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FALL 2023

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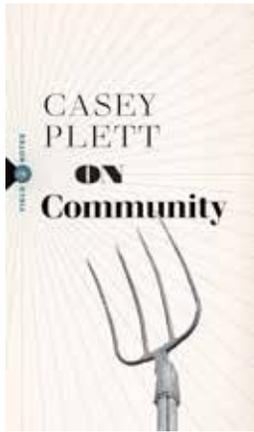
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CASEY PLETT

ON COMMUNITY

FIELD NOTES #8

We need community to live. But what does it look like? Why does it often feel like it's slipping away?



Nov 7, 2023 | Nonfiction
4.25 x 7.75, 144 pp
\$16.95 | 9781771965774
(trade paper)

COMP TITLES:

Rinaldo Walcott,

On Property

Maggie Nelson,

On Freedom

Casey Plett,

A Dream of a Woman

We are all hinged to some definition of a community, be it as simple as where we live, complex as the beliefs we share, or as intentional as those we call family. In an episodic personal essay, Casey Plett draws on a range of firsthand experiences to start a conversation about the larger implications of community as a word, an idea, and a symbol. With each thread a cumulative definition of community, and what it has come to mean to Plett, emerges.

Looking at phenomena from transgender literature, to Mennonite history, to hacker houses of Silicon Valley, and the rise of nationalism in North America, Plett delves into the thorny intractability of community's boons and faults. Deeply personal, authoritative in its illuminations, *On Community* is an essential contribution to the larger cultural discourse that asks how, and to what socio-political ends, we form bonds with one another.

Casey Plett is the Amazon First Novel Award-winning author of three works of fiction and a contributor to the *New York Times*, *The Walrus*, and the *Globe and Mail*, among other outlets. Originally from Winnipeg, she divides her time between Brooklyn and Windsor, Ontario.



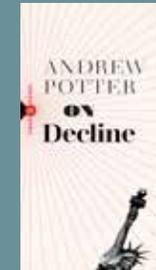
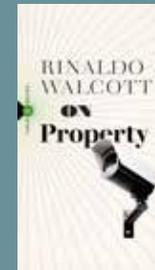
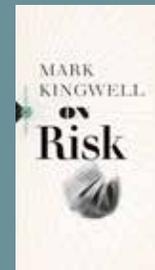
PRAISE FOR CASEY PLETT

“Plett has a characteristic style that manages to merge tenderness with Prairie toughness—a style on display in these stories of trans women seeking something—groundedness, maybe, but that dreamlike quality of desire, too.” *GLOBE AND MAIL*

“Plett tells beautiful stories of trans women as they exist in the world: tangible, fallible, tender and hardened.” *XTRA*

“I’ve always admired Plett’s ability to capture the tenderest and most complicated intimacies between characters. Exploring addiction, loss, consent, and shifting desires, each story in her extraordinary new collection is somehow even more tender and emotionally complex than the last.” *THE RUMPUS*

OTHER TITLES IN THE FIELD NOTES SERIES

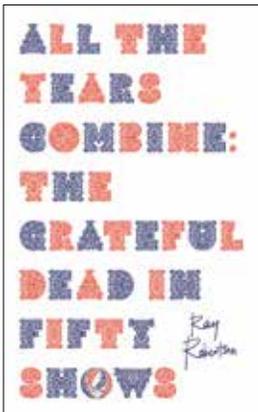


RAY ROBERTSON

ALL THE YEARS COMBINE

THE GRATEFUL DEAD IN FIFTY SHOWS

A dazzling tour of the fifty best and most important Grateful Dead concerts.



October 3, 2023 | Music
5.25 x 8.25, 240 pp
\$24.95 | 9781771965705
(trade paper)

COMP TITLES:

Martin Popoff, *Anthem*
Michael Barclay, *The Never-Ending Present*
Dan Charnas, *Dilla Time*

A Grateful Dead concert, argues Ray Robertson, is life: alternately compelling and lackluster; familiar and foreign; occasionally sublime and sometimes insipid. And usually all in the same show. Although the Grateful Dead stopped the same day Jerry Garcia's heart did, what the band left behind is the next best thing to being there in the third row. Courtesy of their unorthodox early decision to record every one of their concerts, it's now possible to follow the band's evolution (and devotion) through nearly thirty years of shows, from the R&B-based garage band at the beginning, to the jazz-rock conjurers at their creative peak, to the lumbering, MIDI-manacled monolith of their decline.

