded of Winnipeggers."
— Bernie Bellan, *The Jewish Post & News*

"Imagine Richler, Lenny Bruce and Sarah Silverman collaborating to bring the best of their distinctive genius for comedy to bear on a Canadian content epic about the diaspora, curling and leftism."
— Tom Sandborn, *Vancouver Sun*

Michael Tregebov's first book of poems, *Changehouse*, was published in 1976. In 2009, his novel *The Briss* was short-listed for the Commonwealth Writers Prize. *The Briss* was followed by *The Shiva* in 2012. *Shot Rock* is his third novel. Michael Tregebov lives with Virginia, his wife of 39 years, in El Masnou, a Catalan coastal town just north of Barcelona.



Writing and Reading

George Bowering

Essays :: Criticism

176 pp

Trade paperback :: 5.5" x 8.5"

ISBN 978-1-55420-154-9

\$18 CAD :: \$16 USD

Ebook

ISBN 978-1-55420-159-4 (epub)

ISBN 978-1-55420-160-0 (mobi)

\$9.99 CAD :: \$9.99 USD

Published November 28, 2019

George Bowering has been provoking and inspiring writers and readers for half a century. While he may be better known for his poetry and fiction, the essay holds an equally important place in his work.

Writing and Reading includes discussions of writers (ranging from Michael Ondaatje and Alice Munro to Oana Avasilichioaei and Robert Kroetsch), difficult poetry and close reading (from Gerard Manley Hopkins to Judith Fitzgerald and David Bromige), Vancouver's poetry pre-history, making lists and collecting, and the importance of our National Archives.

Whether writing about fiction or poetry, film or music, Bowering's message, delivered with his inimitable style, is the same: for best results, pay attention.

"The volume is an important addition to his body of late work. Whatever his idiosyncrasies, Bowering is never dull."
— Nicholas Bradley, *The Ormsby Review*

"What's fun to read is the pleasure Bowering takes in writing as 'an old coot' — after long years in the writing game, he can laugh at himself. But the

poet-professor still has veteran chops and can use an offbeat, apparently unrelated story to suddenly crystallize his point. ... It's artful writing about writing and reading from a guy who remains an indelible part-of-the-scene."
— Trevor Carolan, *subTerrain*

"And it's exactly this sort of wide-eyed freshness that makes it easy to keep coming back to this book, dipping into it for a little bit more, a little bit more. I suppose that's one of the beauties about a book like this. You don't need to read it front to back. You can poke around, sampling a bit of this, and then go back for a bit more of that when you're ready."
— Heidi Greco, *BC Bookworld*

Born in 1935 and raised in Oliver, BC, **George Bowering** has won the Governor-General's Award for both Poetry (*Rocky Mountain Foot*, 1969) and Fiction (*Burning Water*, 1980). He was Canada's first Parliamentary Poet-Laureate, and is a member of the Order of Canada as well as the Order of British Columbia. His most recent books include *No One* (2018), *Ten Women* (2015), *The World, I Guess* (2015), and, with George Stanley, *Some End/West Broadway* (2018).



I Am a City Still But Soon I Shan't Be

Roger Farr

Poetry :: Literature

102 pp

Trade paperback :: 5.5" x 8.5"

ISBN 978-1-55420-152-5

\$18 CAD :: \$16 USD

Published September 19, 2019

Across nine cantos, Roger Farr's *I Am a City Still But Soon I Shan't Be* metabolizes the modernist long poem to provide a new, psychogeographical I-witness account of the post-Real city.

Avoiding the worn paths of the flâneur, Farr works with “pre-conceptualist” footage of Vancouver shot in 1973, later discovered in a dream. New York becomes an “elegant incubator” for the new avant-gardes, who are preparing for another civil war. Berlin is a nightclub, or a mall, that “kettles” its negotiations.

Nanaimo is a necropolis seen through a lens held by the hand of a dead poet. Meanwhile, a statue of Artemis explodes from the streets in Siracusa, setting off a riot during the 2010 Olympics. Throughout, bodies fail to align with their coordinates. Urban streams, floods of capital, and other libidinal “flows” offer multiple routes through the contemporary metropolis.

“The wager — the excitement of this book — is how radically and openly we are thrown into the project of thinking and feeling our way through the contemporary — no assumed ‘truths’, no established ‘methods’ or ‘theories’ or ‘ideology’ — just the ineradicable will to resist. Poetry has always been there when nothing else is left. This is poetry as the last stand — but the magic is that it reads as much like poetry as the first skirmish of what is to come.”

— Stephen Collis, *The Capilano Review*

Roger Farr is the author of *Surplus* (2006), *Means* (2012), and *IKMQ* (2012), a finalist for the 2013 Dorothy Livesay BC Book Prize. He lives on an island the size of Manhattan, in Snuneymuxw territory.



Collapsible

Tim Conley

Fiction

180 pp

Trade paperback :: 5" x 8"

ISBN 978-1-55420-151-8

\$18 CAD :: \$16 USD

Ebook

ISBN 978-1-55420-166-2 (epub)

ISBN 978-1-55420-167-9 (mobi)

\$9.99 CAD :: \$9.99 USD

Published February 28, 2019

The short story form is unambiguously un-dead in this new album of thirty fictions from writer Tim Conley, coming at the reader in a variety of shapes and guises running the gamut from elliptical micro-fictions to tales of the inexplicable.

