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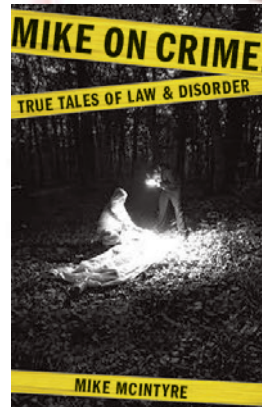


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STARTING BIG

RISKS PAID OFF
FOR WINNIPEG'S
GREAT PLAINS
PUBLICATIONS

by Quentin Mills-Fenn

Gregg Shilliday didn't know what he was getting into when he started up a Winnipeg-based publishing house. Sometimes, ignorance is bliss. Or at least, it's for the best.

"My wife, Ingeborg Boyens, and I created Great Plains Publications in 1992 to publish an ambitious three-volume popular history of Manitoba," he says. "Coming out of journalism, we didn't realize most new presses started out small with things like poetry chapbooks. All we knew was that big colour histories were the preserve of large Toronto presses who seemed to have no interest in Manitoba.

"So we invested our life savings in a project that was, shall we say, risky." They ended up selling well over 20,000 copies of the series, which set the stage for expansion into more histories and biographies, and eventually fiction for both adults and teens.

Shilliday points out that *The Encyclopedia of Manitoba* was the province's biggest publishing project. Taking three years to complete, it featured 4,000 articles by hundreds of writers.

That's how you launch a publishing house, and the successes continue. Their best-selling book, Chris Irwin's *Horses Don't Lie*, has been published in the U.S., U.K., Sweden, Holland, France, and Hungary. And Great Plains Teen Fiction books have won the American

Moonbeam awards gold medal six times in the last seven years.

Stuck in the Middle: Dissenting Views of Winnipeg, by Bartley Kives and Bryan Scott, made the shortlist for On the Same Page, a joint project by the Winnipeg Public Library and the



Winnipeg Foundation to get everyone to read and talk about the same book at the same time. And Craig Russell's celebrated teen novel, *Black Bottle Man*, was adapted for the stage and presented at Winnipeg's Bernie Theatre this past August. An MTS documentary is in the works.

Meanwhile, Enfield & Wizenty (Great Plains' literary imprint, named after owners Shilliday's and Boyens's mothers' maiden names) has published prominent writers including Michelle Berry, Clayton Bailey, and Richard Cumyn.

"This diversification has served us well over the years," Shilliday says. "While Prairie non-fiction remains our backbone, we have had success with literary fiction such as W. P. Kinsella's *The Butterfly Winter* and Méira Cook's *The House on Sugarbush Road*, as well as teen novels like Jake MacDonald's *Juliana and the Medicine Fish* and Colleen Nelson's *The Fall*.

"One interesting aspect of our fiction success is the large number of Alberta authors we have published: Thomas Trofimuk, Richard Van Camp, Gail Sidonie Sobat, Lee Kvern, Naomi Lewis, and others. We're not sure why this happened but we should probably open a satellite office in Red Deer!"

Shilliday says a key aspect to the house's development was hiring writers to help run things.

"Maurice Mierau assists us to select titles for our literary imprint Enfield & Wizenty; Anita Daher does the same for Great Plains Teen Fiction; and Susie Moloney brought her tremendous energy and contacts to help us market our titles around the country."

**"We're not
sure why this
happened but
we should
probably open
a satellite office
in Red Deer!"**

GUARDIAN**Natasha Deen**

When 17-year-old Maggie has to help the soul of murdered high school jock Serge Popov cross over, she discovers an otherworldly entity has taken an interest in things and now it's a matter of life and death – her own.

(Great Plains Teen Fiction, \$14.95 pb, 192 pages, ISBN: 978-1-927855-09-6)

HELLO, SWEETHEART**Elaine McCluskey**

This darkly humorous, gritty, and touching collection of stories is populated by dreamers and disappointment, killers and collaborators, VLT junkies, sinister drug-testers, and a dangerous stay-at-home dad named Mugsy.

(Enfield & Wizenty, \$19.95 pb, 208 pages, ISBN: 978-1-926531-99-1)

THE VIEW FROM THE LANE**Deborah-Anne Tunney**

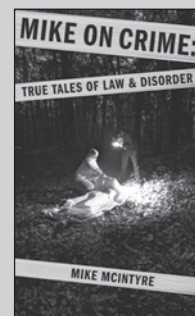
Spanning the 20th century to the beginning of the 21st, this collection of linked stories follows the life of Amy, through tales stretching back to her youth in 1950s Ottawa, her experiences in a small Ontario town, and her later years back in the city.

(Enfield & Wizenty, \$19.95 pb, 208 pages, ISBN: 978-1-927855-02-7)

**MIKE ON CRIME: TRUE TALES OF LAW AND DISORDER****Mike McIntyre**

Mike McIntyre reflects on 20 years of Canadian crime coverage by offering up some of his most memorable true tales from the police blotter and court docket, from the lighter side of the law to the worst society has to offer.

(Great Plains, \$11.95 pb, 320 pages, ISBN: 978-1-927855-06-5)

**HAUNTED WINNIPEG: GHOST STORIES FROM THE HEART OF THE CONTINENT****Matthew Komus**

This collection includes the city's best-known ghost stories, as well as some lesser-known tales. Hear about the people who may be haunting these historic sites while learning about the buildings' unique and creepy history.

(Great Plains, \$19.95 pb, 160 pages, ISBN: 978-1-927855-05-8)



“Diversification has served us well over the years.”

Great Plains has great plans for the fall, of course, across all three imprints. YA is represented with *Guardian*, a new novel from Edmonton's Natasha Deen, about a teenaged girl who has to deal with the spirit of a murdered high school thug, the “dumbest jock ever to set foot in Dead Falls, Alberta.” Enfield & Wizenty gives us *Hello, Sweetheart*, a collection of edgy, even disturbing stories by Dartmouth's Elaine McCluskey, and *The View from the Lane*, linked stories from Ottawa's Deborah-Anne Tunney, about a young wife and mother in a small Ontario town.

On the non-fiction beat, justice reporter Mike McIntyre continues

his series of reflections on crime and punishment with *Mike on Crime: True Tales of Law and Disorder*. Meanwhile, Matthew Komus, operator of Winnipeg Ghost Walk, launches his first non-fiction(?) title, *Haunted Winnipeg: Ghost Stories from the Heart of the Continent*.

On the whole, the Great Plains future is bright, Shilliday says.

“Book publishing in the 21st century is a challenge,” he admits.

“We provide e-book versions of most of our titles but that is a small part of our business and we still prefer the look and feel of ink and paper. That requires

brick and mortar bookstores to sell our product to the public. So we are fortunate to have Prairie independents like McNally Robinson and Audrey's still with us.

“Self-publishing is also a challenge for publishers,” he adds. “We find

that the public generally prefers the security of the professional selection, editing, design, printing, and marketing that Great Plains brings to the titles we are proud

to release each year.”

“On the whole, the Great Plains future is bright.”

University of
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**Gaawiin
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Anishinabeg**

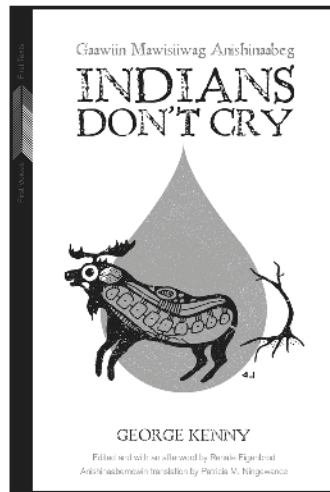
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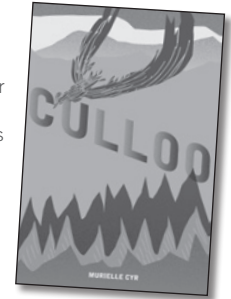


BIRD LIVES

Tough and resourceful Tala will be 13 soon, and no one will tell *her* what to do. On one fateful day in the forest, however, she has to find her endangered father and protect her young brother from a trio of murderous poachers. All the while, she and her brother may have to face the forest's legendary keepers—the deceptively playful characters known as the Stone People, and a giant, black bird known and feared as Culloo.

Murielle Cyr's debut novella for Pemmican is a Young Adult story with a difference, as a pre-teen girl's growing courage and ingenuity—bolstered by faith in her people's traditions—play against old magic and modern human greed and brutality.

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A novel by Murielle Cyr
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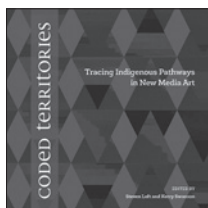


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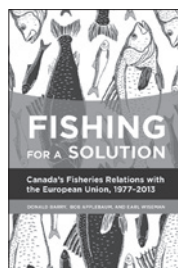
"From glass beads to hard drives, Indigenous ingenuity has utilized contemporary tools for artistic means for centuries."

—Jason Ryle,
imagineNATIVE

Coded Territories: Tracing Indigenous Pathways in New Media Art

Contributors: Archer Pechawis,
Jackson 2Bears, Jason Edward Lewis,
Steven Foster, Candice Hopkins,
Cheryl L'Hirondelle, & Steven Loft

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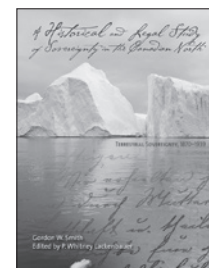


Fishing for a Solution: Canada's Fisheries Relations with the European Union, 1977-2013

Donald Barry, Bob Applebaum,
and Earl Wiseman

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194 pp, \$34.95

"Among the intimidation tactics were surveillance, sleep deprivation, threats to throw observers overboard, and stealing their official documentation."



A Historical and Legal Study of Sovereignty in the Canadian North: Terrestrial Sovereignty, 1870-1939

Gordon W. Smith,
edited by P. Whitney Lackenbauer

9781552387207 pb
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500 pp, \$39.95, illustrations

Dr. Gordon W. Smith was a historian who devoted the last twenty-five years of his life to researching and writing the international history of the Canadian Arctic.



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CULTURAL TRADITIONS

Residential school survivors inspired novel

by Paula E. Kirman

Grey Eyes is a novel about the quest for balance and harmony in a world where evil tries to rear its ugliness. The Grey-Eyes are a chosen few who hold ancient power steeped in ceremony. However, the Grey-Eyes have become rare, with only one left in the village of Nehiyawak. The only hope against the menace of the Red-Eyes is the birth of a new Grey-Eyed boy.

Author Frank Christopher Busch was inspired by the stories of residential school survivors he heard while working on Indian Residential School Agreement claims.

“Someone suggested that I compile some of the stories of abuse I was told by the survivors, but they had been told in confidence and were not mine to share,” says Busch. “It made me think of what it was that really needed to be written and it dawned on me that the survivors needed something to reconnect them to their language and culture. When my first son was born with grey eyes, I was inspired to write of a life lived in the traditional way.”

“I believe in a return to the fundamental beliefs of respect, love, courage, humility, honesty, wisdom, and truth.”

Busch, who is a member of the Nisichawayasihk Cree Nation and grew up in northern Manitoba, was also influenced by Aboriginal literature.

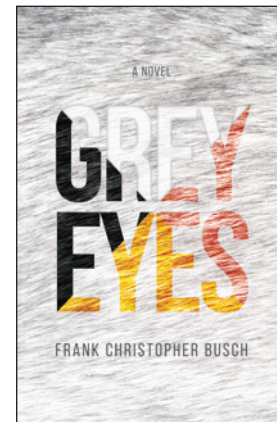
“I studied native studies at the University of Manitoba and have continued to read much of the literature

that is out there. Most of it is told from a non-Indigenous viewpoint, usually from the diaries and notes of ‘explorers’ and ‘missionaries.’ Too much of their bias shines through in the historical records and so-called academic writings,” he explains.

“I began to focus on the writings of Indigenous authors like Thomas King, Vine Deloria, Sherman Alexie, Lee Maracle, Richard Wagamese, and, more recently, Joseph Boyden. All of these authors are scholars in their own right, recognized both within and outside of academia. It was mostly through their fiction and poetry that I was able to discover the historical truths and spiritual heart of Indigenous America.”

Although *Grey Eyes* is a work of fiction set before the residential schools existed, Busch’s interviews with residential school survivors helped build the foundation for the novel.

“I personally interviewed approximately 800 residential school survivors in Western Canada from northwestern Ontario to the Yukon. I dedicated my novel to them, as well as all other survivors of colonial assimilation policy, because they inspired every aspect of the novel,” says Busch.



GREY EYES

Frank Christopher Busch
Roseway-Fernwood Publishing
\$20.95 pb, 328 pages
ISBN: 978-1-552666-77-7

“I delve deeply into the legends and spirituality of Indigenous peoples in order to reconnect them to their stolen birthright. It is my hope to see them rediscover within the pages of *Grey Eyes* the culture and heritage that was wrongly taken from them.”

Busch believes that readers from all cultural backgrounds will be touched by *Grey Eyes*.

“I want readers to discover the unique magic that is within each and every person. An act of kindness, a smile, a thoughtful gesture, or a word of encouragement can truly change another person’s life for the better,” he says.

“I believe in a return to the fundamental beliefs of respect, love, courage, humility, honesty, wisdom, and truth – what we call ‘The Seven Sacred Teachings.’ These are virtues that are universal and are too often being eroded by our new fast-paced, modern way of life.”



Nowhere TO RUN

For Alice, home is where the heart is

by Quentin Mills-Fenn

Not content with publishing a bestselling series of graphic novels, and starting another, David A. Robertson has just released his first novel, *The Evolution of Alice*. He says getting a novel out there has been a long-held dream of his, even though writing one was different from what he was used to.



THE EVOLUTION OF ALICE

David A. Robertson
Highwater Press
\$18.95 pb, 216 pages
ISBN: 978-1-55379-518-6

“When you switch from one form of writing to another, like graphic novels to novels, it’s always a challenge. With a novel, you are now describing all the things that the illustrations did for you in the graphic novel format, and the illustrations do a lot,” he says.

“But I’ve always tried to challenge myself, and the important thing, to me, whether I’m writing in television, poetry, graphic novels, or novels, is to learn as much as possible through mentorship and reading, and then dive in.”

Alice is a single mother living with her children on a reserve in southern Manitoba. The novel is a portrait of life on a reserve as much as the story of a woman and her family.

“Through telling this story I wanted to illustrate what life on reserve might look like,” Robertson says. “I do think there is a misconception, and it’s one that I had as well before having the opportunity to visit and work with several First Nations in Manitoba and Saskatchewan. I wanted to show the difficulties and beauty of reserve life.”

Alice’s is a small community, and she finds support and companionship there, especially from her good friend, Gideon. But, after an awful event happens, Alice withdraws, going as far as moving her family to the city.

“I wanted to show the difficulties and beauty of reserve life.”

“Alice has lived her entire life on reserve,” he adds, “and whether you have grown up in an urban, rural, or remote setting, where you have grown up is where your heart is. I think that’s actually a poignant way to put it, as clichéd as it might be. But for Alice, it was more what she was running from rather than where she was moving to, and her recognition of this truth was an important step in her journey.”

Writing Alice’s story was not easy.

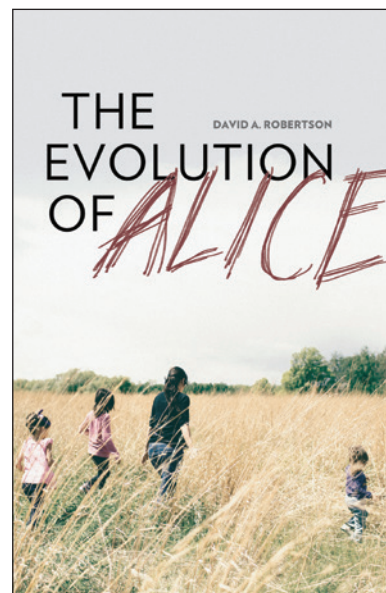
“For every scene that carried emotional depth I needed to live through the experience with the character,” Robertson says. “I did this by writing from personal experience or as a way to process things I had seen others experience. After writing those scenes, I typically would take a short break to gather myself and then get back to the keyboard.”

Robertson doesn’t shy away from the pain. “It has to be difficult. If it’s not difficult for the author, then it won’t be as powerful for the reader.”

Robertson admits that he loves these characters.

“They feel real to me. Finishing the novel was bittersweet, because, in a sense, I was saying goodbye to them. They were moving on to meet other people, and hopefully those people will fall in love with them as well,” he says.

“Novels mean so much more when we care about the characters because we endure their struggles with them; it brings us palpably into their world.”



BEYOND REASON

McCharles writes the impossible

by Chadwick Ginther

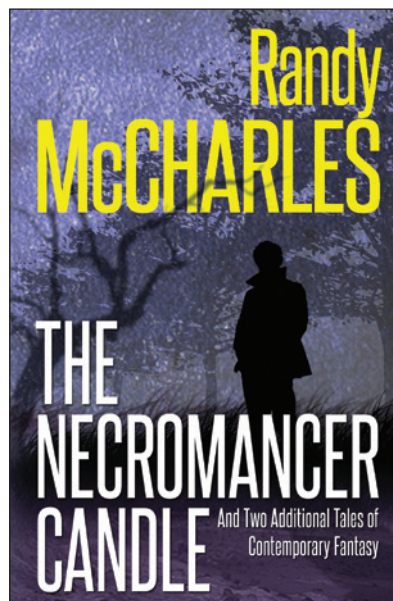
Randy McCharles is fascinated with contemporary fantasy, and the literary escape it provides.

“Contemporary fantasy takes the familiar and suggests there is something hidden underneath,” he says.

The multiple Prix Aurora Award-winning author first came to writing as a reader, when he found a bad book can be as inspiring as a good one. While in university, he became quite ill with little to do while bedridden but read his roommate’s fantasy novels.