In *All the Years Combine: The Grateful Dead in Fifty Shows*, Robertson listens to and writes about fifty of the band's most important and memorable concerts in order to better understand who the Grateful Dead were, what they became, and what they meant—and what they continue to mean.

Ray Robertson is the author of fifteen books of fiction, nonfiction, and poetry. He contributed the liner notes to *Dave's Picks #45*, a four-CD compilation of the Grateful Dead's 10/77 7 shows in Portland, Oregon. Born and raised in Chatham, Ontario, he lives Toronto.



PRAISE FOR RAY ROBERTSON'S *LIVES OF THE POETS (WITH GUITARS)*

"One part of *Lives of the Poets* is a record guide revealing these undiscovered treasures, the other is Robertson's gift of spewing out stories that simply shame most rock 'n' roll writers into the hacks they really are." *BEAT ROUTE*

"Should come with a warning label: May cause significant increase of spending on music. Readers are strongly advised to avoid record stores within 72 hours of reading. There is much to love and admire . . . Robertson brings a discerning ear and keen passion, a sly sense of humour and a deep sense of philosophical questioning to each of these pieces. [It] is a powerful book and one to which music fans are likely to often return." *TORONTO STAR*

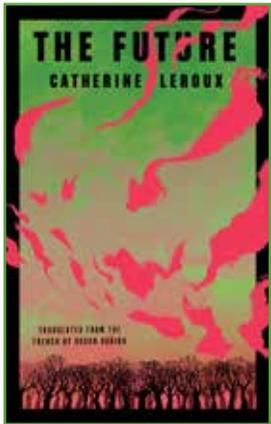
"Robertson toils for a higher purpose: to reveal the transcendent, enduring qualities of the artist and their importance to society. He establishes his intentions in the introduction: 'One wants to convey in words what it is that makes for a musically-transformed, more-alive human being.' With this collection of essays on 13 remarkable figures, Robertson leaves no doubt about the success of his endeavor." *ELMORE MAGAZINE*

CATHERINE LEROUX

THE FUTURE

TRANSLATED FROM THE FRENCH BY SUSAN OURIOU

In this alternate history, the French never surrendered Detroit and children protect their kingdom in the trees.



Sept 5, 2023 | Fiction
5.25 x 8.25, 288 pp
\$22.95 | 9781771965606
(trade paper)

COMP TITLES:
Catherine Leroux, *The Party Wall*
Christiane Vadnais, *Fauna*
Rafael Bernal, *His Name Was Death*

Looking for answers, and her missing granddaughters, Gloria moves into the house where her daughter was murdered. A stranger in a Fort-Detroit neighborhood coping with the ongoing effects of racial and economic injustice, she finds herself surrounded by poverty, pollution, violence—as well as the resilience of the residents, in whose stubborn generosity and carefully tended gardens she finds hope. When a strange intuition sends her into the woods of Parc Rouge, where the city’s orphaned and abandoned children are rumored to have created their own society, she can’t imagine the strength she will find.

Set in an alternate history in which the French never surrendered the city of Detroit, where children rule over their own kingdom in the trees and burned houses regenerate themselves, where rivers poison and heal and young and old alike protect with their lives the people and places they love, Catherine Leroux’s *The Future* is a richly imagined story of community and a plea for persistence in the face of our uncertain future.

Catherine Leroux is Québec novelist, translator, and editor. *The Party Wall* was shortlisted for the Scotiabank Giller Prize and *The Future* received the Jacques-Brossard award for speculative fiction and was nominated for the Quebec Booksellers Prize. She lives in Montreal.



PRAISE FOR *THE FUTURE*

“At the height of her art, in a profound and teeming language marked by dialogues written in an invented patois, Catherine Leroux also gives us a glimpse of a world where nature flourishes against all odds, where legends are brought to life and where magical realism reigns” *LA PRESSE*

“The novel answers concrete questions: what happens after the end of the world? . . . Catherine Leroux delivers a dazzling and original novel, above all a testament to the humanity and resilience of communities in the margins.” *ETUDES*

“Despite the suffering and horror, despite the precariousness, the novel is full of hope, light and goodness, and offers a vision of intergenerational healing.” *LE DEVOIR (MONTREAL)*

“Far from the usual depressing post-apocalyptic novel, *The Future* is an exhilarating story in which Gloria, who relies on her daily horoscope to guide her, creates a future for her community that is finally able to find wonder after suffering loss.” *LIVRES HEBDO (MONTREAL)*

