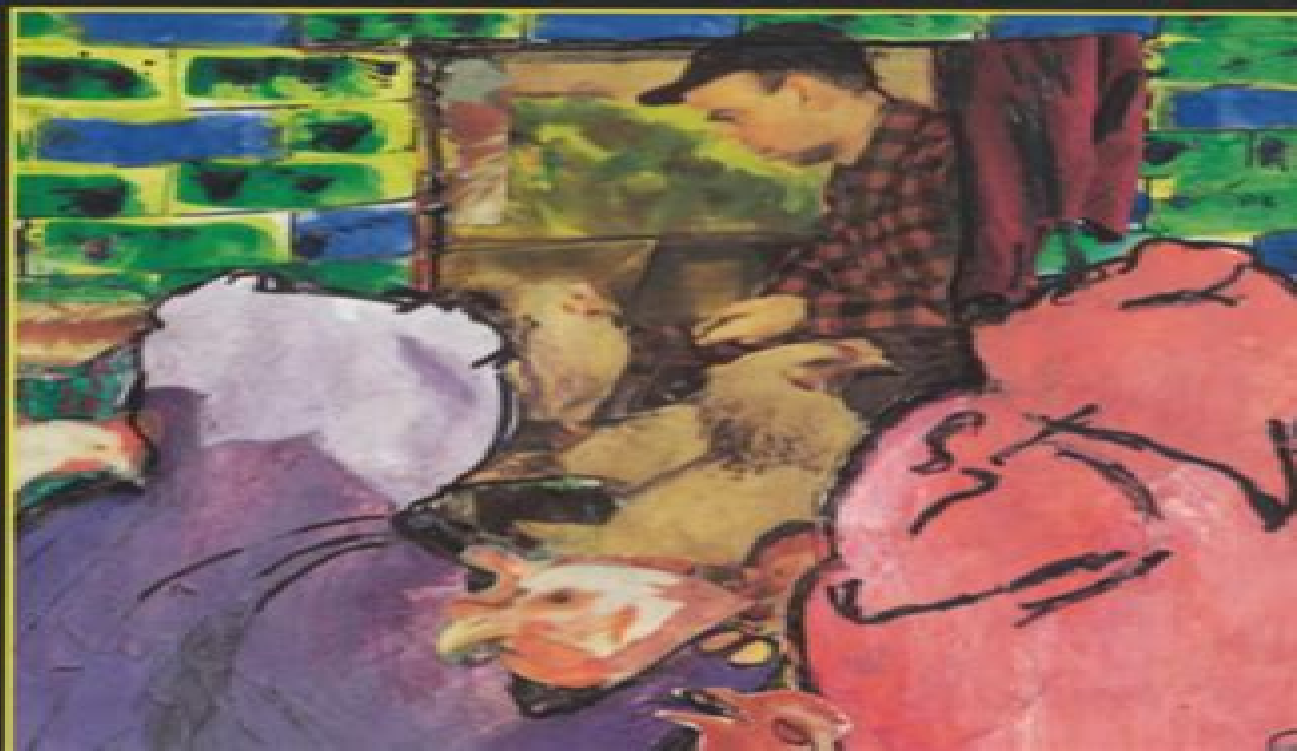


Stuart Ross

FARMER GLOOMY'S NEW HYBRID



Farmer Gloomys New Hybrid

Lingjun Ying



Farmer Gloomys New Hybrid:

Farmer Gloomy's New Hybrid Stuart Ross, 1999-09 Featuring a world of darkly comic transmutations wild flights of paranoia and even the occasional flash of pure bliss every piece in this volume whether it's about an apocalypse at an abandoned drive in cinema a runaway shopping mall that seeks refuge in a small boy's bedroom a tourist in Central America who finds his fate in a bowl of murky soup or a man who transforms into a cartoon mouse before a job interview is both a provocation and an escalation In pieces like the collection's centerpiece the long poem *Sitting by the Judas Hole* the poet continues to challenge our perceptions of everyday banalities Unique and entertaining this compelling collection offers a true surrealistic treat [Canadian Books in Print. Author and Title Index](#), 1975 *Hey, Crumbling Balcony!* Stuart Ross, 2003-06-20 This book spans nearly 25 years in the career of one of Canada's most original poetic voices Poems are drawn from Stuart Ross's three ECW books as well as previously uncollected work from chapbooks postcards and leaflets and a selection of new poems appearing in print for the first time *Pockets* Stuart Ross, 2017-10-03 A fragmented surrealist novel of loss nostalgia and childhood secrets from the award winning poet and author of *A Sparrow Came Down Resplendent* A wonderful dream and a horrific nightmare a fuzzy consciousness of pain and family *Pockets* is a novel of fragments both literally and figuratively In a series of prose poem chapters the nameless narrator in a largely Jewish 1960s suburb in the northern reaches of Toronto repeatedly enters the world as if for the first time His landscape is one of bicycles with banana seats Red Skelton trilobite fossils and overwhelming loss Among shadows that both comfort and threaten a brother who drifts through the sky he finds his narrative full of pockets of emptiness he can't help but try to fill A heartbreakingly personal and brilliantly evocative work *Pockets* redefines the novel delivering infinite scope in something diminutive and pocket sized It is a work to be read and reread for its poetic beauty and hidden gems of revelation **The Book of Grief and Hamburgers** Stuart Ross, 2022-04-05 A poignant meditation on mortality from a beloved Canadian poet A writer friend once pointed out that whenever Stuart Ross got close to something heavy and real in a poem a hamburger would inevitably appear for comic relief In this hybrid essay memoir poetic meditation Ross shoves aside the heaping plate of burgers to wrestle with what it means to grieve the people one loves and what it means to go on living in the face of an enormous accumulation of loss Written during the second wave of the COVID 19 pandemic shortly after the sudden death of his brother left him the last living member of his family and as a catastrophic diagnosis meant anticipating the death of his closest friend this meditation on mortality a kind of literary shiva is Ross's most personal book to date More than a catalogue of losses *The Book of Grief and Hamburgers* is a moving act of resistance against self annihilation and a desperate attempt to embrace all that was good in his relationships with those most dear to him **The Sky Is a Sky in the Sky** Stuart Ross, 2024-09-10 CBC BOOKS CANADIAN POETRY COLLECTIONS TO WATCH FOR IN FALL 2024 Imagining a vast blue expanse of what a poem might be *The Sky Is a Sky in the Sky* is a laboratory of poetic approaches and experiments It mines the personal and imaginary lives of

Stuart Ross and portraits of his grief and internal torment while paying homage to many of the poet's literary heroes. It contains new entries in Ross's ongoing Razovsky poems, prose poems, a remix of an entire poetry book by dear friend Nelson Ball, a couple of collaborative poems, some one-line poems and lots more. In an era of thematic poetry and conceptual poetry books, this collection is a celebration of possibilities and miscellany. Stuart Ross doesn't hold back happily for us. In letting his poems go where they want to go, sometimes by leaps and bounds, he reminds us that poetic rules are meant to be broken and that the results in the hands of a skillful poet can be moving or amusing or subversive or exhilarating or all of the above. His work brims with surprises. From start to finish, *The Sky Is a Sky in the Sky* is a delightful and thoroughly engaging book.

Charles North, author of *News Poetry* and *Poplars Poems Selected Prose*. Here we're invited to gawk at horror and kick it in the pants, but also to notice the horror within us because we all have it, and Ross doesn't shy away from the odd and uncomfortable. He's easy with sentiment, honest about grief, clear about death being our final destination, and behooves us mightily to enjoy it while we can. This book contains some of Ross's greatest love songs for the dead as well as some sideways laments for the living. In these poems, we can see ourselves and our friendships, our future losses and present mysteries examined with no preference or perfunctory reverence. Each time I read Stuart Ross's work, I feel grateful, hopeful, reminded to lift my skeleton up and enjoy the abundant wonders the world holds.

Gillian Wigmore, author of *Orient*. Stuart Ross is one of the most important poets to have found himself somehow on planet Earth, where readers have been rejoicing in his work for nearly six decades. He makes it seem easy: open your eyes, your ears, your heart, look into the world and write. However, to do so with such unflinching candour, many-layered humour, the deepest emotional intelligence and rarest lyric acumen. No, you have to be Stuart Ross to bring all of everything to bear upon being alive in one's time. To rejoice is also to mourn, of course, and these poems are afraid to do neither. Ross trusts poetry more than any of us, so poetry trusts him back. This book dazzles the very sunlight with what it knows, including of the estrangements of the self upon which poetry so often insists, and the fictitiousness of borders between the present and the past, dream and not-dream, hilarity and grief. Whoever you are, including the laws of physics, you will be startled and moved by *The Sky Is a Sky in the Sky*. At times, a momentarily posthumous point of view propels the poems, but do not grieve, for the book is immortal.