“The final one I read was so – dare I use the word ‘horrible’? – that I challenged myself to write a better book, which I immediately began doing.”

“Fantasy takes you places where impossible things happen.”



While that first book remains in a drawer, McCharles has been writing ever since. *The Necromancer Candle and Two Additional Tales of Contemporary Fantasy* is his latest, and the three stories in the collection were written separately in the order in which they appear in 2005, 2007, and 2010 respectively.

The titular story has a gritty crime feel winding through its fantastic elements. Its McGuffin, an ugly tallow candle, has been passed down in a single family through the centuries and pursued by a driven murderer who will do anything to possess it. The rendering of such candles proved to be a favourite bit of research for McCharles.

“Although I never found direct mention of human fat being rendered,” he says, “I found it difficult to believe that this didn’t happen.”

“Full House,” a whodunit with an Arthurian twist, and the lively caper “Merlin’s Silver” round out the author’s debut collection. Despite the distance between the stories’ writing, and their tonal differences, the three novellas work well positioned together. Each has a theme of deeds of the past coming back in the present and a fantastic mystery at their heart.

McCharles finds the genres of fantasy and mystery work well together. “Fantasy, by definition, contains something that is impossible. Incorporating that impossibility into a plot walks the reader through the



THE NECROMANCER CANDLE

and Two Additional Tales of Contemporary Fantasy

Randy McCharles
EDGE Science Fiction and
Fantasy Publishing
\$14.95 pb, 244 pages
ISBN: 978-1-77053-066-9

discovery of what and why it is and how it impacts people.”

The novellas that comprise *The Necromancer Candle* “began life with the aspirations of becoming novels,” but when their stories were told, they were of novella length. Rather than expanding the tales into “slow, lumbering novels,” McCharles, who prefers fast action, left them in their original form.

“The novella is a short novel with the advantage of being a quick read while offering a complete story with complex problems, character development, and lots of things happening, just like a novel,” he says.

McCharles’s love of the novella form came early. When he was younger, he read a lot of Ace Doubles – small paperbacks comprising two novellas – and enjoyed getting a full, satisfying story with the added bonus of a smaller time commitment.

After years of writing, it is still reading that inspires and influences McCharles. The author also organizes Calgary’s literary festival, When Words Collide. He says the personal connection between readers and writers that festivals provide is a satisfying way to find his next fantastic escape.

“Fantasy takes you places where impossible things happen.”

PRAIRIE INTRIGUING

Bidulka's thriller rooted in Saskatchewan

by Ian Goodwillie

A group of Canadians turn up on an island shrouded in mystery, potentially shipwrecked for a number of years, and definitely stranded. They refuse the help offered by the people who find them. Instead, they insist their wannabe benefactors call the CDRA, the Canadian Disaster Recovery Agency.



So begins *The Women of Skawa Island*, the second adventure in Anthony Bidulka's Adam Saint series.

Readers are more familiar with author Anthony Bidulka's popular Russell Quant mystery series. With the good detective on hiatus, Bidulka is now pursuing the adventures of Agent Saint through a new series of thriller/suspense novels.

"I was looking to stretch my artistic muscles," he says. "I wanted to try something new, whether or not it ever ended up being published or turning into a series. I was cognizant of not wanting to recreate Russell Quant in a different guise, and finding a new world to write about."

Bidulka has certainly succeeded in that regard.

"Adam spends his days rushing into disasters around the world, looking after the interests of Canadians who've found themselves in jeopardy. It's a tough, rough, often grim type of work, and Adam a tough, rough,

grim kind of man. On the outside it appears he lives an adventurous, devil-may-care, exciting, even glamorous life. Which he does. But it comes at a price."

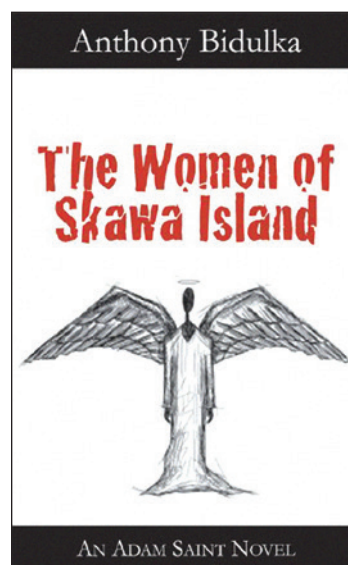
This is a far cry from the world of private investigator Russell Quant. But for all their differences, both characters have one key thing in common: where they call home.

"I think there is a bit of a rebel in me that wants to show the world that Saskatchewan stories, Canadian stories, can be every bit as entertaining, thrilling, interesting, beguiling, humorous, whatever, as any others," says Bidulka.

"I never say never, and I do like change, so the possibility of me writing about a non-Saskatchewan setting some day is high. But even as I set out to make a change from writing about Russell Quant, I still found myself drawn to put a little bit of Saskatchewan flavouring into the Saint books, so I'm obviously smitten by my home."

At the core of Saint's world is the CDRA, the fictional agency Bidulka has created that assists Canadians around the world who end up in dire situations. The internal politics

and machinations of this agency are key to the narrative, particularly how members of this organization both utilize and manipulate Saint. But it is an agency that responds to a need.



"I was looking to stretch my artistic muscles."

"I don't know if there are more disasters in the world than ever before, or if simply because of the proliferation of reporting mediums, social media, tabloid sensationalization, that it just seems so. I began thinking about the CDRA when things like 9/11, Katrina, the tsunami disasters occurred," says Bidulka.

"It made me wonder what would happen to Canadians who found themselves in the middle of a devastating flood, explosion, civil war, or disease outbreak?"

The Women of Skawa Island is a fast-paced, engaging thriller from a talented author who knows more than a little about building intriguing characters

and unique worlds. But could the paths of two good Saskatchewan boys like Quant and Saint ever cross in print?

"Never say never." 🐾

THE WOMEN OF SKAWA ISLAND

Anthony Bidulka

Insomniac Press

\$19.95 pb, 356 pages

ISBN: 978-1-55483-124-1

What the world sees

Collection examines the human condition

by Paula E. Kirman

Purple ice cream, metafictional options and footnotes, casual stabbings – the short fiction of Sean Johnston’s new collection, *we don’t listen to them*, is both inventive and compassionate.

Johnston, originally from Saskatchewan and now based in Kelowna, BC, began writing the stories in this collection shortly after his first one, *A Day Does Not Go By*, was published in 2002, with the most recent story in the book being about a year old.



“Most of the stories come from a misread or misheard line from an overheard conversation or a remembered poem or something like that. Or a character seen in public who makes a gesture suddenly to open her heart accidentally and reveal some usually private vulnerability,” explains Johnston.

“Sometimes you know them, sometimes you don’t, but they look at you and for one moment their expression reveals a wound, or hope, or fear you may judge them, then their normal expression returns, the public face, the stoicism or the smile or whatever.”

While there is no specific theme that unites the stories, most of them deal with various aspects of the human condition and how people see and relate to the world around them.

“Any theme running through the book is accidental, except that all writers, I think, circle around the same questions in all their work,” he says. “Generally what interests me is how a person reconciles his own idea of himself with how the world sees him, how a person reacts to the alienation he feels as a result of being so far removed from the humans making the decisions that affect him.”

Johnston believes that intuition is most important in writing an effective short story.

“It should work like a poem, not like a short novel,” he says. “You can’t write a good short story with a film in mind, you can’t write a good short story with history up front.

There should be no stage direction, nothing that explains; the great strength of the form is that it can destabilize in a way that the novel or film cannot, due to its brevity.”

Johnston explains that novel reading can be comforting, as you return to the same world again and again, while reading a short story is “an ambush: you are taken and shaken and dropped right back where it found you with no explanation.”

As for the reactions of readers to *we don’t listen to them*, Johnston hopes they “are moved and see the people around them in a slightly different light, especially the strangers.

There is a line from one of my favourite old shows, *NYPD Blue*, about judging a person’s actions: ‘Everything is a situation.’

“That’s what I like to explore in my stories. If you see a man begging on the street, he did not grow up wanting to beg. He did not appear in his costume suddenly fully formed. So I write to try to understand the world that makes such situations.”



WE DON'T LISTEN TO THEM

Sean Johnston
Thistledown Press
\$18.95 pb, 144 pages
ISBN: 978-1-927068-92-2

“I write to try to understand the world that makes such situations.”

Bridging the gap

Margoshes releases novel, short story collection

by Bev Sandell Greenberg

Books have different gestation periods,” says Saskatchewan author Dave Margoshes about the two books he published this year – a short story collection, *God Telling a Joke and Other Stories*, and a novel, *Wiseman’s Wager*. “One book came together faster than I expected; the other one took much longer.”

In fact, *Wiseman’s Wager* was 20 years in the making. Set in strike-era Winnipeg, 1930s Toronto, and 1980s Calgary, the novel recounts the life of Zan Wiseman, an 82-year-old novelist who suffers from writer’s block.

During a trip to the emergency room, Zan’s joke about suicide leads the doctor to refer him to a psychologist. Throughout the course of the book, she riddles him with questions about

his life. However, Zan’s memory is so unreliable that often he can’t sort out the facts from the memories that he has embellished or fabricated.

“I started this novel 18 years ago during my stint as writer-in-residence in Winnipeg after considering the story for a few years before that,” says Margoshes. “I was in my 50s then and the age gap between me and the protagonist was big, making the task of writing about an elderly character more challenging.”

Wiseman’s Wager was inspired by the life of the late American author Henry Roth. “After reading Roth’s only novel, I later learned that he suffered from writer’s block for many years,” states

Margoshes. “This fact seemed like a perfect metaphor for the inability to act and later have regrets – something that struck me as universal.”

The 16 stories in Margoshes’s *God Telling a Joke* share some commonalities with the novel, addressing issues such as faith, aging, romance, and the writing process. The protagonists include a young Second World War veteran faced with preventing a suicide, a 99-year-old stand-up comic, a teenage girl wishing to convert to Judaism, and a 77-year-old hitchhiker awaiting adventure. Many of the stories also contain glints of humour, some laugh-out-loud funny and others satirical.

“I don’t choose the themes; the themes choose me.”

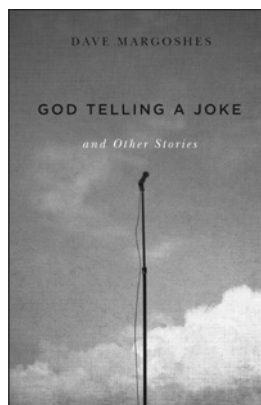
“I don’t choose the themes; the themes choose me,” says Margoshes. “Every short story has its own world and I like putting characters into it. Trying to make them come alive on the page is fun and satisfying.”

What he most enjoys about writing fiction is creating a new world, but

doing so requires a lot of effort. “Over the years, you get better at writing fiction as you perfect your craft, so the techniques come more naturally. Though the craft becomes easier, the art never does.”

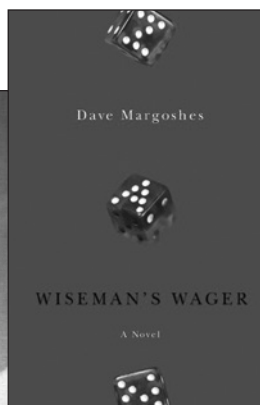
A master storyteller, Margoshes has penned seven previous books of short stories and three previous novels. His story collection *Bix’s Trumpet and Other Stories* won the Saskatchewan Book of the Year Award in 2007. *A Book of Great Worth* was chosen as one of Amazon.ca’s Top Hundred Books of 2012.

What he wants most as a writer is to engage his audience: “The important thing is to entertain. Otherwise, the reader won’t continue reading. We have to keep the reader enthralled. That is our goal!”



GOD TELLING A JOKE AND OTHER STORIES

Dave Margoshes
Oolichan Books
\$19.95 pb, 276 pages
ISBN: 978-0-88982-299-3



WISEMAN'S WAGER

Dave Margoshes
Coteau Books
\$21.95 pb, 392 pages
ISBN: 978-1-55050-601-3



FEELING BLUE

*Preston's latest mystery novel
a twist on the revenge story*

by Yvonne Dick

Blue Vengeance, Alison Preston's latest mystery, is a new take on the revenge story. Danny Blue, the main character, is a young boy with a slingshot in the 1960s, the same era Preston grew up in.

"I didn't want to set it in the present day because I didn't want the kids to be carrying hand-held electronic devices," she says. "And I wanted them to have the freedom to be out and around town on their own. Even the kids whose parents cared about

them were given far more freedom in those days. Also, I was a kid in the '60s so I was able to call up my own memories (including feelings) from that time."



The novel transports the reader to a time when summer meant kids were free to roam where they wished and forced to find their own amusement lest they be recruited for chores by the nearest adult. It is a time before helicopter parenting and electronic gadgetry, when free expression and a youthful sense of right and wrong go hand in hand.

Both the time period and the place, Winnipeg's Norwood Flats, where Preston grew up, are also when and where *The Girl in the Wall*, her previous novel, takes place. She says of the two novels, "They both have mysterious elements. In both books the whys are more important than the whos."

Examining the motivations behind the action means the characters are rich and developed. Young Danny is plotting revenge, with an attention to detail, on the person whom he believes responsible for his sister Cookie's death at 15. The recent tragedy has left Danny more alone than ever before – no father and an ill mother do little to make him feel as though he has a family.

The lack of adults in his life leaves Danny free to plot, and he is not entirely alone – connections with other engaging characters develop, characters

like Paul, who doesn't understand Danny's obsession with slingshot practice; Janine, two years older and one of Cookie's only friends; and Frank Foote, the boy who found and tried to save his sister.

The novel began as a mental image. "A picture of a young boy in a graveyard staring at a coffin came to me," says Preston. "In the rain. That's what I started with. And then one thing led to another. Who was in the coffin? Why was she dead at such a young age? How was the boy going to deal with it?"

A focus on character does not take away from the other elements. The plot rings true – the pacing of *Blue Vengeance* is like a summer day, easy and enjoyable.

Though the novel deals with death and depression, it moves in a positive direction – through Danny's self-examination and growth, the reader experiences the challenges of being a kid and the nostalgia of summers not-so-long ago.

Preston hopes readers take away one thing: "Enjoyment. Pleasure at having read a book they liked."🌿



BLUE VENGEANCE

Alison Preston
Signature Editions
\$16.95 pb, 256 pages
ISBN: 978-1-927426-45-6

*"I wanted them to have
the freedom to be out and
around town on their own."*

MORE FICTION

NOVELS

AFTER YOU'VE GONE

Lori Hahnel

This story of two generations of Regina musicians, a jazz musician grandmother and a punk granddaughter, is revealed in flashbacks separated by 50 years. (ThistleDown, \$19.95 pb, 244 pages, ISBN: 978-1-927068-90-8)

THE BACK OF THE TURTLE

Thomas King

In his first literary novel in 15 years, King tells the story of Gabriel Quinn, an environmental scientist who returns to his reserve to find most of the community gone. A tale of betrayal and resilience told with wit and wordplay. (HarperCollins, \$33.99 hc, 526 pages, ISBN: 978-1-44343-162-0)

BETWEEN CLAY AND DUST

Musharraf Ali Farooqi

In this finalist for the Man Asian Literary Prize, we meet Ustad Ramzi, once the greatest wrestler in the land, and renowned courtesan Gohar Jan, in the twilight of their lives. (Freehand, \$19.95 pb, 240 pages, ISBN: 978-1-55481-207-3)

BLIND SPOT

Laurence Miall

Luke, a failed actor cum casting agent, returns to Edmonton when his parents are killed in a car crash. The ultimate antihero, Luke feels very little, until he stumbles across evidence that his mother may have been having an affair. (NeWest, \$19.95 pb, 232 pages, ISBN: 978-1-927063-65-1)

COME BACK

Rudy Wiebe

Wiebe examines loss and family through the story of Hal Wiens, a retired professor, as he mourns the sudden death of his wife, and is drawn back into the life of his oldest son, Gabriel, who committed suicide years ago. (Knopf, \$26.95 hc, 286 pages, ISBN: 978-0-345-80885-1)

THE CRYING OUT

Diane Keating

Exploring the question of what makes us who we are, readers will find themselves drawn into the haunted world of Madawaska

Valley, where four generations of women named Sibyl live bound to their hilltop house. (Exile Editions, \$21.95 pb, 296 pages, ISBN: 978-1-55096-429-5)

THE DEVIL ON HER TONGUE

Linda Holeman

Linda Holeman's latest historical novel takes the reader to 18th-century Portugal, as it tells the epic story of an orphaned daughter of a Dutch sailor and an African-born healer. (Random House Canada, \$23.95 pb, 538 pages, ISBN: 978-0-36162-2)

FLYING TIME

Suzanne North

This novel tells of a friendship between a young working-class woman and her employer, an older, wealthy, Japanese businessman, during the Second World War. (Brindle & Glass, \$19.95 pb, 288 pages, ISBN: 978-1-927366-23-3)

MOTHERWILD

Ken Rivard

Set over the course of a year beginning in December 1959, this novel is about the growth to maturity and a teen's relationship with his mother. (ThistleDown Press, \$19.95 pb, 276 pages, ISBN: 978-1-927068-85-4)

NORTH EAST

Wendy McGrath

This is the second installment in a trilogy of books set in mid-century Edmonton, expanding on the story of Santa Rosa. The child protagonist continues to witness and try to understand the drifting apart of her parents, as she gains further insight during a visit to her grandparents' farm. (NeWest Press, \$17.95 pb, 86 pages, ISBN: 978-1-927063-72-9)

ROSE'S RUN

Dawn Dumont

Rose decides to claim some self-respect and run in her reserve's annual marathon in this novel that combines motherly love, friendship, lustful longing, wihtikow lore, and Rez humour. (ThistleDown Press, \$19.95 pb, 244 pages, ISBN: 978-1-927068-81-6)

SHE OF THE MOUNTAINS

Vivek Shraya

This illustrated novel weaves together a contemporary story of a gay man who loves

a woman and a retelling of the Hindu gods Shiva, Parvati, and their elephant-headed son, Ganesha, to explore the damaging effects of policing gender and sexuality. (Arsenal Pulp Press, \$18.95 pb, 176 pages, ISBN: 978-1-55152-560-0)

TWO BLACKBIRDS

Garry Ryan

Fighter pilot Sharon Lacey confronts racial and class prejudice as well as fifth columnists while fearsome new weapons begin to roll off Nazi production lines. (NeWest Press, \$19.95 pb, 226 pages, ISBN: 978-1-927063-50-7)

A WALK IN THE THAI SUN

G. J. C. McKittrick

When Sam Watson's son, a missionary, is murdered in Thailand, the retired Vancouver police officer finds himself traveling halfway across the world to seek his killer as he deals with loss, culture shock, and the meaning of his son's short life. (Moonshine Cove, \$19.50 pb, 264 pages, ISBN: 978-1-937327-46-0)

WHO BY FIRE

Fred Stenson

From the arrival of a sour gas plant in the early 1960s to the modern-day tar sands of Fort McMurray, this novel portrays the crushing impact technology can have on people and how progress can destroy environments, families, and ways of life. (Doubleday Canada, \$32.95 hc, 360 pages, ISBN: 978-0-385-66789-8)

SHORT FICTION

BOUNDARY PROBLEMS

Greg Bechtel

This collection draws on the author's varied experience as a technical writer, camp counsellor, visual basic programmer, and cab driver. Strange and even surreal events overtake characters that include a physics student, a flyer delivery man, and Matthew, perpetually bewildered by his lovers. (Freehand, \$19.95 pb, 232 pages, ISBN: 978-1-55481-186-1)

BOY LOST IN WILD

Brenda Hasiuk

Hasiuk's stories exude the heat of a Winnipeg August and explore ideas of alienation as young people of various backgrounds are set adrift in the city, and

discover that while they may be lost, they are not alone.