GAUZ' STANDING HEAVY

TRANSLATED FROM THE FRENCH BY FRANK WYNNE

Shortlisted for the 2023 International Booker Prize
Winner of the Prix des libraires Gibert Joseph



October 3, 2023 | Fiction
5 x 7.8, 176pp
\$22.95 | 9781771966009
(trade paper)

COMP TITLES:
The Sleeping Car Porter,
Suzette Mayr
Bunny, Mona Awad
Deacon King Kong,
James McBride

All over the city, they are watching: Black men paid to stand guard, invisible amongst the rich white flâneurs—and yet the only ones who truly see. From Les Grands Moulins and the sales at Camaïeu to a Sephora on the Champs-Élysées, Ferdinand, Ossiri, and Kassoum, two generations of Ivoirians, seek their way as undocumented workers amidst political bickering at the Residence for Students from Côte d'Ivoire and the ever-changing landscape of French immigration policy. Fast-paced and funny, poignant and sharply satirical, *Standing Heavy* is a searingly witty deconstruction of colonial legacies and capitalist consumption and an unforgettable, unprecedented account of everything that passes under the security guards' all-seeing eyes.

GauZ' is an Ivoirian author, journalist and screenwriter. After studying biochemistry, he moved to Paris as an undocumented student, working as a security guard before returning to the Côte d'Ivoire. He is the editor-in-chief of the satirical economic newspaper *News & co*, and has written screenplays and documentary films.

PRAISE FOR *STANDING HEAVY*

“This book is about the anti-flâneurs: not the rich white men who roam the boulevards of Paris but poorly paid Black men whose jobs require them to stand still. As a security guard, the protagonist of *Standing Heavy* is invisible but sees everything. Told in a fragmentary style—as if from different camera angles—this is the story of colonialism and consumerism, of the specifics of power, and of the hope of the sixties diminishing as society turns cynical and corrupt.” INTERNATIONAL BOOKER PRIZE JUDGES' CITATION

“A cunning observer and a disenchanting protestor, GauZ' makes shopping an ethnological mine, a priceless sketch and a combat sport.” *ELLE*

“This compact, humane satire, deftly translated by Frank Wynne, entertains as much as it informs.” *FINANCIAL TIMES*

“Inventive and very funny.” *THE GUARDIAN*

“GauZ' casts a tender, yet lucid gaze on the African community. By devoting a book to the shadowy men of security, GauZ' finally gives voice and life to those who, oddly enough, are invisible.” *LE MATRICULE DES ANGES*

ELAINE FEENEY

HOW TO BUILD A BOAT

A charming story of a boy, his dream, and the people who lend him a hand, by the acclaimed author of *As You Were*



October 3, 2023 | Fiction
5.3 x 8.5, 304pp
\$24.95 | 9781771965859
(trade paper)

COMP TITLES:

Albatross, Terry Fallis
Beautiful World,
Where Are You,
Sally Rooney
Still Life, Sarah Winman

Jamie O'Neill loves the colour red. He also loves tall trees, patterns, rain that comes with wind, the curvature of many objects, books with dust jackets, cats, rivers and Edgar Allan Poe. At age thirteen, there are two things he especially wants in life: to build a Perpetual Motion Machine, and to connect with his mother, Noelle, who died when he was born. In his mind these things are intimately linked. And at his new school, where all else is disorientating and overwhelming, he finds two people who might just be able to help him.

How to Build a Boat is the story of how one boy and his mission transforms the lives of his teachers, Tess and Tadhg, and brings together a community. Written with tenderness and verve, it's about love, family and connection, the power of imagination, and how our greatest adventures never happen alone.

Elaine Feeny is a writer from the west of Ireland. Her 2020 debut novel, *As You Were*, was short-listed for the Rathbones Folio Prize and the Irish Novel of the Year Award, and won the Kate O'Brien Award, the McKitterick Prize, and the Dalkey Festival Emerging Writer Award. Feeny lectures at the National University of Ireland, Galway.