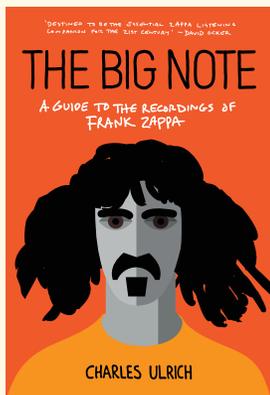
“Outstanding ... Conley’s combinations of surreal plot developments and silly comedy alongside often sincere, even sentimental character moments has drawn comparisons to Franz Kafka and Italo Calvino, but a better comparison might be the rarely read but stunningly brilliant Robert Walser, whose microfictions remain some of the greatest in history. At his best, Conley recalls Walser’s strange, quiet, near-mystical and somewhat mystifying moments. ... electric and exciting, dense but breezy, and exceptionally well-crafted.”

— Jonathan Ball, *Winnipeg Free Press*

“Conley marshals a succession of anti-realist tactics to examine the nature of human consciousness and its fragility in a world of shifting signifiers and unstable referents. ... Though there is a political undercurrent at work here, Conley’s stories are never so determined as to suggest a rigid or incontestable meaning; the title of the collection can refer to the form and function of the short story itself, which the author delights in stretching, reducing, altering, or contorting in pursuit of idiosyncratic modes of expression.”

— Steven W. Beattie, *Quill & Quire*

Tim Conley is the author of several collections of short fiction, including *Unless Acted Upon* (Mansfield Press, 2019) and *Dance Moves of the Near Future* (New Star, 2015), as well as poetry and criticism, including *Useless Joyce: Textual Functions, Cultural Appropriations* (University of Toronto Press, 2017). He teaches modernist and contemporary literature at Brock University in St. Catharines, Ontario.



The Big Note

A Guide to the Recordings of Frank Zappa

Charles Ulrich

Music

800 pp

Trade paperback :: 6.75" x 9.75"

ISBN 978-1-55420-146-4

\$45 CAD :: \$39 USD

Published May 8, 2018

Now in its third large printing, *The Big Note* is the ultimate guide to the music of Frank Zappa.

The product of more than fifteen years of research and careful listening to authorized and unauthorized recordings, and drawing on hundreds of interviews with Frank Zappa and numerous musicians who worked with him, *The Big Note* provides detailed commentary on 1,663 tracks spanning 100 albums recorded over 35 years, backed up by 1,773 citations.

"Wow. This is it. This is the big one.¹ A fantastic achievement.¹ Fantastic. I've been a Zappa listener/scholar for 30+ years, and I'm learning new things.² Just unbelievable!¹ Unbelievably phenomenally excellent!!!³ The final say in the matter of Frank Zappa's music.⁴ Indispensable.⁵ Unparalleled.⁵ Simply amazing. This book is a must buy for any Zappa fan.² Essential.⁵ Big, beautiful and smells great.² I find it enhances my listening experience and comprehension.³ It is a monster.¹ You will learn more about Zappa and his music from this book than from anything else ever written.² Extraordinary ... not only for

Zappa fans. Musicians of all genres will benefit from his approach to creating complex arrangements with uncommon devices and instruments.⁶ A must-have!¹ An absolute must-own.³ Will thrill dedicated musicians and musicologists alike.⁷ Worth every dollar.¹ You need this book!⁵ Seems mandatory to me.¹ Charles Ulrich has done a great service to Zappa fans everywhere.⁵ Damn, is all I can say.¹ I simply have no words!¹ Words fail me.¹"

1. Zappateers.com forums
2. Steve Hoffman Music Forums
3. Zappa.com forums
4. John Corcelli, Critics at Large
5. Amazon customer reviews
6. BC Bookworld
7. Georgia Straight

Charles Ulrich (BA, Pomona College; PhD, UCLA) taught linguistics at ten universities in the United States and Canada. Since 1994 he has been active in the on-line Zappa fan community — on alt.fan.frank-zappa, zappateers.com, and his own website, [The Planet Of My Dreams](http://ThePlanetOfMyDreams). He lives in Vancouver, BC.



Mudflat Dreaming

Waterfront Battles and the Squatters Who Fought Them in 1970s Vancouver

Jean Walton

Transmontanus 23

History :: Cultural studies

204 pp

Trade paperback :: 6.75" x 9.75"

ISBN 978-155420-149-5

\$24 CAD :: \$20 USD

Published October 4, 2018

Mudflat Dreaming tells the story of two communities on Vancouver's waterfront fringes in the 1970s — the Maplewood Mudflat squatters' community on the North Shore, and Surrey's embattled Bridgeview neighbourhood.

"Mudflat Dreaming is a wonderfully evocative account of the varied ways in which an alternative Vancouver was imagined, constructed and lived by its residents in the 1970s. From waterfront squatting to protests over basic amenities, the book recovers a city that has long since disappeared but whose history remains as important as ever. A timely and urgent reminder of what it means to think about and inhabit cities differently."

— Alexander Vasudevan, author of *The Autonomous City: A History of Urban Squatting*

"Jean Walton's lively account of two quite different 1970s communities resisting a growing 'culture of cement' appears at a time when Vancouver's neighbourhoods are being eaten up by that same cement. Part oral history, part film archive research, Mudflat Dreaming resuscitates the spirit of opposition to

uniformity and profit-making at the expense of those who recycle, self-build, and live by water."

— Daphne Marlatt

"Squatters, shackers, beachfront bohemians, whatever you want to call them, they've been a neglected chapter of Vancouver's history for too long. Now Jean Walton has rescued two of these communities from obscurity in her vivid and thoughtful account."

— Daniel Francis

Jean Walton teaches English and film studies at the University of Rhode Island. She spent her teenage years in North Surrey, where her family operated Wally's Motel.

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