(Turnstone Press, \$19.00 pb, 156 pages, ISBN: 978-0-88801-497-9)

BRILLIANT

Denise Roig

Set in Abu Dhabi, these stories navigate this land of contradictions and extremes, with a dark humour and profound sense of wonder and danger.

(Signature Editions, \$19.95 pb, 256 pages, ISBN: 978-1-927426-42-5)

INDIANS DON'T CRY: GAAWIIN MAWISIIWAG ANISHINABEG

George Kenny

This bilingual edition of a landmark work of Indigenous literature in Canada was first published in 1975, and the stories and poems have now been translated into Anishinaabemowin.

(University of Manitoba Press, \$24.95 pb, 168 pages, ISBN: 978-0-88755-769-9)

PARALLEL RIVERS

Michael Kenyon

This collection was inspired by the author's interest in German, French, Italian, and Japanese cinema of the 1970s, as the techniques and experiments of film are added to postmodern sensibilities in fiction.

(Thistle-down Press, \$18.95 pb, 244 pages, ISBN: 978-1-927068-82-3)

PREREQUISITES FOR SLEEP

Jennifer L. Stone

These 13 stories explore the negotiations required between characters and their consciences, the deals they must come to in order to get a good night's sleep – characters like a gay woman who opts for a straight relationship and an elderly woman with a senile husband.

(Signature Editions, \$19.95 pb, 208 pages, ISBN: 978-1-927426-48-7)

7 WAYS TO SUNDAY

Lee Kvern

The 13 stories in this collection range from heartbreaking to hilarious, and revolve around humanity in all of its flawed glory, dealing with matters of mistrust, jealousy, fear, and grief.

(Enfield & Wizenty, \$19.95 pb, 208 pages, ISBN: 978-1-926531-85-4)

SOME EXTREMELY BORING DRIVES

Marguerite Pigeon

The characters in this collection live on the edge – whether they are competitors in an endurance race in the high Arctic, a once-famous musician losing touch with reality, a woman getting her hair done after treatments for cancer, or a couple on a date in Mexico.

(NeWest Press, \$19.95 pb, 216 pages, ISBN: 978-1-927063-75-0)

SWEET LIFE

Linda Biasotto

This collection of stories tell, with humour and compassion, about characters, from preschool to elderly, living anywhere from Vancouver to northern Italy, who are in search of the good life.

(Coteau, \$18.95 pb, 256 pages, ISBN: 978-1-55050-578-8)

THERE CAN NEVER BE ENOUGH

David Arnason

This collection of new and selected stories includes favourites from *The Dragon* and *The Dry Goods Princess*, *The Circus Performer's Bar*, and other celebrated collections.

(Turnstone Press, \$21.00 pb, 304 pages, ISBN: 978-0-88801-450-4)

MYSTERY

THE GLACIER GALLOWS

Stephen Legault

In this latest Cole Blackwater Mystery, Blackwater himself is the prime suspect when his business partner and former rival is found with a bullet hole in his head.

(Touchwood Editions, \$14.95 pb, 264 pages, ISBN: 978-1-77151-057-8)

GLYCERINE

Garry Ryan

Detective Lane has been promoted to head of the Calgary Major Crimes Unit, with a new partner, and a case of a murdered migrant worker.

(NeWest Press, \$18.95 pb, 202 pages, ISBN: 978-1-927063-68-2)

MANY UNPLEASANT RETURNS, A RUDLEY MYSTERY

Judith Alguire

Bad things happen at the Pleasant Inn over Christmas, culminating in the discovery of a dead body hanging from one of the chalets.

(Signature Editions, \$16.95 pb, 208 pages, ISBN: 978-1-927426-57-9)

PUT ON THE ARMOUR OF LIGHT

Catherine Macdonald

This first Charles Lauchlan mystery charts the unlikely career of a young minister turned crime solver in 1899 Winnipeg, as he tries to save his former roommate from being convicted of murder.

(Dundurn, \$17.99 pb, 288 pages, ISBN: 978-1-4597-1549-3)

SERPENTS RISING, A CULLEN AND COBB MYSTERY

David A. Poulsen

Journalist Adam Cullen and private detective Mike Cobb get involved in the search for a runaway, a search that might also provide a lead to the unsolved murder of Cullen's wife years before.

(Dundurn, \$17.99 pb, 392 pages, ISBN: 978-1-4597-2172-2)

TROPÉANO'S GUN, AN ALIETTE NOUVELLE MYSTERY

John Brooke

Inspector Nouvelle is attending sessions with the police psychologist and trying to learn to use deadly force again, when a killing spree begins with savage knifings and one of the victims is Police Judiciere Inspector Pierre Tropéano.

(Signature Editions, \$18.95 pb, 256 pages, ISBN: 978-1-927426-54-8)

FANTASY, SCI FI

CLOCKWORK SECRETS: HEAVY FIRE

Dru Pagliassotti

In the final book in the Clockwork Hearts trilogy, Taya and Ondinium seem helpless to prevent the war their enemies have put into motion.

(EDGE, \$15.95 pb, 320 pages, ISBN: 978-1-77053-054-6)

THE SHADOW ACADEMY

Adrian Cole

The Islands of Grand Britannia have long been ravaged by the Plague Wars when a young teacher is sent to a remote city where he discovers the treachery and deceit behind the powerful, totalitarian governing Authority.

(EDGE, \$15.95 pb, 336 pages, ISBN: 978-1-77053-064-5)

Parents:

The Good, the Bad, and the Missing

Parents. We all have them. Some go beyond the call of duty, and some, truly, should just go. These books illustrate those parents, and all the ones in between.

The parent trap

Abdou's novel explores the messy job of raising kids

by Ariel Gordon

Novelist Angie Abdou's latest book is about a Canadian couple who hire a Filipina nanny to help care for their young children. It focuses on each of the characters' negotiations around love, marriage, and parenthood while also taking on sex, gender, and identity.



"*Between* is definitely my most ambitious novel," says Abdou. "It's my fourth book, though, and I felt ready for the challenge. I took solace in that there is no one 'right.' I immerse the reader in all of these issues, and it's messy. For me, a novel's job is to start a conversation. My best hope is that *Between* will do that."

Abdou was parenting two young children of her own while writing this novel, which made for some interesting parallels.

"I believe parents very quickly forget the intense challenge of raising young children," notes Abdou. "As I moved out of the young children stage, I couldn't let myself forget its intense challenges – the strain it put on my career, my relationship, my sanity. I *wanted* to remember, exactly, so that I could capture those challenges in an honest and detailed way."

Writing about that intense and desperate phase meant that Abdou

stayed in it, at least mentally, longer than she might have otherwise.

"Such a focus didn't really put me in the best frame of mind for dealing with my own specific challenges," says Abdou wryly.

But Abdou isn't interested in writing what's comfortable.

"I write to make sense of the world around me," she says. "That means I write about things that don't fall into place easily, events that confuse me, reactions that bother me. I write in order to work through that sense of unease."

Scrutinizing first-world family life meant, for instance, sending her characters to an "adult" resort in Jamaica while the nanny cared for their children back in Canada.

Though Abdou is committed to working with discomfort, there were moments before the book came out that she was scared that her neighbours

would think that that section was autobiographical.

"Scared? Try terrified! My husband is zero help," says Abdou. "I told him that I was very nervous about the release of this novel. His response was an emphatic 'Me too!' I explained to him that his job is to say 'Don't worry, honey! Everything will be perfect. You're brilliant.' Me too?! Wrong answer!"

Abdou doesn't let those fears set in until she puts the book on the shelf.

"I wouldn't even know how to go about writing a novel while worrying what people might think. Impossible. I wait until it's out to indulge in tin hat worry."

Abdou is working on her next novel, a ghost story loosely inspired by a high-end mountain development built on top of an unofficial graveyard in Fernie, BC.

"Also, oddly, my family and I are currently building a house in that very area, a project that started *after* I had started writing that novel...." 🍷

BETWEEN

Angie Abdou
Arsenal Pulp Press
\$18.95 pb, 256 pages
ISBN: 978-1-55152-568-6

ADOPTING & ADAPTING

Mierau's memoir highlights difficult family journey

by David Jón Fuller

Family histories are problematic. Who's telling the story? Why are they telling it? And, what effect does that have on the family itself?

These themes are at the core of Maurice Mierau's *Detachment: An Adoption Memoir*. It chronicles not only the adoption of two brothers from Ukraine by Mierau and his wife Betsy, but also his family's complex relationship with Ukraine, which his father fled towards the end of the Second World War.

The book opens as Mierau meets with a psychologist to work through problems he is having at home. The boys' integration into their new family and Canadian society is not going smoothly.

"I struggled with how to tell the story in *Detachment* for five years; meanwhile, the story kept changing while my family lived it," says Mierau, who also has a son from a previous relationship. "The breakthrough came for me in Banff three years ago, when Michael Crummey, one of the faculty members, pointed out that I could start the book with my sessions seeing a psychologist, in crisis."

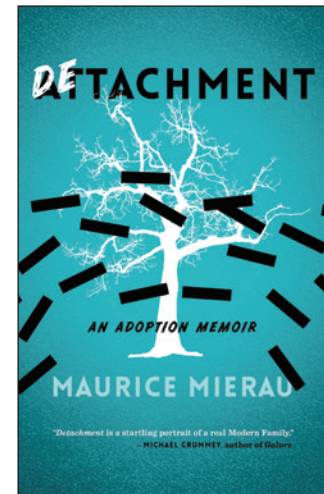
Peter and Bohdan were living in separate orphanages many kilometres apart, but they had to be adopted

together or neither could leave Ukraine. Mierau and his wife endured endless red tape and expensive delays to meet and adopt the brothers. How would they react to living together again, in a new country, with a new family? Mierau hoped there could be some sense of security for them, a struggle that grew as they began to ask questions about where they were from.

"All of us project ourselves and our past onto our children," says Mierau. "I tried to keep in mind how that is itself a kind of fiction when I wrote this book, and how my kids have a separate and distinct identity from mine. But I do think my family history is tightly entwined with my sons."

Mierau sees a parallel between his sons and his father and how their painful pasts affect possible futures. "Certainly Peter and Bohdan had a poor future in Ukraine; children who come out of the orphanage system have psychological and other vulnerabilities that make them easy prey for criminal gangs," he says.

Mierau's father, like all German-speaking citizens of the Soviet Union at the end of World War II, would



have had a more difficult life had he not been able to flee with his mother and German stepfather. "As it was, he had a traumatic childhood in any case: orphaned by 10, a witness to a Holocaust atrocity and the rape of his mother and other women by Russian soldiers," says Mierau. "My dad ended up functioning very well when you consider the horror of his first 10 years."



"I wanted to show more than a synthesis of the past."

In writing his memoir, Mierau not only strove to make sense of his family's fragmented past, but also its present and his new sons' part in it. "I wanted to show more than a synthesis of the past, although that is part of the story," he says.

"All of us need to make sense of the past on our own, but I hope that this book will help my sons figure out their own roots." 🌿

DETACHMENT: *An Adoption Memoir*

Maurice Mierau
Freehand Books
\$21.95 pb, 232 pages
ISBN: 978-1-55481-206-6

WHAT DREAMS MAY COME

Goobie releases debut adult novel

by Paula E. Kirman

Religion, abuse, coming of age, and the supernatural are all part of Beth Goobie's debut novel for adult readers, *The First Principles of Dreaming*. Mary-Eve is a high school student in the late '70s, who is being raised in an extremely fundamentalist Christian home.

THE FIRST PRINCIPLES OF DREAMING

Beth Goobie
Second Story Press
\$19.95 pb, 272 pages
ISBN: 978-1-927583-27-2

She distances herself from her prophetess mother and abusive deacon father by becoming friends

with Dee, a pagan goddess who gives Mary-Eve the name Jezebel (shortened to Jez), and takes her down a path involving makeup, tight clothes, sensual pleasures, and other activities deemed to be sins in her other

life. However, Jez soon realizes that there is far more to Dee than meets the eye.

I write it," says Goobie. "So there was no theme I intended to write about, no laid-out plot in advance. I just followed what came to me. In hindsight, the theme is the way in which groups and individuals use pain to force open the third eye, but I didn't know that until I finished it."

Goobie worked on the first draft of *The First Principles of Dreaming* from September 1999 through March of 2000. It since went through many rewrites, and Goobie says that the process of writing the novel was no different than any of her previous works of poetry or YA fiction.

"As with every book, it was simply listening accurately to the inner voice speaking, and trying to be true to it." She adds that Second Story Press loved and respected the book into being, and gives editor Stephanie Fysh credit for "the best line edit ever."

Goobie hopes that readers will come away from reading the novel with a sense of having more trust in their own minds and to see the mind as a friend rather than as an enemy.

"So many of society's institutions try to instill a fear of one's



own mind and thought processes, to get us to constantly externalize our locus of authority; it's important to consciously work at self-respect in this regard," she says.

"The novel is about the way in which we create thought forms to empower ourselves to perform life's most important tasks – in this case, it's a story about a girl preparing herself for a violent confrontation with her own father which she understands, at an 'unconscious' level, to be approaching."

Goobie believes we can all develop the power to harness our thought processes.

"The ability to 'see' activity on the astral plane is inherent to everyone, a natural ability. You can do it entirely without pain or trauma. It takes longer, of course, but it will be available to you if you're willing to work for it."✍

"The novel is about the way in which we create thought forms to empower ourselves..."

A prolific writer, Saskatoon-based Goobie has written 22 other books in the past 23 years: 17 are young adult titles, one is a children's novel, two are poetry collections, and two are short fiction.

"I wrote this story because it showed up inside my head and absolutely demanded that

OMINOUS WITH PROMISE

Thomas's novel a tale of loss, love

by Margaret Goldik

Award-winning author Joan Thomas's third novel, *The Opening Sky*, begins with an unsettling prologue: four lost children, and an image, like a talisman, of a boy with a falconer's sleeve.

THE OPENING SKY

Joan Thomas
McClelland & Stewart
\$29.95 hc, 368 pages
ISBN: 978-0-7710-8392-1

The story picks up a decade later. Sylvie is at university, studying science. Her parents, Aiden and Liz, are earnest-minded professionals. Sylvie meets Noah, falls in love, and gets pregnant. Noah's parents are people Liz and Aiden once knew, and Thomas uses the parents' former friendships, rivalries, and betrayals to cast a clear-eyed gaze on modern urban middle-class life.

Aiden despises his father. Liz is trying desperately not to be like her mother, and her relationship with Sylvie is fraught with misunderstandings.

"I think the relationship between parents and children is a subject for the ages. Maybe *the* subject, in that a child's early years are so crucial to their

sense of themselves, and poor parenting tends to pass a painful legacy on to the next generation," she says.

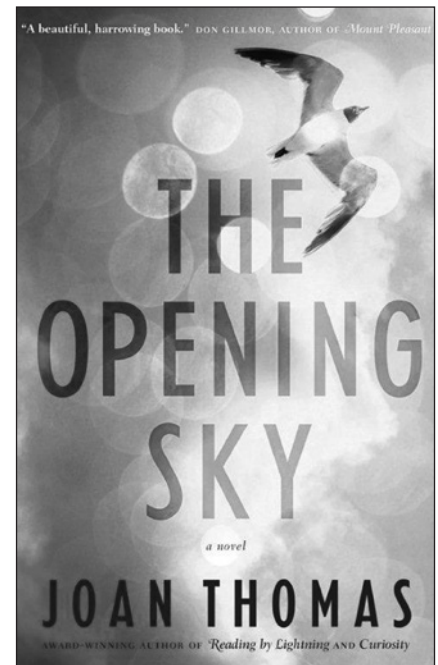
"I am interested in this as a fictional subject – not the more tragic and dramatic stories of parental abuse, but the simple failure to see one's child as separate from, and just as important as, oneself. A child is a tremendous challenge to an individual's narcissism and self-absorption."