PRAISE FOR *HOW TO BUILD A BOAT*

"One of those rare books that leaves you feeling less lonely. An uplifting tale of community, healing and the small connections that can change a life. A gorgeous gift of a novel, hopeful and full of humanity." DOUGLAS STUART, AUTHOR OF *SHUGGIE BAIN*

"Elaine Feeny's writing . . . lights up with that brilliant combination of hilarity and tenderness." *ELECTRIC LITERATURE*

"Beautifully expansive . . . Feeny's apposite imagery and symbolism, her linguistic verve, the appeal of her protagonists and clarity of her vision accumulate to mesmerising effect." *IRISH INDEPENDENT*

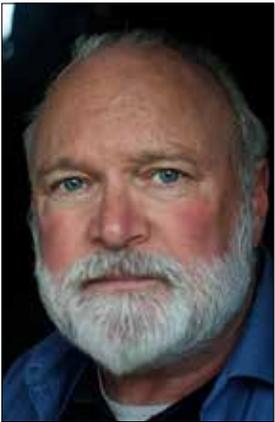
"Lyrical, compassionate . . . the book sails to a tender and almost heart-breaking crescendo of hope forged through honesty and imagination." *DAILY MAIL*

MARK ANTHONY JARMAN

BURN MAN

SELECTED STORIES

“One of Canada's most accomplished prose stylists.”
GLOBE AND MAIL



Drawing together the best of his short fiction published over the last four decades, *Burn Man* showcases Mark Anthony Jarman's sharply observed characters, contemporary and gritty sensibility, and acrobatic, voice-driven prose in stories that walk the tightrope between the commonplace and the mystical.

October 10, 2023 | Short fiction
5.25 x 8.25, 320pp
\$24.95 | 9781771965477
(trade paper)

COMP TITLES:

Knife Party at the Hotel Europa,
Mark Anthony Jarman
This Time, That Place,
Clark Blaise
Damages, Keath Fraser

Mark Anthony Jarman's books include *Knife Party at the Hotel Europa*, *19 Knives*, and *New Orleans is Sinking*. He is a graduate of the Iowa Writers' Workshop and teaches at the University of New Brunswick, where he is fiction editor of *The Fiddlehead* literary journal.



PRAISE FOR MARK ANTHONY JARMAN

“One of Canada's most accomplished prose stylists, with an affection for jazzy rhythms and oblique angles...the writing will be familiar to aficionados of the author's earlier work—the trilling sentences, the insouciant alliteration and assonance, the rococo metaphors, the sudden shifts in tone from light to dark, humour to startling violence.” *GLOBE AND MAIL*

“Jarman's descriptions of Italy's managed chaos of ruins and tourist traps and crowded cities are witty, evocative and, when he turns his attention to the displaced peoples from Africa, the Middle East and the Baltic states living rough in the dirty streets, often quite moving.” *TORONTO STAR*

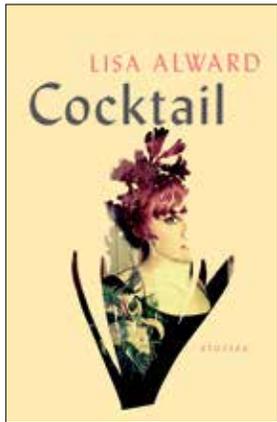
“Jarman's prose has the momentum of travel, with vivid images and flashes of understanding about another way of life.”
FOREWORD REVIEWS

“Jarman's collection is called *19 Knives*, and it is brilliant. The writing is extraordinary, the stories are gripping, it is something new.” A.S. BYATT, *THE GUARDIAN*

LISA ALWARD

COCKTAIL

Stories set in the swinging 60s and every decade since reveal the schism between the lives we build and our deepest hidden selves.



Sept 12, 2023 | Short fiction
5 x 8, 224pp
\$22.95 | 9781771965620
(trade paper)

COMP TITLES:

Householders, Kate Cayley
Stoop City, Kristyn Dunnion
Shimmer, Alex Pugsley

A young girl receives a bedtime visit from a drunken cocktail party guest, who will haunt her fantasies for years. A lonely professional tries to convince herself that the working-class boyfriend she dumped in 1984 is her one true love. Two women in the nineties wage their own subtle mommy war. A young mother in the early 2000s discovers underneath the wallpaper a striking portrait that awakens inconvenient desires. A middle-aged man seeks to distract himself from the mess he's made of his marriage by flirting with a stranger on a country road. From the parking lot at Disney World to a Chinese restaurant in Halifax to an old-growth forest in BC, these intimate, immersive stories explore life's watershed moments, in which seemingly insignificant details—a pot of hyacinths, a freshly painted yellow wall—and the most chance of encounters come to exert a tidal pull.

Lisa Alward grew up in Halifax and worked in literary publishing in Toronto before beginning to write fiction at the age of fifty. Her stories have appeared in *Best Canadian Stories* and *The Journey Prize Anthology*. She lives in Fredericton.