Lisa Fishman, author of *Mad World*, *Mad Kings*, *Mad Composition*.

The Agricultural Gazette and Modern Farming, 1914 **Confessions of a Small Press Racketeer**

Stuart Ross, 2005 Best Books of 2005, Ottawa XpressWriter's Trust of Canada's Warm Weather Reads Recommended by Writers list, recommended by Robert Hough. *Confessions of a Small Press Racketeer* is equal parts literary memoir, advice for the emerging writer, and reckless tirade. Ross has been active in the Canadian literary underground for a quarter of a century; he's sold thousands of his books in the streets, published and edited magazines, trained insurgents in his Poetry Boot Camps, and started Canada's first Small Press Book Fair. Where the media focusses only on the glamorous literary lives of its few superstars, Ross gives us a glimpse into *How Writers Really Live*. In *Confessions*, he declares himself the King of Poetry.

explores his floundering Jewish identity wanders into the best bookstore in Canada offers a crash course in avoiding writing pisses off his publishers runs a renegade Canada booth at the International Book Fair in Managua and begs egomaniacal young writers to stop bugging the hell out of him Many of these essays are culled from Ross's bimonthly Hunkamooga column in Word Toronto's Literary Calendar Others are written specifically for this collection Praise for Confessions of a Small Press Racketeer From big budget movies to reality television to pre-fab pop music our culture often celebrates idiots while relegating truly engaging artists to the margins or the poorhouse Ross is one of those mostly disenfranchised voices shouting eloquently from the literary attic Ross is a chapbook champion because the tiny tracts are a slap in the face to Mike Harris and Jean Chrétien and McDonald's and Knopf and MuchMusic and Greg Gatenby and cellphones and Republicans and Indigo and all the other stops along the Axis of Evil No reformed baby boomer or slumming trust funder Ross has the battle scars and knows poetry isn't about flowers and meadows it's about blood and guts Quill Quire Confessions derives from columns Ross wrote for Word a monthly tabloid that lists events in the Toronto literary counterculture but is itself so hard to find that it's virtually covert if not downright clandestine He ruminates on the psychology of small press folk suggesting common ground with those who canvass for a progressive political candidate who has no chance of winning the riding He also tells us a lot about the political economy of self-employed poets as well as the personality disorders that result from seeing crappier writers than me get more attention All writers have such feelings at times Ross majors in them with a minor in insulting his betters The Georgia Straight this is writing that works because as with all good confessions it's from the heart but comes by way of the brain Vancouver Review The New England Farmer ,1860 *Book Review Digest* ,2002-08

New England Farmer ,1860 **The Moosehead Anthology** ,2003 **Poetry Project** ,1998 **New Seeds and Poor People** Michael Lipton,Richard Longhurst,2010-11-29 First published in 1989 this book deals with the impact of cereal production upon the Third World specifically Modern Varieties (MVs) Using evidence from plant breeding economics and nutrition science the authors seek to pinpoint what has been achieved what has gone wrong and what needs to be done in future Although the technical innovations of MVs mean more employment cheaper food and less risk for small farmers the reduction in crop diversity increases the risk of danger from pests and though MVs enlarge cereal stocks many are too poor to afford them The book concludes that technical breakthroughs alone won't solve deep rooted social problems and that only new policies and research priorities will increase the choices assets and power of the rural poor *National Stockman and Farmer* ,1905 The Farmer's Magazine ,1880 Canadian Books in Print ,2003 **Wealth and Welfare** Martin Daunton,2007-04-26 Martin Daunton provides a clear and balanced view of the continuities and changes that occurred in the economic history of Britain from the Great Exhibition of 1851 to the Festival of Britain in 1951 In 1851 Britain was the dominant economic power in an increasingly global economy The First World War marked a turning point as globalization went into reverse and Britain shifted to insular capitalism Rather than emphasising the decline of the British economy this

book stresses modernity and the growth of new patterns of consumption in areas such as the service sector and the leisure industry **Michigan Farmer and Livestock Journal** ,1928 Rice Today Volume 4 Number 2 ,

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