But, Thomas admits, "I love the warmth that emerged between Aiden and Sylvie as I wrote. No doubt Sylvie's dad failed her in certain ways, but he did not repeat the harshness he had experienced as a kid."

One of the themes of *The Opening Sky* is "eco-anxiety." Thomas says, "I think every writer of literary fiction wrestles with how to represent the anxiety of our age and our strange state of denial. As Slavoj Žižek put it, 'The situation is catastrophic but not serious.' We've had visions of apocalypse before – why should we take collapsing eco-systems seriously?"

Most of Thomas's characters are so vivid that one would recognize them on the street, but Noah is an enigma. Thomas points out that his point of view was not one of the three used in the novel. "But he *is* an elusive figure in a way that goes beyond that – I experienced him as elusive, and this became a conscious element in the book, with other characters trying to figure him out.

"A lot of hope is invested in this young scientist (he is, after all, named Noah) but in the end, when Aiden tries to have his Big Conversation



with the guy, he can only see him as pixilated, like someone trying to hide his identity on TV."

As for the ambiguous title, Thomas remarks, "Winnipeg musician and songwriter, Sam Baardman, read the manuscript and suggested this title, a phrase that has a lot of resonance in the context of the book – both ominous and promising."

Is there a happy ending to *The Opening Sky*? Thomas believes so.

"Sylvie makes such a painful choice at the end. I think it's fair to say that there are no easy answers to my characters' dilemma, but Sylvie's choice is full of meaning for me, and so is her hard-won self-understanding, and her growing relationship with Noah, and his focus and resolve." 🌿



"A child is a tremendous challenge to an individual's narcissism and self-absorption."

WINNIPEG WRITERS IN THE WORLD

Winnipeg writers often venture outside the city in the stories they tell. These titles take us well beyond the perimeter.

A bumpy ride

Tefs's protagonist seeks his moment in the sun

by Steve Locke

The impetuosity of youth runs wild in Wayne Tefs's novel, *Barker*. Set in the depression era and following wartime, *Barker* follows a young and talented Harlan as he comes of age. From his beginnings as a restless farmhand under the abuse of his father, Harlan develops into a free-thinking and worldly individual making his way to the bustle of big city Winnipeg and beyond. But the journey is not without its bumps and grinds.

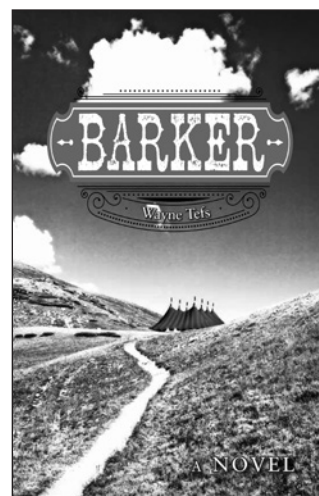
Away from the farm and on his own for the first time, Harlan finds employment as a carnival barker and is quite taken by the thrill of cajoling the crowds. Though he thinks of himself as a "rube" for being swept up in the transient lifestyle, the nascent abilities of this self-described "sideshow freak" blossom the more experience he soaks up. He soon finds himself in an affair with Celie, a fellow carney's lover, who helps scratch Harlan's ever-persistent "itch." It doesn't last when tension heats up between lovers and he considers pursuing new horizons.

It's here that we see a pattern forming for Harlan, who is ever at the mercy of the lilting perfume of a shapely young woman and the promise of excitement. A self-described cad, though one with

a heart, he inevitably finds himself in near-compromising situations with other men's lovers. Then, upon barely escaping the consequences, he salves his wounds while wrestling with himself in long meditations on ethics.

Gaining a few new bruises and talents along the way, Harlan ends up in Winnipeg where he's challenged by a tough but sweet young lady to feel with a different part of his body. That's when a new adventure calls him to battle, and he is saved from breaking any more hearts.

Signing up for the war effort, it seems at first, is the perfect solution for Harlan's particular mix of reckless decision making and desire for moral structure. Excitement, and ladies who love men in uniform, await him abroad. With a line clearly drawn between good and evil, defeating the Nazis is a noble call to arms. Yet, once on the front lines, he is no less conflicted and is forced to continue his quest.



BARKER

Wayne Tefs
Turnstone Press
\$19.00 pb, 356 pages
ISBN: 978-0-88801-493-7

Though Tefs's barker is placed in a particular point in history, Harlan is a universal character. Perpetually in motion and encountering new characters and opportunities with every step, he attempts to fit abstract notions into moral lessons by which to guide himself further.

"So he might seem a little messed up, some of the time," Tefs said, "but he's stumbling forward and putting together a kind of world view which is based on those two things: being a self-taught thinker and an impetuous actor."

Wayne Tefs passed away shortly before *Barker* was released. ☞



A Fellowship of poetry and music

Singer-songwriter releases poetry collection, album

by Ariel Gordon

Winnipeg's Christine Fellows is an established singer-songwriter with five solo albums to her name and a long list of co-conspirators, including husband John K. Samson and Toronto visual artist Shary Boyle.

This fall, Winnipeg's ARP Books will simultaneously release a book of poems inspired by Fellows's travels in the North and an album's worth of "minimalist Klondike showtunes," both of which will be called *Burning Daylight*.

This double release marks a shift in Fellows's process, from song lyrics to poems and back again.

"*Burning Daylight* was unlike any project I've ever worked on," notes Fellows. "There were so many phases and layers, twists and turns, from hurtling around the Yukon in the depths of February, to workshoping the songs with a choreographer and two theatre actors in Fredericton, to recording the album in a sweltering Toronto recording studio during a July heat wave, to a surreal trip to Igloolik, Nunavut, last October, then writing poems non-stop for four months solid without writing a stick of music. And now it's done."

"My songwriting has often been inspired by the work of other artists, many of whom are poets."

BURNING DAYLIGHT

Christine Fellows
ARP Books
\$17.95 pb, 112 pages
ISBN: 978-1-894037-55-6

Those four intense months of writing time came as part of the storyteller/songwriter-in-residence gig Fellows and Samson had at the University of Manitoba's Centre for Creative Writing and Oral Culture in the fall of 2013.

"I didn't make a conscious decision to write poetry; it seemed to happen organically, almost seamlessly in my case, and it's invigorated my artistic practice tremendously," says Fellows. "I've always loved poetry, and my songwriting has often been inspired by the work of other artists, many of whom are poets." When writing poetry, Fellows relied on the process she'd elaborated for her songwriting practice over years.

"I approached writing poetry the same way I approached writing songs when I first started doing that," says Fellows. "Experimenting, getting inspiration and feedback from a community of artists, researching, reading, walking around staring at things. And most important: waking up every morning all fired up about writing something, anything..."

Since completing work on *Burning Daylight*, the boundaries between Fellows's

poetry and songwriting practices have become more permeable, especially as she prepares to launch both the book and the album.

"Poems have been turning into songs at certain points, and vice versa," says Fellows. "I've been applying scoring, sound design, and theatrical elements to the poems, figuring out how they exist on and off the page."

In keeping with her songwriting practice, the print edition of *Burning Daylight* has become a collaborative work.

"The book features stunning collages by Winnipeg artist Alicia Smith, it's beautifully designed by UrbanInk, and published by ARP Books," says Fellows. "I am lucky to collaborate with such fiercely talented and generous people."

Collaboration feeds her work, which shows no signs of slowing down any time soon.

"I write and make noise as a daily practice, whatever that entails," says Fellows. "I'm constantly generating musical and lyrical ideas, solving puzzles, editing an awful lot, and not worrying too much whether this bit belongs on the songwriting pile or the poetry pile." 🎸



Portrait of a writer as a young boy

Bergen pulls personal experience into new novel

by Margaret Goldik

In *Leaving Tomorrow*, award-winning author David Bergen uses his insight and talent to tell the story of a Prairie boy.

The germ of the character came from “books, for sure. A love of reading, a desire to write. Stories my friend told me about growing up in Southern Alberta. Horses. My own upbringing. The exploration of ‘individuality’ and its pitfalls. My own youth,” says Bergen.

Arthur Wohlgehuht describes himself as “a strange and assured child,” one who has “an intuitive and imaginative brain.” He is the third child of Doreen Wohlgehuht and James

Walker. After their daughter drowns, the family moves to Tomorrow, Alberta, where James finds work on a ranch. Doreen, daughter of Mennonite Brethren missionaries, lives by a “straightforward and simple” faith. James is a former bull rider, an autodidact. Older brother Bev makes Arthur’s life miserable.

Arthur is a misfit in his town and family. He is unpopular with his classmates, who are annoyed by his large vocabulary and his attitude of superiority, despite a childhood being “governed by poverty and want.”

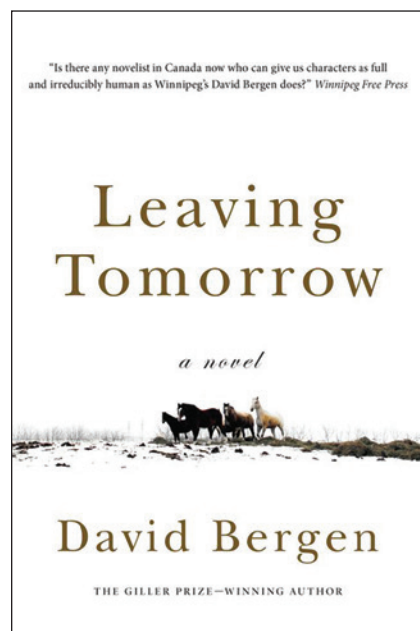
Reading voraciously, he longs for a life that is not his own. “A young person who asks authentic questions

is seeking a way to be in the world,” says Bergen. “A persistent education takes place. And of course Arthur’s life is shaped by a desire to better himself, which to his mind can only happen somewhere else.”

At the age of 19, Arthur finds work for a year in France, and *Leaving Tomorrow* follows him as he experiences the life he’s dreamed of: writing, having love affairs, wearing sophisticated clothes.

Arthur has been raised as a Christian, but slowly realizes that art and literal belief are uneasy bedfellows. As Bergen explains, “It is only in France at the age of 19 that he breaks away from the faith he was raised with. That doesn’t mean he has lost all his faith. He believes in literature and writing and reading and stories, and he believes in himself. At the end of the novel he has shucked off the literalism of faith. He realizes that if he wants to be an ‘artist,’ he will reside in the camp of doubt and uncertainty.

“The irony, of course, is that he is tremendously certain about himself, and about his place in the world. This is the optimism of youth. Which is how it should be.”



“This is the optimism of youth. Which is how it should be.”

After his year in France, Arthur discovers the truth of Thomas Wolfe’s “You can’t go home again.” Arthur’s life, by the end of *Leaving Tomorrow*, is just beginning.

“Several readers of the novel have suggested that the story demands a sequel, but that isn’t something I thought about while writing, or even after finishing the novel,” says Bergen.

“Perhaps a reader is more interested in what happens to the characters after the story has closed, and that’s a good thing. There should be an openness to a story, a sense of ‘what now?’”

LEAVING TOMORROW

David Bergen
HarperCollins
\$27.99 hc, 288 pages
ISBN: 978-1-44341-138-7

Jonesing to shed light

Sweatman's novel looks at Canada during the Cold War

by Quentin Mills-Fenn

Margaret Sweatman has written novels inspired by diverse episodes of Canadian history. With her latest, *Mr. Jones*, she throws light on a dark era of our past, Canada during the Cold War.

Emmett Jones is a rising civil servant whose career is threatened by his past. There are whispers about wrong acquaintances, and the RCMP, and FBI, are interested.

A starting point for the novel is a real figure, largely forgotten nowadays, named Herbert Norman:

diplomat, friend to Lester Pearson, subject of investigation. He died in mysterious circumstances in 1957.

"Herbert Norman had integrity, a powerful memory, a complex personal history," says Sweatman. "And he was contradictory, a quality that makes him compelling for storytelling."

Sweatman draws parallels between Norman and Maher Arar, "in that he is an honest man who is rebuked and betrayed by the Canadian government, which in turn has been politically and morally dominated by the United States over issues of apparent 'homeland' security."

It is not known whether or not Herbert Norman was a communist sympathizer. Sweatman explains, "He lost his life because of this question, and yet it's ultimately irrelevant, and this contradiction is a key to the history of communism as an ideal among Canadians in the post-war

period, 1946 to 1962, the setting for *Mr. Jones*."

As for the fictional Mr. Jones, before he met any communists, he was a bomber pilot in the Second World War, a shattering experience for him.

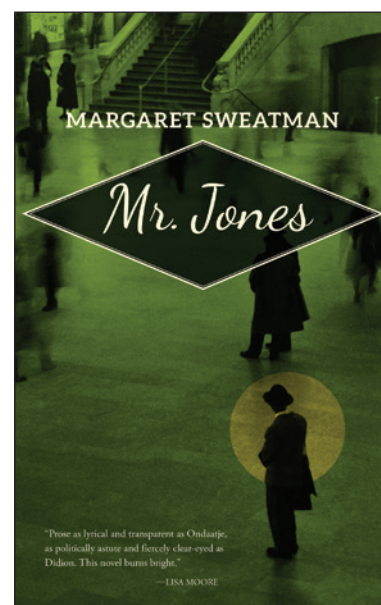
Sweatman says that the war details in Jones's story are historically

true. "Canadians and Brits dropped incendiary bombs killing 600,000 German civilians and injuring 800,000 in firestorms, incinerating cities and towns. Children represented 20 per cent of the dead.

"I find that I need to seek the larger frame for the intimate lives of fictional characters."

"When the war ended, the vets were generally celebrated. But those who flew for Bomber Command were not awarded campaign medals, despite having suffered 55,000 dead. They aroused unease in the Allied conscience. Emmett Jones is left with guilt, humiliation, fury, terror."

Jones rebounds to build a life with a career and a loving family, only



to have it all tainted and threatened by spy networks and government investigations. And while espionage might seem a departure for Sweatman, it's really a homecoming.

Mr. Jones pays homage to Sweatman's childhood reading of Ian Fleming, John le Carré, Robert Ruark, and John O'Hara. "Crazily sexist books that I loved in adolescence," she says.

Mr. Jones is also a combination of the obsessions of her first two novels: *Fox* and *Sam and Angie*.

"I'm interested in narration as surveillance; interested in love (and marriage) as an imperative for surveillance: the way we watch our loved ones, tell our stories around them, guess at motivations, beguile our entwined fates, sometimes deceive ourselves because we're in love with human beings who are by definition unknowable," Sweatman says.

"World events, politics and history, have informed all my work in one way or another. I find that I need to seek the larger frame for the intimate lives of fictional characters." 🌿



DOWN TO EARTH

Fort McMurray oilsands workers have tales to tell

by Margaret Anne Fehr

Economic behemoth or environmental scourge? Fort McMurray has drawn its share of impassioned debate over the years. Oil companies, environmentalists, academics, and more recently film celebrities and musicians have vied for the public's attention in expressing their respective views on what continues to be an unflagging hot-button issue.

Bittersweet Sands: Twenty-Four Days in Fort McMurray by Rick Ranson brings a significant-by-its-absence perspective to light in a non-fiction account of the army of workers from far and wide who come to work what is known in the industry as a shutdown, an annual hyper-maintenance of oil-refinery equipment.

Ranson represents an insider's chronicle of events over a 24-day cycle through a collection of vignettes gathered from the men and women who live in, work in, and ultimately leave Fort Mac to resume their real lives.

"Nobody's ever written a book like this about the inside of Fort Mac," he says. "Everybody else is from the outside looking in. These are true stories, but I've changed their names because I am talking about people's lives here."

Ranson's experience with the oil sands spans 30 years.

"I was employed as a boiler maker/welder with a union hiring

BITTERSWEET SANDS:

Twenty-four Days in Fort McMurray

Rick Ranson

NeWest Press

\$19.95 pb, 148 pages

ISBN: 978-1-927063-62-0

hall. Once in a while, there would be a big boom in Fort McMurray and I would go. There would be complete years when I didn't work and then I would work for four to six months."

Ranson came to realize there was a whole subculture the outside world didn't know anything about.

"The workers are so close to the earth," he says. "They have their own language – crude and graphic by outside standards. The stories I heard were so compelling that I started to write them down and I kept it up over the years. Those things actually did happen. Even I couldn't believe it at the time."

Readers encounter larger-than-life characters like the boomers who drive huge trucks, and own boats, trailers, and quads, and have alimony and child-support payments to match; the fresh-faced initiates who aspire to the big money unconcerned about the personal costs down the road; and the old-timers who "are just trying to work



"The workers are so close to the earth."

one more shutdown, one more year, or get just one more payday under their belt before they pull the pin."

When the opportunity to publish came about, Ranson knew what the book's title would be.

"I wanted to keep it a cross between the laughter and the pain. There was certainly enough pain to go around. It gets to the point where you know you're missing out on your kids growing up, for example," he says.

"I didn't want it to become a joke book. I didn't want to depress the reader either. That's why it's bittersweet." 🍷



A FISH TALE

Book looks at Canada and EU negotiations over 35 years

by Paula E. Kirman

When it comes to international politics, Canada's foreign policy extends to fisheries. *Fishing for a Solution: Canada's Relations with the European Union, 1977–2013* is a very detailed look from a policy-based perspective on the development of Canada's fisheries relations with the European Union over 35 years.

Donald Barry, Professor Emeritus of political science at the University of Calgary, was one of the three authors who worked on the project. "As a Maritimer, I had a natural interest in fisheries issues," says Barry. "As a political scientist I was interested in the role internal politics in Canada and the European Union play in fisheries negotiations between the two sides."

As Barry explains, "internal politics" can be a very complicated matter.