FROM “COCKTAIL”

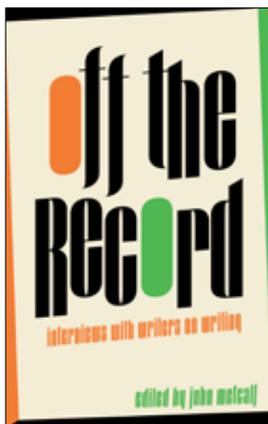
Sometimes my mother would let David and me watch as the first of her guests took off their coats, revealing dark suits with narrow lapels and dazzling shift-style dresses in emerald and tangerine. We always had to be sitting on the stairs, though, bathed and changed for bed, our teeth brushed, ready to turn and go the instant she gave the wave. Every time the door opened, I would tug my nightdress around my ankles and lean excitedly into my brother, who might be rapping a rolled-up comic book against his knee or clicking a pair of swords he'd snatched from the kitchen when Tony wasn't looking. But we never spoke to my parents' friends, even the ones we recognized as the mothers and fathers of our own friends, and my mother didn't introduce us. The cocktail party world lay at a remove: the grownups put on their party clothes and seemed to forget us. Certainly, David and I knew not to come back downstairs to fetch a glass of water from the kitchen or say we couldn't sleep, had had a bad dream. Instead, we lay under our covers thinking about the bared shoulders of the women, the stale cigarette smell that clung to the men's overcoats and listening to their voices: clinking and burbling at first, then swelling, seeming at times to almost rush against the floorboards. The harsh, sudden laughter that meant they were having fun.

JOHN METCALF, ED.

OFF THE RECORD

INTERVIEWS WITH WRITERS ON WRITING

Featuring Caroline Adderson, Kristyn Dunnion, Cynthia Flood, Shaena Lambert, Elise Levine, and Kathy Page



A collection of stories and essays gathered by literary critic, writer, and editor John Metcalf. Featuring six Canadian fiction writers, among them the winners of the Rogers Writers' Trust Fiction Prize, The Butler Book Prize, and the Marian Engel Award, these collected works offer an in-depth look at the processes and inspiration behind their stories.

Nov 14, 2023 | Nonfiction
5.25 x 8.25, 240pp
\$22.95 | 9781771965453
(trade paper)

COMP TITLES:

A Bite of the Apple,
Lennie Goodings
Temerity & Gall,
John Metcalf
The Erotics of Restraint,
Douglas Glover

John Metcalf has been one of the leading editors in Canada for more than five decades, editing more than two hundred books over this time. He is also the author of more than a dozen works of fiction and nonfiction. He lives in Ottawa.



FROM "FIFTEEN" BY ELISE LEVINE

I've already been reading George Orwell, Aldous Huxley, browsing the Penguin Classics at the Coles bookstore in my neighbourhood. I adore Mervyn Peake's *Ghormenghast* gothic fantasy novels. At fourteen I'd read Tom Wolfe's performative, strutting *The Electric Kool-Aid Acid Test*, discovered it at another friend's house, something her older sister had to read for a class and hated and donated to me when I pawed the cover and admiringly scanned a few pages.

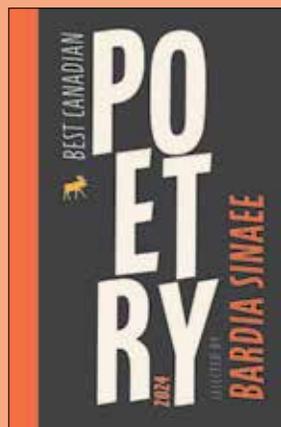
But Beckett: I sign the book out and in its highly pressured, precise language, its elliptical, disintegrating approach to narrative, its treatment of character psychologically *in extremis*, I truly uncover myself. I read his plays, find a means with which to capture the psychic and emotional states of betweenness, constraint, defiance, modes of giving shape to the tension between the abjection of self-exile and the unyielding human voice. I grasp how what is not said on the page can speak volumes. How silence itself can render an eloquent and moving subtext, and wrenchingly convey the unspeakable. I find in these pages a dark humour, an austere Pathos and compassion. I find a deeply immersive technique that functions as a possibility space.

Each time I crack the spine, I feel I'm holding self-knowledge and an eerie sense of the future in my hands. *This* is it. What I want to do.