"Canadian and the European Union policies and overfishing all but destroyed some of the world's richest fisheries resources in the Northwest Atlantic"

"In Canada's case we mean the interaction of the federal government, the provinces (almost always Newfoundland), and the provincial fishing industries. In the case of the European Union, we are referring to interaction of the EU, its member

states, and their fishing industries. Sometimes, as in the case of the Turbot War, public opinion becomes a factor."

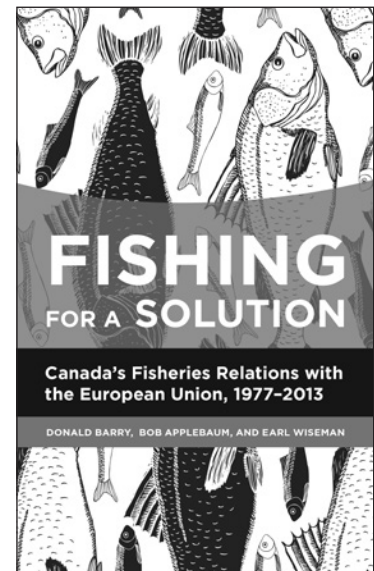
This book isn't just about the fishing industry. It reveals numerous complexities when it comes to international relations, at least how it applies to this particular industry. "It is a story of successes and failures, good intentions and bad outcomes, simple goals and complex results, and overall not the well-managed fisheries and positive bilateral relationship that was sought," writes Arthur May in the Foreword.

Fishing for a Solution tells how the seemingly "inexhaustible" northern cod stock in the waters off the coast of Labrador and Newfoundland collapsed and of the attempts to recover it.

"I hope the book will help readers understand how Canadian and the European Union policies and overfishing all but destroyed some of the world's richest fisheries resources in the Northwest Atlantic, and how their policies and attempts to control overfishing will affect the recovery of the fish stocks," Barry explains.

The authors hope the book will appeal to fishing interests, environmentalists, and students of Canadian foreign policy and international politics and law.

The book's other two authors also brought a wealth of experience and knowledge to the topic. Bob Applebaum was Director General of the International Affairs Directorate at the



FISHING FOR A SOLUTION:

Canada's Fisheries Relations with the European Union, 1977–2013

Donald Barry, Bob Applebaum, and Earl Wiseman
University of Calgary Press
\$34.95 pb, 200 pages
ISBN: 978-1-55238-778-8

Government of Canada Department of Fisheries and Oceans from 1983 to 1995. Earl Wiseman held that same position from 1995 to 2002.

"They brought to bear their long experience as senior Canadian fisheries officials in Canada's fisheries negotiations with the European Union, which added depth and richness to the account," Barry says.

While not about a well-known topic, *Fishing for a Solution* is ground breaking in its own right.

"*Fishing for a Solution* is the first book to explore the development of Canada's fisheries relations with the European Union," Barry explains.

"It does this in a unique way, combining the insights of a long time academic observer of Canadian foreign policy with those of two former senior fisheries officials with long involvement in dealing with the European Union." ❧

Radiating knowledge

New book shows the risks and rewards of radiation exposure

by Liz Katynski

Everyone should understand the dangers of ionizing, or high-energy, radiation so they can be kept in check, potentially with a rekindling of the passion of the anti-nuclear protests of the past.

“During the 1980s, protests led to a reduction of from 67,000 to 23,000 nuclear weapons in the world. Lately, there has been some complacency on this important topic,” says Dr. Dale Dewar, co-author of *From Hiroshima to Fukushima to You: A Primer on Radiation and Health*. Dewar wrote the book with Florian Oelck, for Physicians for Global Survival.

While Physicians for Global Survival has mandates to abolish nuclear weapons and prevent war, the book is about more than just warfare and atom bombs. It aims to give the layperson a sense of what ionizing radiation is, a bit of the history of its discovery and use, how it has been used to improve our lives, and how it can hurt us.

“For me, it is about empowerment. When people have this book and the list of informative references we provide, they will be empowered to make up their own minds and make their own decisions,” says Oelck. For example, he says, he recently refused dental X-rays every year rather than every two years, to limit his exposure. Also, Dewar recently refused

some medical tests because she knew her doctor would not change his approach based on the results.

Dewar calls radioactivity fascinating, and takes a closer look at how it is

used. “X-rays are wonderful. They are safer than chemicals to use on food. They make us able to set broken bones better, and show us pneumonia or bronchitis in the chest.

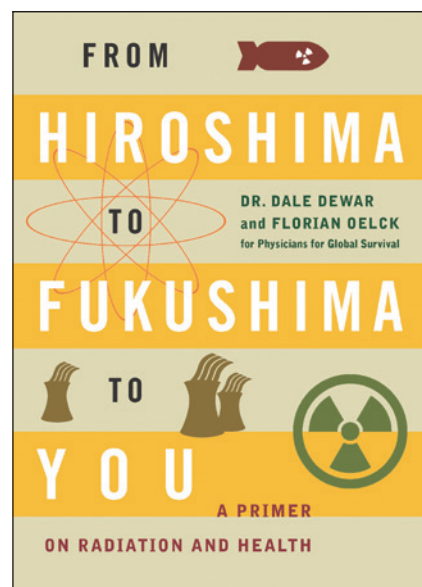
An abdominal scan can detect the placement of a foreign object,” she says.

“But there are associated risks. I believe X-rays should only be used when they will change what the doctor will do, not as a fishing rod.”

Dewar says today’s young people are concerned about radiation’s effect on their future, and despite all corporate reassurances, they know radiation is dangerous. “For example, taking the birth control pill has a 1 in 250,000 risk of cancer, but 1 in 100 uranium miners were at risk of cancer. The nuclear industry is a very dangerous one. We wanted to put the facts out there.”

For example, radioactive releases from nuclear power plants are reported as monthly averages but within those averages there are much higher spikes – higher levels of exposure that can put a pregnant woman’s fetus at risk and harm young children.

Both Dewar and Oelck learned a lot researching this book. Dewar was surprised to learn how close the world had actually come to nuclear war. Oelck was especially touched by the story of the “radium girls” – early 20th-century female factory workers who worked directly with radium



“They will be empowered to make up their own minds and make their own decisions.”

FROM HIROSHIMA TO FUKUSHIMA TO YOU:

A Primer on Radiation and Health

Dr. Dale Dewar and Florian Oelck, for Physicians for Global Survival
Between the Lines

\$19.95 pb, 216 pages

ISBN: 978-1-77113-127-8

glow-in-the-dark paint, were told it was harmless, and suffered terrible consequences.

Dewar says the important thing is to get people thinking about both the science and the social and political implications of this important topic.

“It’s about making informed decisions, to make good choices and good public policy.”



MAKE LOVE, NOT WAR

Roche chronicles people navigating peace

by Linda Alberta

People said John Lennon was a dreamer, but he was not the only one. Within our midst there is a little known cluster of individuals working behind the scenes to navigate peace for the future of our planet. Author Douglas Roche has met many of these people out to save the world.

In his new book, *Peacemakers: How People around the World Are Building a World Free of War*, Roche introduces the peacemakers of our time, along with the idea that we are not DNA-destined for war – even if it is a billion-dollar industry.

“Looking at the news today you wouldn’t think this, but there are a hundred thousand people currently involved in the peace process. There are mechanisms for peace being built that are working right now in many parts of the world,” says Roche.

“I want to help people understand that we are not fated for endless war.”

“The point of the book is that the world is moving to a more hopeful place of peace. I want to help people understand that we are not fated for endless war.”

A former Canadian Ambassador for Disarmament to the UN, Roche introduces readers to an assemblage of fascinating international organizations while interviewing 60 leaders for his book. Mayors for Peace, Global Action to Prevent War, the International Campaign to Abolish Nuclear Weapons, and other organizations offer perspective and information on a wide variety of peace concepts. Roche takes

the tiger by the tail, tackling issues with passion, sincerity, and wisdom fuelled by an illustrious circle of friends.

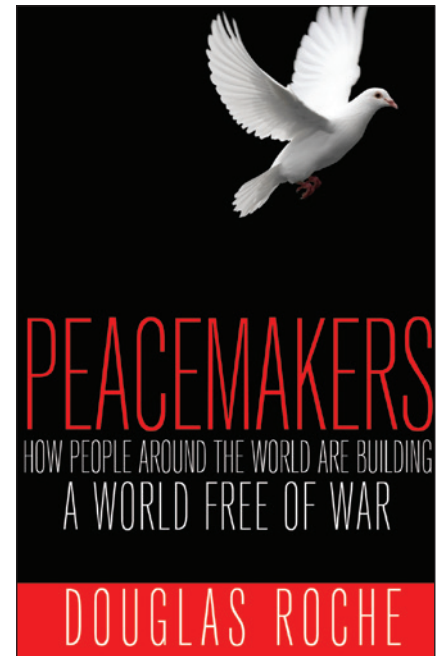
“Mikhail Gorbachev, I’ve been on panels with him and visited with him. He’s a friend of mine. I know the Dalai Lama, I’ve met with him. I knew Nelson Mandela. We’re all working for peace,” he says.

In 1995, Roche met Pope John Paul II, who presented him with a papal medal for his work. Most of all, Roche says one man from India influenced him very much.

“We have to understand that love is the central theme from which the world turns and that we have to respect the dignity of each individual and their human rights. All forms of violence are incompatible with the dignity that is within us. The key to all this is non-violence. That is why Gandhi is a hero of mine. He preached non-violence.”

Dedicated to changing the world, Roche maintains he is a realist, not an idealist – because he understands that we can’t continue creating wars to resolve conflict. We need to develop a culture of peace, and everyone can do something.

“Don’t just stand there and bemoan. Go out. Talk to politicians. Participate in the community process. There are hundreds and hundreds of organizations to join and by exerting



PEACEMAKERS:

How People Around the World Are Building a World Free of War

Douglas Roche

James Lorimer & Company Ltd.

\$24.95 pb, 224 pages

ISBN: 978-1-4594-0623-0

ourselves we fulfill our potential. We have to reach beyond ourselves and make our voices heard,” says Roche.

Friends don’t believe Roche, who is 85, when he says he’s written his last book.

“I’ve been to visit President Jimmy Carter and he’s turning 90 and still writing. Somebody said if he can keep writing books until he is 90, then I should also.” ☸



Keeping the homefires burning

Perrun's book illustrates Winnipeg's contributions to the war effort

by Margaret Anne Fehr

In his book, *The Patriotic Consensus: Unity, Morale, and the Second World War in Winnipeg*, Jody Perrun, professor of history at the University of Winnipeg, the University of Manitoba, and the Royal Military College of Canada, paints a vivid picture of the local dynamics that were at play in keeping the home fires burning while Winnipeg soldiers battled overseas.

Perrun approached the subject from a personal level as a springboard to his doctoral dissertation.

"My grandfather was killed in Normandy and my master's thesis investigated what happened to him. For the doctorate, I wanted to research what the war was like for families like my grandmother's here at home," says Perrun.

"As I got into the research, I became very interested in learning about how people reacted to all the demands made upon them for the war effort, and how they kept up their morale in the face of the many hardships that accompanied the war."

Perrun examines how Winnipeg's citizenry responded to the needs of the moment within a milieu of class divisions, cultural diversity, and a history of political confrontation. Maintaining high morale at home was necessary for the war effort. One proven method of maintaining morale is propaganda,

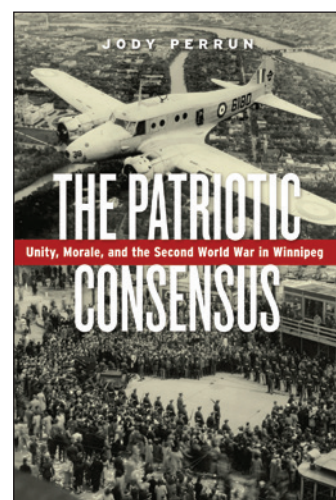
and the book includes black and white reproductions of various examples, including Victory Loan posters. "These posters still have the power to stir viewers emotionally after all these years," he says.

More powerful than propaganda, though, was participation in various local community efforts. Surprises ensued during Perrun's research as he came to appreciate just how important a place Winnipeg was during the 1940s.

"I grew up in Winnipeg since the 1970s and in our day and age, Winnipeg is the butt of some tiresome jokes about winter, construction, and mosquitoes," he says.

During the war, however, Winnipeg developed model organizations for volunteer community service, salvage collection, overseas clothing relief, reception committees that greeted returning servicemen, and similar committees that met arriving war brides, which were adopted and copied by other municipalities across Canada and the United States.

"Winnipeggers made significant contributions to the Allied war effort – not just here at home, and not just for other Canadians," says Perrun.



THE PATRIOTIC CONSENSUS:

Unity, Morale, and the Second World War in Winnipeg

Jody Perrun

University of Manitoba Press

\$27.95 pb, 320 pages

with b/w images, maps, tables, index

ISBN: 978-0-88755-749-1

"This, I felt, was really something to be proud of as a lifelong Winnipeg resident."

Perrun expects that his book will have a wide readership for general and scholarly readers interested in the home front, the Second World War, Canadian history, or urban history.

"I hope people will come away from the book with an appreciation of the complexity of Canada's Second World War history," he says. "We get such a carefully shaped version through outlets like Hollywood, History Television, the Royal Canadian Legion, or the government.

"There's a lot more to the story than 'we were the good guys, and we won.' Sometimes the contradictions in the 'white hat' narrative are uncomfortable to confront, but we can't ignore them if we really want to understand what that time was like." 🍂



ON FURTHER REFLECTION

*Author's time in an Iranian prison
basis of new memoir*

by Laura Kupcis

What started as an innocuous trip from Tehran's Mehrabad airport to catch a flight to Brussels for a conference ended with 125 days of solitary confinement in Evin Prison for Ramin Jahanbegloo.

"The heavy steel door swung closed on the cell behind me. In the total silence that descended, I took off my blindfold and found myself trapped within four cold walls. I looked around, my eyes adjusting, as if emerging from a dream, as if waking into a nightmare," Jahanbegloo writes in *Time Will Say Nothing: A Philosopher Survives an Iranian Prison*.

**TIME WILL SAY
NOTHING:**
*A Philosopher Survives
an Iranian Prison*
Ramin Jahanbegloo
University of Regina Press
\$27.95 pb, 264 pages
ISBN: 978-0-88977-302-8

Jahanbegloo spent the next four months in a high security prison, spending most of his days in interrogations that lasted upwards of eight hours. Nobody was allowed in or out, he had no trial, and he was not allowed a lawyer.

"It changed my life completely," he says of being incarcerated. "It's not just the fact of going to prison, it's the fact that imprisonment changes the image that you have of yourself, that others have of you.

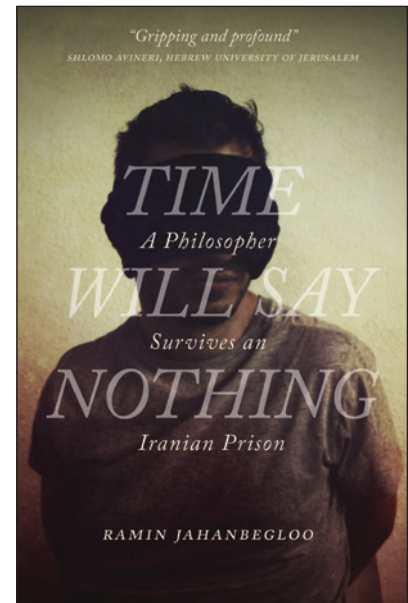
"I have this bitterness that I have been put into jail as an innocent person – it's kind of a nightmare that follows you everywhere you go."

To protect his spirit and his sanity while in prison, Jahanbegloo reflected on his life: the places he had been, the people he had met, his family, his friends, and most of all, his intellectual development. He welcomed memories and drew on his knowledge of poetry and literature to give him strength.

Jahanbegloo began to write in prison when his interrogators told him to write an essay about democratic uprisings in Eastern Europe. Writing became a process of reviewing his life, to achieve a heightened sense of personal identity.

In *Time Will Say Nothing*, he continues to write about his past life. "The recollection of events – the past – had a very positive effect on my emotional well-being, because it helped me to get over my nightmares that I had from my prison times," says Jahanbegloo. "Nightmares that I had for practically four years."

When writing, Jahanbegloo would close his eyes and see his past in detail; he would feel every emotion again. "The book revolves around my multi-dimensional and multi-sensory recalling of the past. You can see that when I talk about music, I talk about books, I



*"The prison experience
actually opened up
my past experiences
in my mind."*

talk about the smells, I talk about even the insects and people that I've met, my teachers, and these things, which are around me."

Jahanbegloo was released without ever being charged, due in part to media pressure and a petition against his imprisonment, signed by the likes of Umberto Eco and Noam Chomsky.

After his release, Jahanbegloo tried to return to his life in Tehran, but constant surveillance made it untenable, so he and his family spent a year in Delhi, a few months in Budapest, and then moved back to Canada to resume teaching at the University of Toronto, with a whole new perspective.

"The prison experience actually opened up my past experiences in my mind," says Jahanbegloo. "The fact that I have had so many experiences in life in various countries, I felt I had to share it with others." ❧



RESTORING A CULTURE

*Glenbow Museum returns
sacred Blackfoot objects*

by Liz Katynski



When the Blackfoot people of Alberta were oppressed by the Canadian government in the late 19th and early 20th century, many of their sacred objects were taken and ended up in a local museum collection. Meanwhile, a number of key elders went underground and preserved their spiritual ceremonies. Today, Blackfoot communities are again using some of these sacred objects thanks to their return or repatriation.



WE ARE COMING HOME

Repatriation and the Restoration of Blackfoot Cultural Confidence
EDITED BY GERALD T. CONATY

“WE ARE COMING HOME!”

***Epatriation and the Restoration of
Blackfoot Cultural Confidence***

edited by Gerald T. Conaty

AU Press

\$34.95 pb, 280 pages

with b/w images

ISBN: 978-1-771990-17-2

The Glenbow Museum in Calgary returned over 250 sacred objects to the Blackfoot people. How these acts of repatriation came to be – the dramatic process and the empowering results – are shared in “*We are Coming Home!*” *Repatriation and the Restoration of Blackfoot Cultural Confidence*, edited

by Gerald Conaty.

The book is also a tribute to Conaty’s relationship with the Blackfoot people

and his commitment to mindful museum practices.

Conaty passed away in August 2013, and his friend and colleague Robert Janes promised to ensure the book was completed. “It was very important to him,” says Janes.

Traditionally, museums have been the guardians of historic items, taking care of them on behalf of the world. That role is changing. Janes says, “Museums are important to us, but we need to keep an open mind. We should not be deciding what is

“This book is a case study in partnerships, in give and take.”

in someone else’s best interest. Museums need to change.

“People need to listen to others and build relationships. This book is a case study in partnerships, in give and take. We hope every curator in the world responsible for First Nations cultural materials will read it.”

The book’s essays look at all sides of the repatriation story, and more than half of the authors are Blackfoot.

“There are multiple perspectives because the truth is always multi-dimensional,” says Janes, who was appointed president and CEO of the Glenbow Museum in 1989.

“I had been working in the North where there is great respect for Indigenous people. I was surprised to see how marginalized First Nations people were in southern Canada,” he says. “Glenbow is in the middle of the homeland of the Blackfoot. I knew we had to improve relations with First Nations in Alberta. I hired Gerald as our director of Indigenous studies. He was the man we needed.”

The book is a reflection of a lengthy process, Janes says. “In the year 2000, Glenbow provided the largest unconditional repatriation of sacred objects in the history of Canada. It started with us loaning the sacred bundles. But then we knew it was the right thing to return them to the people.

The museum had been keeping them for posterity and then posterity had arrived.”

Repatriation is a relatively new concept in Canada.

“Museums are generally very conservative,” says Janes. “At Glenbow, we took action. We listened to the Blackfoot and respected their world views. We learned that the sacred objects were essential to the practice of Blackfoot spiritual life.

“Returning them meant more people were involved in that spiritual life, committed to their culture and identity. That’s important to the culture and its sense of self-esteem and well-being.”

Repatriation is a relatively new concept in Canada.

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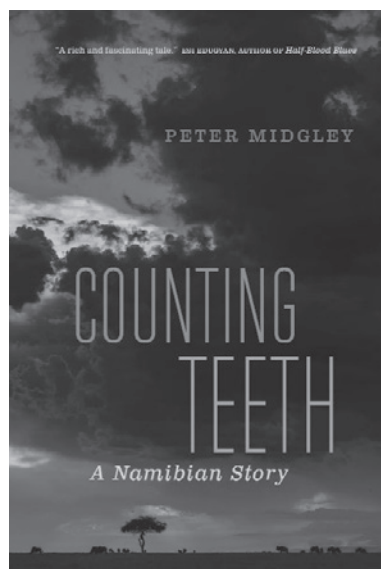
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Annharte

This collection of essays, rants, interviews, journal entries, plays, and bios for every occasion showcases Annharte's "humongous" humour and potent politics. (CUE Books, \$25.00 pb, 256 pages, ISBN: 978-0-9879052-1-5)

BAD TIME STORIES

Yonatan Reshef and Charles Keim

This book analyzes the rhetoric used in two decades of difficult government–public sector union relations. The authors use a linguistic approach to examine the legitimization strategies at work in the interactions of the 1990s and 2000s. With tables. (University of Toronto Press, \$60.00 hc, 240 pages, ISBN: 978-1-4426-1776-6)

BECOMING A HISTORY TEACHER: SUSTAINING PRACTICES IN HISTORICAL THINKING AND KNOWING

Edited by Ruth Sandwell and

Amy von Heyking

This collection of essays by history teachers, historians, and teacher educators is about how to prepare student teachers to think historically and to teach historical thinking, using the latest research in history education and examples of successful teaching. With images, figures, and tables. (University of Toronto Press, 384 pages, \$85.00 hc, ISBN: 978-1-4426-4901-9; \$35.95 pb, ISBN: 978-1-4426-2651-5)

BONNIE SHERR KLEIN'S NOT A LOVE STORY

Rebecca Sullivan

This full-length study of the first Canadian film to explore pornography's role in society from a feminist perspective is based on interviews and archival research. On its release in 1981, the film explored new ground in censorship, sexual labour, and documentary practice. With illustrations. (University of Toronto, 144 pages, \$49.00 hc, ISBN: 978-1-4426-4988-0; \$18.95 pb, ISBN: 978-1-4426-2724-6)

CALGARY'S STAMPEDE QUEENS

Jennifer Hamblin

One of the most recognizable and enduring symbols of the Calgary Stampede is a trio of pretty cowgirls wearing white-bar crowns. Modern-day Stampede Queens and Princesses make more than 40 public appearances each year promoting the show and the city of Calgary both at home and abroad. (Rocky Mountain Books, \$35.00 hc, 356 pages, with colour and b/w photos, ISBN: 978-1-77160-003-3)

CATHOLIC SEXUAL THEOLOGY AND ADOLESCENT GIRLS: EMBODIED FLOURISHING

Doris M. Kieser

Kieser's attention to the voices of girls and women yields a theology mindful of the complexities of female sexual desire, pleasure, and well-being, resulting in an integrated sexual theology that grapples with the Catholic theological tradition, feminist theory and theology, and the embodied experiences of females. (Wilfred Laurier University Press, \$38.99 pb, 200 pages, ISBN: 978-1-77112-124-8)

THE CHINCHAGA FIRESTORM: WHEN THE MOON AND SUN TURNED BLUE

Cordy Tymstra

This historical study of the effects of fire on the ecological process describes how the biggest firestorm documented in North America, which burned 3,500,000 acres in northern Alberta and British Columbia in 1950, changed the way fires are fought in Alberta. With figures, maps, and notes. (University of Alberta Press, \$34.95, pb, 248 pages, ISBN: 978-1-77212-003-5)

THE COLLAR: READING CHRISTIAN MINISTRY IN FICTION, TELEVISION, AND FILM

Sue Sorenson

Winnipeg author Sorenson combines thematic analysis and stimulating close readings to study the many ways – heroic or comic, shrewd or dastardly – that Christian ministers have been represented in literature and film. (Cascade Books, \$43.00 pb, 318 pages, ISBN: 978-1-62564-248-6)

THE COMEBACK

John Ralston Saul

Saul calls on all Canadians to embrace and support the current resurgence of Indigenous peoples and the rebuilding of relationships between Aboriginals and non-Aboriginals that is key to the future of Canada. Includes a selection of letters, speeches, and writings by such leaders and thinkers as Louis Riel, Wab Kinew, and Niigaanwewidam James Sinclair. (Viking Canada, \$28.00 hc, 304 pages, ISBN: 978-0-670-06873-9)

CORPORATE CHARACTER: REPRESENTING IMPERIAL POWER IN BRITISH INDIA, 1786–1901

Eddy Kent

This book examines representations of imperial power in 19th-century British India, through readings in literature, speeches, and private correspondence from both public intellectuals like Burke and Macaulay as well as overseas agents, showing how corporate ways of thinking influenced British imperial life. (University of Toronto, \$55.00 hc, 224 pages, ISBN: 978-1-4426-4846-3)

CULTIVATING CONNECTIONS: THE MAKING OF CHINESE PRAIRIE CANADA

Alison R. Marshall

In the late 1870s, thousands of Chinese men headed to the Prairies, a land of opportunity where they could open shops and become merchants. This book looks at the organizations, relationships, and ties on which these men and their wives depended for sustenance. (UBC Press, \$95.00 hc, 288 pages, ISBN: 978-0-77482-800-0)

DEAD ENDS: B.C. CRIME STORIES

Paul Willcocks

The 40 true crime stories collected in this book detail the most disturbing chapters in B.C.'s history, including the "Gentleman Bandit" Bill Miner's train robberies, the Air India bombing, and the 2007 homicide of Robert Dziekanski. (University of Regina Press, \$19.95 pb, 240 pages, ISBN: 978-0-88977-348-6)

DISCOVER CANADA: 100 INSPIRING OUTDOOR ADVENTURES

Leigh McAdam

Calgary-based McAdam suggests adventures including hiking in Grasslands National Park, canoeing the Churchill River in Saskatchewan, backpacking the Boreal Trail, exploring the trails of Hecla Island, and cross-country skiing in Whiteshell Provincial Park.

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Andrea D. Rounce and Jared J. Wesley
Using the recent Manitoba provincial election with its poor electoral turnout as a case study, this volume addresses the democratic deficit from a wide range of perspectives, illuminating an issue that resonates across the country.

(University of Regina Press, \$39.95 pb, 300 pages, ISBN: 978-0-88977-355-4)

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Tom Babin

Calgary journalist Babin set out on a mission to answer the question of whether it is possible to happily ride a bike in the winter, and he discovered an unknown history of biking in snow and ice and a new generation designed to make riding in winter safe and fun.

(Rocky Mountain Books, \$20.00 pb, 304 pages, ISBN: 978-1-77160-048-4)

A HISTORICAL AND LEGAL STUDY OF SOVEREIGNTY IN THE CANADIAN NORTH, VOLUME 1: TERRESTRIAL SOVEREIGNTY

Gordon W. Smith, edited by P. Whitney Lackenbauer

The first in a series of posthumous publications by an expert in Canadian sovereignty in the Arctic, this volume provides the foundation for understanding Canada's claims in the North, as sovereignty and security issues return to public debate. With maps, photos, notes, and bibliography.

(University of Calgary Press, \$39.95 pb, 600 pages, ISBN: 978-1-55238-720-7)

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Ken Coates

This account of the Idle No More movement argues that through this powerful protest against generations of injustice, a new and different Canada is being formed, one in which Aboriginal people are a vital and necessary part of its future.

(University of Regina Press, \$27.95 pb, 204 pages, ISBN: 978-0-88977-342-4)

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Rupert Ross

Ross explores the idea that the key to healing the effects of colonialism, particularly residential schools, is in the return to a traditional Indigenous world view in which people see themselves embedded in the natural order with responsibilities toward not just other people but toward rocks, trees, water, and all of nature.

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In this collection of essays, 22 writers articulate the power and frustrations of a province that is sometimes dismissed as boring but that is also the birthplace of Canadian socialism, Medicare, public funding for the arts, and other foundations of Canada's identity.

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Dale Brawn

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Margaret Hryniuk and Frank Korvemaker, photographs by Larry Easton

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WILF PERREAULT: IN THE ALLEY / DANS LA RUELLÉ

Timothy Long and Donald Kerr, edited by Dave Margoshes

This stunning full-colour, fully bilingual presentation of the work of a significant Prairie artist includes essays, creative prose, and poetry that responds to the work of Perreault, work that focuses on the humble back alley as its subject.

(Coteau Books, \$59.95 hc, 240 pages, ISBN: 978-1-55050-595-5)

BIOGRAPHY/MEMOIR

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Joyce Olesen

Inspired by her family to record her stories and memories, Olesen reflects on the “good old days” to offer a glimpse into the life of one family on the Saskatchewan prairie. (Your Nickel's Worth, \$17.95 pb, 128 pages, ISBN: 978-1-927756-26-3)

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BELLY OF BLACKNESS: COAL DUST IS IN MY GENES

Jim Elliot

Elliot, a descendant of two coal miners, one from Italy, one from Scotland, tells their stories of immigrant life in Alberta and BC, lives of discrimination and privation.

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Alison Montgomery

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Peter Midgley

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(Wolsak & Wynn, \$22.00 pb, 300 pages, ISBN: 978-1-894987-89-9)

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Robert O'Kell

Now in paperback, this examination of Disraeli's novels and political career illuminates both, arguing that the fantasy structures of the novels bear a striking similarity to the imaginative

shaping of the political career.

With illustrations.

(University of Toronto Press, \$44.95 pb, 622 pages, ISBN: 978-1-4426-2706-2)

DUTCH GENTLEMEN ADVENTURERS IN CANADA, 1811-1893

Jan Krijff and Herman Ganzevoort

This book provides a unique perspective of 19th-century Canada as seen through the eyes of the Dutch elite, compiling their journals, articles, manuscripts, letters, and books.

(Granville Island, \$19.95 pb, 192 pages, ISBN: 978-1-926991-32-0)

I WASN'T ALWAYS LIKE THIS

Shelley A. Leedahl

Some people claim they would like to walk away from their lives – Leedahl had the nerve to do it. These intimate essays explore the complexities that arise when personal and professional lives both complement and clash.

(Signature Editions, \$18.95 pb, 176 pages, ISBN: 978-1-927426-51-7)


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The wind rocked the little village long ago, blowing out every fire and leaving the people with no way to cook their food or keep warm. All they could do was hope for the arrival of the legendary Fire Walker to bring heat and light back to them.

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Written by Shezza Ansloos
Illustrated by Sheldon Dawson
ISBN: 978-1-894717-93-9
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I'M AN ADDICT: IN BITS AND PIECES

Shamin Brown

This personal story of a straight A student broken by addiction is based on journal entries from the first five years of her recovery though faith and hope. Includes personal reflection questions to assist readers through their own healing journeys. (Goldrock Press, \$19.95 pb, 66 pages, ISBN: 978-1-927410-17-2)

ONE FAMILY'S WAR: THE WARTIME LETTERS OF CLARENCE BOURASSA, 1940-1944

Edited by Rollie Bourassa

This collection of letters by a soldier in the South Saskatchewan Regiment, edited by his son, includes a first-hand account of Dieppe. This new edition features a postscript recounting the Bourassa family's 2013 trip to Europe, retracing Clarence's footsteps. (University of Regina Press, \$34.95 pb, 604 pages, ISBN: 978-0-88977-320-2)

ONE HOUR IN PARIS: A TRUE STORY OF RAPE AND RECOVERY

Karyn L. Freedman

In this intimate memoir of a far too universal experience, Freedman weaves together her personal journey of recovering from a brutal rape in 1990 with the latest philosophical, neuroscientific, and psychological insights to explore the consequences of sexual violence. (Freehand, \$21.95 pb, 208 pages, ISBN: 978-0-55481-195-3)

SAM STEELE: AN OFFICER AND A GENTLEMAN

Norman S. Leach

This biography of Sir Sam Steele covers his lengthy career that encompassed pivotal moments like the Fenian raids, the settlement of the North-West territories, the national railroad, Riel's Rebellion, the Klondike Gold Rush, and Canada's entry into the First World War. With black and white illustrations and bibliography. (Dundurn, \$22.99 pb, 152 pages, ISBN: 978-1-4597-2827-1)

THE SHOWMAN AND THE UKRAINIAN CAUSE: FOLK DANCE, FILM, AND THE LIFE OF VASILE AVRAMENKO

Orest T. Martynowych

Based on extensive original research, this is a vivid portrait of Vasile Avramenko,

a performer and dance teacher who attempted to use folk and dance to promote Ukraine's struggle for independence to North American audiences, from his emigration to Canada in 1925. Illustrated with photographs.

(University of Manitoba Press, \$27.95 pb, 240 pages, ISBN: 978-0-88755-768-2)

UP GHOST RIVER: A CHIEF'S JOURNEY THROUGH THE TURBULENT WATERS OF NATIVE HISTORY

Edmund Metatawabin, with Alexandra Shimo

This memoir tells of Metatawabin's traumatic experiences at St. Anne's in northern Ontario, one of Canada's worst residential schools, and of the painful effects that caught up with him as he built a life with a family and a career. It tells also of how he sought healing and went on to help other survivors.

(Knopf, \$32.00 hc, 342 pages, ISBN: 978-0-307-39987-8)

WES SIDE STORY

Wes Funk

This humorous, confessional memoir focuses on growing up gay and fabulous on the Canadian Prairies, by the author of *Dead Rock Stars*, from his days as an intensely shy farm boy to his adventures in Saskatchewan's writing, publishing, and broadcasting world.

(Your Nickel's Worth, \$19.95 pb, 208 pages, ISBN: 978-1-927756-15-7)

COOKING

COLLECTING CULINARIA: COOKBOOKS AND DOMESTIC MANUALS MAINLY FROM THE LINDA MIRON DISTAD COLLECTION

Merrill Distad and Caroline Lieffers

This catalogue of cookbooks accompanying an exhibit at the Bruce Peel Special Collections Library highlights some of the collection's most intriguing themes, such as dietetics and health, and celebrity chefs. With colour illustrations and bibliography. (University of Alberta Press, \$39.95 pb, 92 pages, ISBN: 978-1-555195-324-3)

THE ESSENTIAL GUYS' COOKBOOK

Jeff Morrison, Brad Smoliak, Jean Paré, and James Darcy

Going beyond the guy staples of BBQs, burgers, and bacon, this cookbook features

comfort food, pastas, vegetable recipes, and food for kids. With colour and black and white illustrations and index.

(Company's Coming, \$29.99 coilbound, 304 pages, ISBN: 978-1-927126-44-8)

OUT OF OLD SASKATCHEWAN KITCHENS

Amy Jo Ehman

This book tells the stories of the founding cultures of Saskatchewan – First Nations, Métis, European, Asian, and U.S. American – through their food and traditions.

Includes recipes and black and white historical photographs and images.

(MacIntyre Purcell Publishing, \$24.95 hc, 196 pages, ISBN: 978-1-927097-61-8)

HUMOUR

YOU MIGHT BE FROM MANITOBA IF...