BEST CANADIAN 2024

BARDIA SINAEE
WITH ANITA LAHEY,
EDITORS

November 14, 2023 | Poetry
5.25 × 8.25, 224 pp | \$22.95
9781771965682 (trade paper)



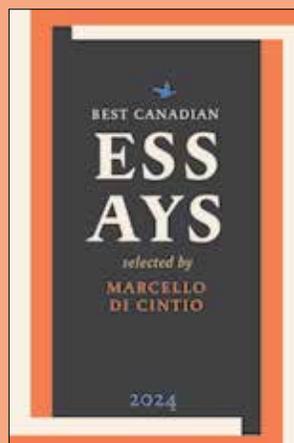
PRAISE FOR THE BEST CANADIAN SERIES

“The wide range of writers, forms and themes represented here make it a great jumping-off point for readers who might be interested in Canadian poetry but are unsure about where to start.” *GLOBE AND MAIL*

“A superb collection of national thinkers, crackling with insight on the issues of the age.” *CHATELAINE*

“The arrival, late in the fall each year, of [this] collection is always cause for fanfare.” *QUILL & QUIRE*

“The legacy for Canadian literature in the Best Canadian Stories series can’t be overstated. For years the collection has been the place to discover Canadian writer.” *WINNIPEG FREE PRESS*

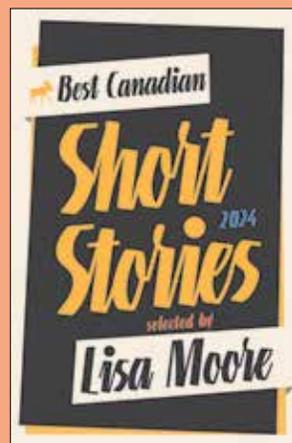


MARCELLO DI CINTIO,
EDITOR

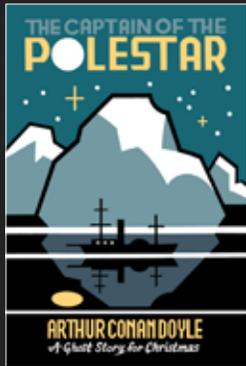
November 14, 2023 | Essays
5.25 × 8.25, 288 pp | \$22.95
9781771965644 (trade paper)

LISA MOORE,
EDITOR

November 14, 2023 | Short fiction
5.25 × 8.25, 240 pp | \$22.95
9781771965668 (trade paper)

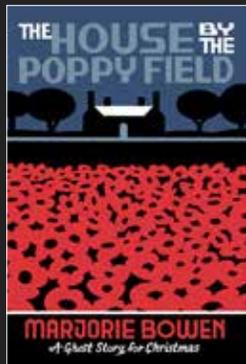


SETH'S CHRISTMAS GHOST STORIES



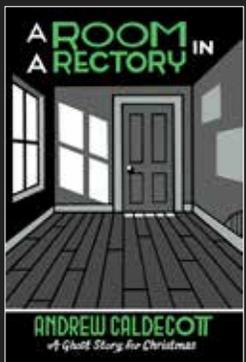
THE CAPTAIN OF THE POLE-STAR ARTHUR CONAN DOYLE

October 31, 2023
4 x 6, 128 pp | \$9.50
9781771965729 (trade paper)



THE HOUSE BY THE POPPY FIELD MARJORIE BOWEN

October 31, 2023
4 x 6, 128 pp | \$9.50
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A ROOM IN A RECTORY ANDREW CALDECOTT

October 31, 2023
4 x 6, 128 pp | \$9.50
9781771965743 (trade paper)

PRAISE FOR CHRISTMAS GHOST STORIES

"[This] series of Christmas ghost stories, miniature books chosen and illustrated by the cartoonist Seth . . . [offers] chills—and charm." *NEW YORK TIMES*

"Internationally celebrated Guelph cartoonist Seth dug deep into his archive of ghost stories to resurrect a Victorian tradition of reading one on Christmas Eve." *TORONTO STAR*

"I just bought my set of these and they . . . are . . . PERFECT. I hope they do these every year." PATTON OSWALT

"As good as the story selection is, the design of each book is the star . . . In [Seth's] work I see the brilliant use of shadow à la' Mike Mignola, combined with the dark whimsy of Tim Burton . . . Highly recommended for the horror lovers looking for something special in this post-Halloween season." *CEMETERY DANCE*

Casey Plett
Ray Robertson
Catherine Leroux
GauZ'
Elaine Feeney
Ivana Sajko
Mark Anthony Jarman
Lisa Alward
John Metcalf
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