Dale Cummings

Cummings, an editorial cartoonist with the *Winnipeg Free Press* for 30 years, gives his unique take on his home province in this illustrated romp through Manitoba. (MacIntyre Purcell, \$19.95 pb, 128 pages, ISBN: 978-1-927097-60-1)

YOU MIGHT BE FROM SASKATCHEWAN IF... VOLUME 2

Carson Demmars and Jason Sylvestre

The second volume of illustrated laugh-out-loud cartoons continues to poke fun at life in the Land of the Living Sky.

(MacIntyre Purcell, \$12.95 pb, unpaginated, ISBN: 978-1-927097-48-9)

GAMES

O CANADA CROSSWORDS, BOOK 15

Gwen Sjogren

This new collection of 85 crossword puzzles, on themes such as "Best of the West" and "Ladies First," delivers more clever clues and Canadiana, using tricky wordplay and puns.

(Nightwood Editions, \$12.95 pb, 192 pages, ISBN: 978-0-88971-304-8)

GOOD THINGS COME IN FOURS

Frontenac's annual quartet intricately woven

by Steve Locke

In their annual poetry quartet, Calgary's Frontenac House delivers four very different collections, each woven with similar threads.

In *designation youth*, David Bateman crafts a variety of forms both short (haiku) and long (Victorian long poem) with rhythms familiar to a performance style. Inheriting a bawdy sense

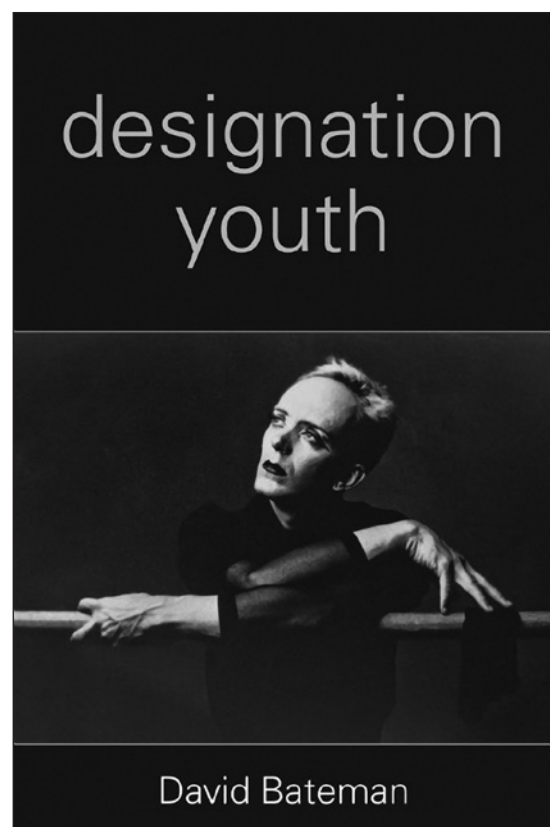
of humour from his father, to whom the collection is dedicated, Bateman reflects on family, sexuality, gender, and desire through the process of his aging.

Certain poems bring to mind the recent passing of Joan Rivers, as her bitter comic style and career belied an obsession with youth and beauty while celebrating old age.

"I try to address and resist that in some of the poems," Bateman says, while trying to foster "an appreciation for all aspects of emotion and desire." The result of this attempt to recuperate and celebrate life's biggest hurdles is "a kind of sensual bitterness."

Perhaps as a counterpoint to any sort of bitterness, Laurie MacFayden floods her collection with the colour red, and it's "no coincidence" that an abstract-expressionist heart is splayed across the cover.

Wet and rife with lip-locking, *Kissing Keeps Us Afloat* addresses transcendence and destruction



with ballads and meditations on desire, pain, and connectivity.

The collection is split into three sections. The first, "Tides," says MacFayden, "reminds us we are at the mercy of the pull of the moon." The second section, "Echoes," explores her relationships with family and nature, and "Graces" meditates on life, love and the pursuit of happiness. Her poems demonstrate a quiet celebration of the everyday and, as she explains, an "awareness that leaving cilantro out of the cooking is a tremendous demonstration of love."

DESIGNATION YOUTH

David Bateman
Frontenac House
\$15.95 pb, 106 pages
ISBN: 978-1-927823-05-7

KISSING KEEPS US AFLOAT

Laurie Macfayden
Frontenac House
\$15.95 pb, 120 pages
ISBN: 978-1-927823-07-1

FOLDING THE WILDERNESS WITHIN

Joan Shillington
Frontenac House
\$15.95 pb, 80 pages
ISBN: 978-1-927823-11-8

SEVA

Sharanpal Ruprai
Frontenac House
\$15.95 pb, 88 pages
ISBN: 978-1-927823-09-5

kissing keeps us afloat

laurie macfayden



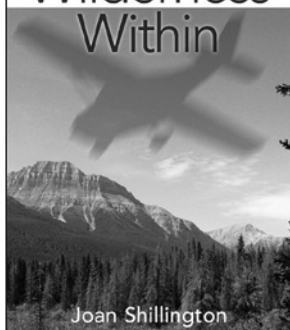
Joan Shillington continues to weave a thread of reflection and family through the quartet with *Folding the Wilderness Within*. Memory and imagination work together to conjure a reckoning with the past where “language and the craft of poetry” take over.

Focusing particularly on her childhood in bucolic Alberta, her poems explore the wilderness both in and outside of the family cabin with the discipline and unassuming care of household chores. Her characters show grit and grace in performing familial roles, revealing tenderness in glittering memories of nature walks and boozy card games.

Shillington’s young protagonist navigates her family’s backwoods carefully as she learns to pick up on trouble and stay under the radar. “Children, of course, are powerless within the wilderness of their own family,” she says.

The sign-posts leading to peace and forgiveness can be found in daily routine and are often only realized in hindsight. In Shillington’s case, the physical destination of her reflections is, not surprisingly, at a cabin. She says, “From the earliest age I was always comfortable entering this forest, embracing it without fear.”

Folding the Wilderness Within



Intentionally written for second- and third-generation Sikh/Punjabi-Canadian immigrants, *Seva* is a personal reflection of growing up in one culture while situated in another. Tender and meditative, Ruprai’s poetry comments on the demands of religious practice while walking “that fine line between compromise and being obedient,” she says.

Also intentional is the accessibility of the collection – a glossary of Sikh terms is included, so that readers can more fully understand the traditions and ceremonies described. In scenes such as one where a father teaches his son to tie a turban, Ruprai paints simple yet intimate portraits where the cultural transmission extends well beyond her own kin and is validated through practice.

In the way of poetry itself, Ruprai explains, “It is the ritual that ends up creating the meaning.”

“Children, of course, are powerless within the wilderness of their own family.”

Sharanpal Ruprai ties up many threads running through the quartet in her own examination of family, ritual, grace, and conviction.



“It is the ritual that ends up creating the meaning.”

Rebuilding her life

Collection chronicles poet's escape
from Russia

by Linda Alberta

Escaping a totalitarian regime is something to write about, in any language. However, sometimes a good story has to wait decades. Like a plant preparing to bloom or a poet learning the English language, some things you can't rush.

Ella Zeltserman waited decades to pen her experiences of oppression and liberation in *small things left behind*. Before escaping the Soviet Union and immigrating to Canada in 1980, the poet burned letters, notebooks, and photographs in a water tank in the family bathroom. Pre-Gorbachev, unapproved words were a Soviet anathema.

SMALL THINGS LEFT BEHIND

Ella Zeltserman
University of Alberta Press
\$19.95 pb, 132 pages
ISBN: 978-1-77212-002-8

"I never wrote poetry in Russia; you could be killed for writing poetry and a number of poets were. It was payment for your soul. You could be put in jail for reading poetry," says Zeltserman, who now lives in Edmonton. "Growing up, many of the poets I liked were forbidden. Fear is constant when you grow up in a totalitarian regime."

In these 38 poems, *small things left behind* weaves a big story. It traces the poet's bold quest for a better life after she sees a Soviet documentary of a Russian-Jewish immigration. Inspired and living in Russia, she invents a

visit to fictitious relatives, sparking a rare adventure of a lifetime.

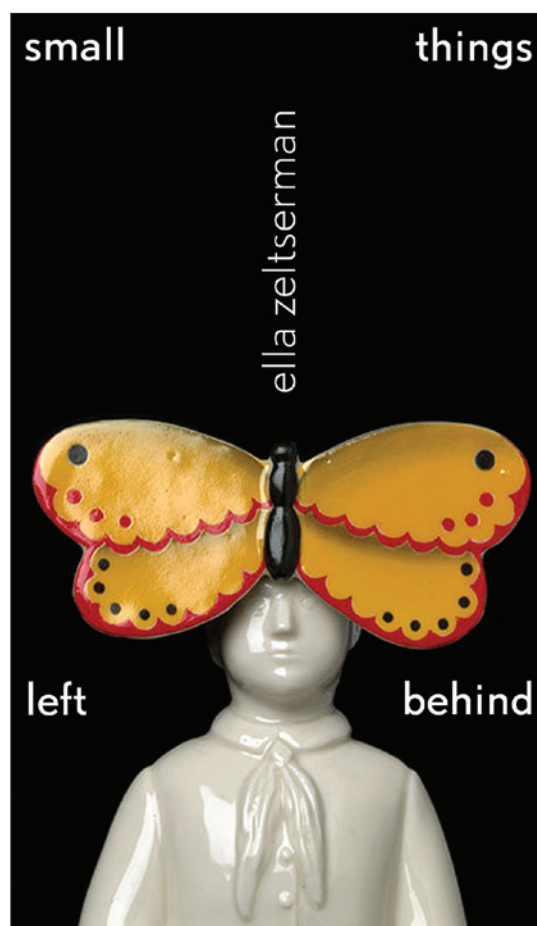
Flying to freedom at 24, Zeltserman says the language barrier was not her greatest challenge.

"My challenge was to overcome doubt. Every single time I write something I look at the page and I'm not sure if I said what I wanted to say. But I think that is the challenge of every writer and poet."

Eventually, Zeltserman shared her poems with a local poet, announcing, "These are my doodles." Her new mentor, Pierrette Requier, had a speedy verdict.

"After showing my poems to Ms Requier she said, 'You are a poet.' I thought, 'What is she saying to me?' In my wildest dreams I never imagined I'd be an English poet," says Zeltserman.

An avalanche of poems followed, and she completed the manuscript in 2009. Originally titled "By Plane," the collection switched cylinders and became "Forever Parted" in 2011.



**"Fear is
constant
when you
grow up in a
totalitarian
regime."**

Zeltserman likes the current title because it percolates irony.

"While editing, I had to go back and back and back into these stories. It would take a few days to recover.

It is an interesting thing because there is a lot of pain revisiting the past but something compels you. You must put it on the page."

Zeltserman's story of the human cost of leaving one country, one life, for another, has made her an important voice.

"My journey was a trip into the absolute unknown," she says. "Canada was half a page in our history book and that was all I knew. So, it was incredible." 📖

MORE POETRY

CUTTHROATS & OTHER POEMS

Ted Dyck

Dyck's fifth book of poetry captures the beauty and allure – the energy, anticipation, and elation – of fly-fishing in Canada's wilderness. (Turnstone Press, \$17.00 pb, 88 pages, ISBN: 978-0-88801-501-3)

JANEY'S ARCADIA

Rachel Zolf

In this powerful restaging of Canada's colonial appropriations, Zolf assembles settler narratives to highlight colonial practices that continue in Canada, where almost 1,200 Indigenous women have been murdered or gone missing. (Coach House Press, \$17.95 pb, 136 pages, ISBN: 978-1-55245-295-0)

MAGPIE DAYS

Brenda Sciberras

This debut collection explores memories of childhood and adolescence, motherhood and marital breakdown, with the precision and focus of a magpie sorting through its treasures. (Turnstone Press, \$17.00 pb, 112 pages, ISBN: 978-0-88801-489-4)

MISCELLANEOUS WRECKAGE

Greg Simson

This collection is a miscellany, with poems exploring the poet's past lives, places lived, his elderly parents, children, ex-wives, and dog, where even death and mortality are confronted by humour. (ThistleDown, \$17.95 pb, 96 pages, ISBN: 978-1-927068-86-1)

MULTIPLE BIPPIES

Colin Smith

Two of Smith's earlier out-of-print collections – *Multiple Poses* (1997) and *Carbonated Bippies!* (2012) – are republished here with a short essay, "Why Poetry," and an incisive foreword and extensive interview with the poet. (CUE Books, \$20.00 pb, 144 pages, ISBN: 978-0-9879052-6-0)

RED CURLS

Tracy Hamon

The personas of Austrian painter Egon Schiele and his mistress/model Valerie Neuzil are revealed in poems that move between narrative and lyric. (ThistleDown, \$17.95 pb, 80 pages, ISBN: 978-1-927068-93-9)

TEXT ME

Corrado Calabró, translated by Genni Gunn

This collection of love poems outlines through language and metaphor the many ways to say "I love you," evoking the senses in images and memories. (Signature Editions, \$14.95 pb, 112 pages, ISBN: 978-1-927426-60-9)

WASHITA: NEW POEMS

Patrick Lane

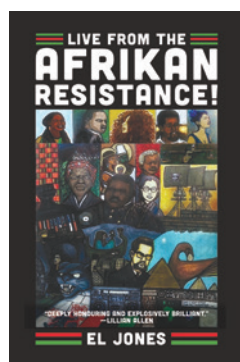
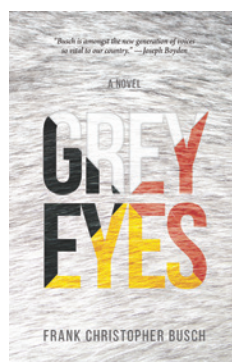
The process of revisiting his poetic works to put together his *Collected Poems* in 2011 rekindled Lane's love of poetry and led to this new collection, which explores the hard

stuff of life – losing a parent, dealing with an aging body, acquiring wisdom. (Harbour Publishing, \$18.95 pb, 80 pages, ISBN: 978-1-55017-676-6)

WHY POETRY SUCKS: AN ANTHOLOGY OF EXPERIMENTAL CANADIAN POETRY

Edited by Ryan Fitzpatrick and Jonathan Ball

The poets in this anthology draw on deep traditions in both poetry and comedy to challenge rigid poetic conventions, using humour to critique, illuminate, and entertain. Wild stuff. (Insomniac Press, \$19.95 pb, 296 pages, ISBN: 978-1-55483-122-7)



Grey Eyes

A Novel by Frank Christopher Busch

"Busch is amongst the new generation of voices so vital to our country." – Joseph Boyden
9781552666777 \$20.95

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Spoken Word by El Jones

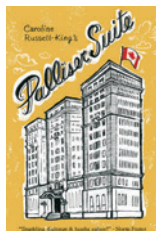
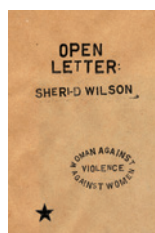
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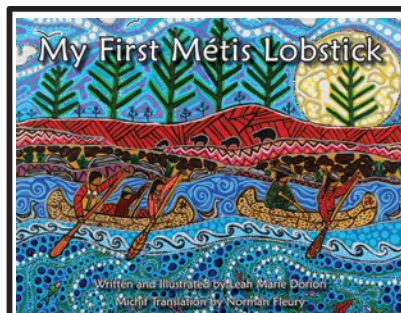


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OUT of HIDING

Debut play captures immensity of loss

by Karen Green

CRASH, the debut play by writer and actor Pamela Mala Sinha, shows how a woman, the Girl, faces fragmented memories of a past trauma, after the loss of her father. The play evolved from Sinha's short story, "Hiding," published in the anthology *Dropped Threads 2: More of What We Aren't Told*.

"'Hiding' was the point of departure for the play," says Sinha. In the play, the Girl is in therapy when "Hiding" comes forth.

"Hiding lived through what the girl had blocked from her memory," the Girl realizes as she works with her therapist. Hiding is that part of the Girl who remembers what she does not.

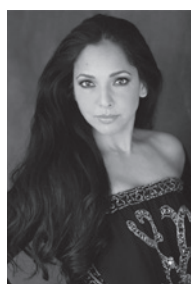
"I started writing in an attempt to capture the immensity of loss – not just of life, but of power, in all the ways I had experienced it until that point. I believe the feeling is one we can all identify with."

When Theatre Passe Muraille, Toronto, programmed it as part of their season, Sinha discovered just how true that was. "Judging from the

"Above all CRASH is a love story – not only to my family, but to the love that keeps us here."

response, it was very clear that CRASH wasn't just my story – it belonged to everyone," she says.

"I know there are difficult themes in this play, but above all CRASH is a love story – not only to my family, but to the love that keeps us here."



CRASH

Pamela Mala Sinha
Scirocco Drama
\$15.95 pb, 54 pages
ISBN: 978-1-897289-99-0

Sinha says she wrote CRASH because she was compelled to. She had written "Hiding" before her father died. "When he passed, everything stopped – for all of us. And for me, suddenly the past became very present," she says.



Noble Illusions:
Young Canada Goes to War
by Stephen Dale
9781552666494 \$18.95

About Canada: Poverty
by Jim Silver
9781552666814 \$17.95



CRASH was nominated for six Dora Mavor Moore Awards and won four of them, including outstanding new play.

Although a one-woman show (Sinha performed the role), Sinha explains, it really isn't.

"The sound, the lighting, the projection cues – are all written into the play, not as 'stage directions,' but as integral elements in the Girl's journey. I had such incredible interpreters of those elements in designers like my brother Debashis, Kimberley Purtell, and Cameron Davis. They were my scene partners. It never felt like a 'one-person' show. Ever."

Sinha studied at the University of Winnipeg and then the National Theatre School. Sinha's father, Snehesh, was a professor at the University of Manitoba, and her mother, Rubena, is the founder of Fusion Dance Theatre – she was in Winnipeg recently as part of Sarasvati Productions's FemFest, performing *River*, "which in some parts deals with her perspective of the events that occur in *CRASH*," says Sinha.

Sinha is heading to the Glassco Playwrights' Residence in Tadoussac to work with Maryse Warda on *CRASH*'s French translation, which will be followed by a staged reading at La Licorne in Montreal. *CRASH* has also recently been translated into Farsi, and a production is being planned in Iran.

Sinha has completed a draft of a new play, *Happy Place*, set in a hospital for women who suffer from depression. The play was read at Factory Theatre's Wired festival of new works in progress.

"As a result of that reading, *Happy Place* has been optioned by Sienna Films in Toronto," says Sinha. "It will be my first screenplay, so that's very exciting." 🍷

MORE DRAMA

THE ANCIENT COMEDIANS AND THE INFLUENCE THEY HAD ON CONTEMPORARY THEATRE Clem Martini

The ancient Greeks and Romans developed ways to express a comic sensibility in the theatre, and this book explores the strategies used by these innovators thousands of years ago.

(Playwrights Canada, \$19.95 pb, 256 pages, ISBN: 978-1-770912-73-1)

AND BELLA SANG WITH US

Sally Stubbs

This drama, packed with action, dark humour, and song, was inspired by Canada's first women police officers, hired in Vancouver in 1912.

(Scirocco Drama, \$15.95 pb, 84 pages, ISBN: 978-1-927922-08-8)

BITTER ROSE AND THREE STOREY, OCEAN VIEW

Catherine Banks

These two plays characterized by black humour and dramatic metaphor explore strong women working through their pasts and examining the roles they've played in life.

(Scirocco Drama, \$15.95 pb, 140 pages, ISBN: 978-1-927922-05-7)

COLOURS IN THE STORM

Jim Betts

This play with songs is about the life of iconic painter Tom Thomson, from his development as a painter on his arrival in Algonquin Park in 1912 to his mysterious death in 1917.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN: 978-1-927922-06-4)

HOME

Colleen Wagner

This is the story of an exile returning to his homeland after 55 years and the three women who have been occupying his home and property in the interim.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN: 978-1-927922-02-6)

THE LIFE OF JUDE

Alex Poch-Goldin

This hilarious and heartbreaking musical is about a misguided priest who in his attempts to fulfill The Word as directed by God sows tragedy all around him.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN: 978-1-927922-07-1)

LIKE WOLVES

Rosa Labordé

A black comedy about marriage, this play tells how a husband surprises his wife with a trip to the place they celebrated their honeymoon 50 years earlier, the last place on Earth she wants to be.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN: 978-1-927922-03-3)

THEATRE, TEENS, SEX ED: ARE WE THERE YET?

Jan Selman and Jane Heather

This volume includes the influential play *Are We There Yet?* by Jane Heather together with a rich diversity of materials and analysis, examining how and why theatre can make change. Includes a pocketed DVD with video examples of theatrical participation. With photos, charts, notes, bibliography, and index.

(University of Alberta Press, \$49.95 pb, 496 pages, ISBN: 978-1-77212-006-6)

TRUDEAU STORIES

Brooke Johnson

This is the true story of the remarkable friendship between the playwright and a retired Prime Minister, told through reminiscences, journal entries, and correspondence.

(Scirocco Drama, \$15.95 pb, 64 pages, ISBN: 978-1-927922-04-0)

WHEN IT RAINS

Anthony Black

This funny, profound story portrays four people, two marriages, and one increasingly improbable series of events.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN: 978-1-927922-00-2)

Tumbling THROUGH Time

GRANDCHILDREN AND A LOVE
OF HISTORY INSPIRED WRITER

by Perry Grosshans

For some of us, learning about history is not always exciting. But what if you could go back in time and become involved in events and meet people you had only read about? That's exactly what happens to three youngsters who have the learning experience of their lifetime in Cheryl Chad's book for middle-years readers, *Back to Batoche*.

BACK TO BATOCHÉ

Cheryl Chad

Your Nickel's Worth Publishing

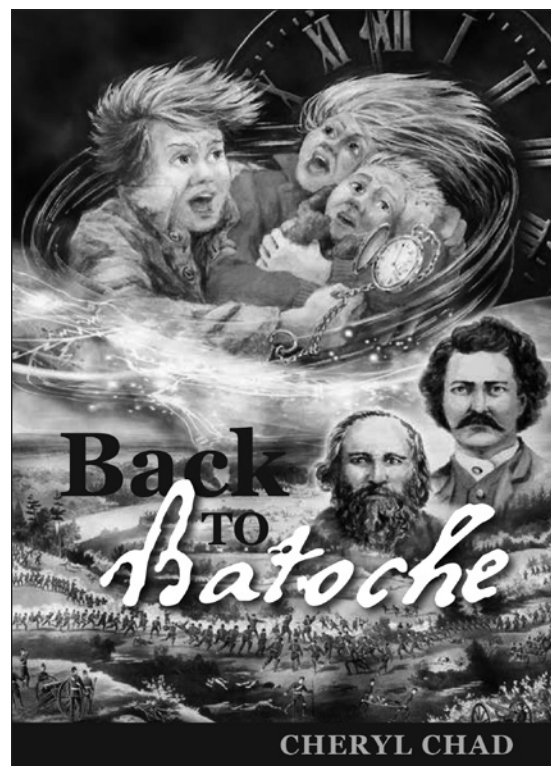
\$12.95 pb, 136 pages

ISBN: 978-1-927756-20-1

Max, Kaeleigh, and Liam are excited to go with their Gram to visit the Batoche National Historical Site. But that excitement turns to fear when an old pocket watch Liam finds hurls the three of them back in time to 1885 Batoche,

at the height of the Northwest Resistance! Now, they have to decide how much they can tell people about the future, without jeopardizing their own chances to return home.

According to her daughter Carrie Roxburgh, Chad had always been hooked on reading, creative writing, and storytelling, thanks in part to growing up in a family that loved to tell stories about their family history. Chad wrote



throughout her life, but found she never had the time to truly devote to it until she retired from the federal public service in 2009. She wrote several children's books before tackling *Back to Batoche*. Sadly, Chad passed away from cancer this past summer, but she was lucky enough to see the book hit the shelves.

Batoche was Chad's way of combining her love of children's adventure with history. Roxburgh and her brother Sonny saw their mother's

"It was truly amazing to see the description of the site come to life! The children really felt like they had stepped back in time right into her book."

excitement when she decided to write this book, particularly when it came to discovering new facts during her research.

“She took years to research and consult with historical experts in Saskatchewan,” Roxburgh says, “including the Gabriel Dumont Institute. She wanted to make sure that without a doubt she was delivering a truly accurate account of Canadian history.”

Chad’s hope was also that everyone who read the book, children and adults, would take away a better, well-rounded, and objective opinion about both sides of the conflict.

What one might not realize while reading *Back to Batoche* is that Max, Liam, and Kaeleigh are actually Chad’s grandchildren.

“Cheryl was always the doting grandmother who got a kick out

“She wanted to make sure that without a doubt she was delivering a truly accurate account of Canadian history.”

of the ‘personalities’ of each of her grandchildren,” her son says.

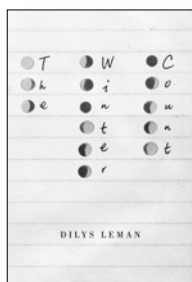
Chad felt that the best characters to use in her books, were the ones she was most familiar with. “She was very excited about setting her grandchildren in the middle of exciting adventures,” says Roxburgh.

After Chad’s funeral in Prince Albert, her family took a short trip to visit Batoche.

“This was a journey none of us had taken before,” Roxburgh says. “It was truly amazing to see the description of the sites come to life! The children

really felt like they had stepped back in time and right into her book. For them, *Back to Batoche* brought a very ugly piece of history down to a level that a child could understand and appreciate.

“Hopefully more people (of all ages) will be able to enjoy the story while learning a piece of Canadian history at the same time!”

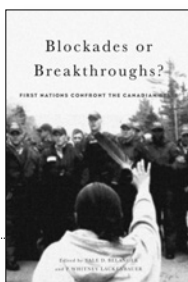


POETRY

The Winter Count

Dilys Leman

Challenging the “official story” about the role of First Nations in the 1885 Rebellion and the medical commission that sealed Louis Riel’s fate.



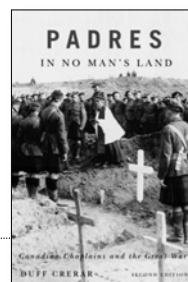
ABORIGINAL AFFAIRS

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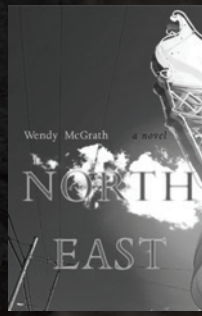
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ARCTIC CIRCLE of LIFE

PICTURE BOOK BLENDS NATURE
PHOTOGRAPHY AND POETRY

by Shirley Byers

Dennis Fast's first picture book showcases his outstanding photography complemented with lilting prose. Recommended for children aged two to six, *Princess* introduces the reader to the Arctic – its beauty and its creatures. We meet the arctic fox, the willow ptarmigan, snowy owls, caribou, and a bear called Princess who is “especially nice.”

Princess joyfully plays and rolls in the snow, holding her big tummy. Winter is coming and as the snowy owls start to fly, the other polar bears leave in their search for food, but Princess stays behind and makes a cozy snow den for herself. She spends the winter there, warm and safe, dreaming of summer.

And in March, Princess emerges from her den with not one, but two babies. The cubs, Wimpy and Braveheart, play together and learn to be a family. Fast's camera catches engaging close-ups of them eating, playing, exploring. A perfect bedtime book, the story ends with the cubs feeding, then snuggling down for the night.

“It is a story about polar bears and their world, but it is also a story about family.”

PRINCESS

Dennis Fast
Heartland Associates
\$19.95 hc, 42 pages
ISBN: 978-1-896150-79-6

Fast, from Steinbach, Manitoba, has been giving talks on polar bears for a long time, to school children and to the guests of northern lodges where he works as a guide. His first book, *Wapusk: White Bear of the North*, now sold out, was written with Rebecca Grambo, and described the polar bears as a species in crisis.

The idea of creating a picture book with his stories and images has been in his head for a while, and as time went on, the story of Princess came to life.

“At first the story simply revolved around the two little polar bear cubs who stepped out into the sunshine for the first time and performed for my camera,” he says.

“Gradually I added a few more elements involving the mother who needed to teach her cubs about the struggles ahead of them as a family. From there it continued to evolve to include their exploration of the world

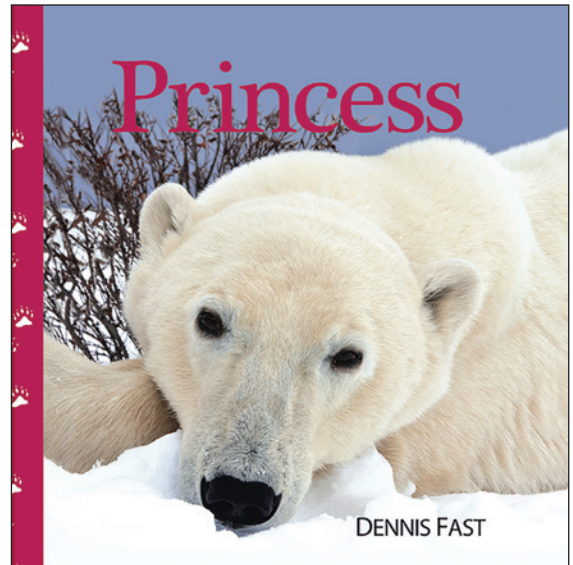
and wildlife they would encounter in their daily lives, all the while making connections to what human families go through.”

Fast thinks *Princess* functions on several levels. “It is a story about polar bears and their world, but it is also a story about family,” he says.

Fast hopes that his story will touch young hearts and minds and encourage connection with our natural world.

“Sometimes I worry that children will know everything only via the computer and not from real-world experience,” he says. “In my wildest musings, I even hope that some child might dream of becoming an environmentalist or biologist, or even a photographer the way that many seem to dream about becoming an astronaut.

“In some ways, the life of our planet might be at stake.”



A better life is **out there**

Scarrow's novel finds hope after abuse

by Shirley Byers

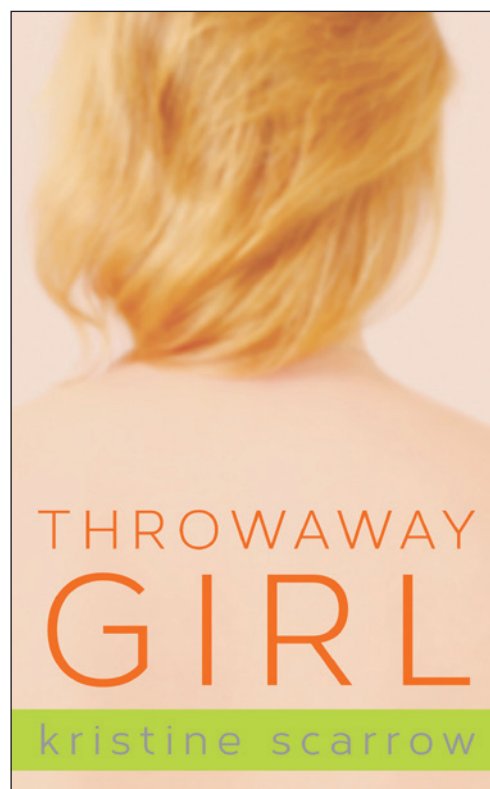


Andy, the protagonist in Kristine Scarrow's debut novel, describes herself as a one of the "throwaway girls: too old to be cute and cuddled, too set in our ways, and too old to be saved because the damage has already been done."

What can be salvaged? Can anything be salvaged? This is the crux of *Throwaway Girls*, a fast-paced story of a young girl at the mercy of her damaged mother and an underfunded, understaffed social services system that can offer no more than a flimsy safety net.

Andy is almost 18 when the story begins and soon she will be leaving Haywood House, a Saskatoon group home, to go out on her own. In a series of flashbacks the author shows us her beginnings as a young child struggling to survive an abusive mother, her almost adoption into a perfect family, sexual exploitation and rape in foster care, and finally, a life of sorts at Haywood.

"By writing the book with flashbacks to Andy's past, I wanted to give readers a sense of what she's been through without her living through it all in 'real' time."



THROWAWAY GIRL

Kristine Scarrow

Dundurn

\$12.99 pb, 184 pages

ISBN: 978-1-45971-407-6

"This was a difficult book to write because the challenges Andy faces are some of the worst things that can happen to someone," says Scarrow. "By writing the book with flashbacks to Andy's past, I wanted to give readers a sense of what she's

been through without her living through it all in 'real' time."

Scarrow notes that a certain detachment comes from Andy telling the story herself. "As desperate as she is for love, she does seem guarded and detached. And I think this is very true of kids who've been through the same challenges as she has."

Scarrow comes to this story with real-life empathy for Andy and other children caught in the foster care system. Though born to middle class parents, she grew up in one of Saskatoon's poorest neighbourhoods.

"I recognized from a young age that other kids weren't as fortunate as I was, especially from the standpoint of having amazing, supportive parents. I wanted Andy's story to shed light on what life is like for kids who feel like they have nothing," she says.

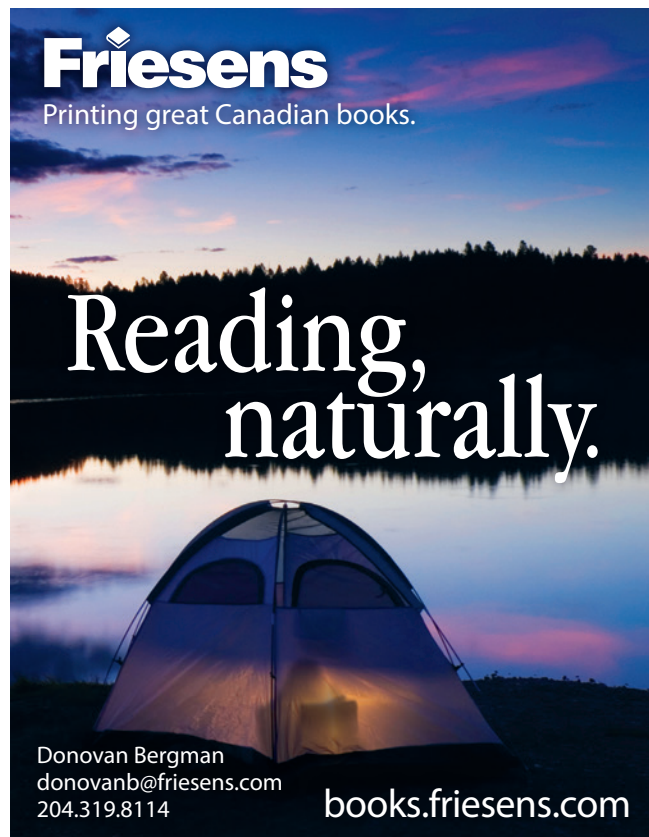
"The voice of Andy is the voice of every child who desires a better life for themselves."

A writer since she was very young, Scarrow has a Bachelor of Arts in psychology with further studies in social work and a creative writing diploma, all of which she uses in her current work as a freelance writer/editor and editor of Our Pink Thoughts, a website that aims to inspire, celebrate, and mentor Canadian girls and women through storytelling.

"The voice of Andy is the voice of every child who desires a better life for themselves, even if they don't know how to make that happen," she says.

Despite the bleak realities, this book leaves readers with a message of hope, and that was Scarrow's goal. "Our struggles may not be the same as Andy's, but we all must overcome obstacles in our lives. I'm interested in how people overcome the odds – the idea that our strength lies in ourselves, not in our circumstances."

She hopes her book sparks dialogue about young people such as Andy, and about how "we can better support these children so that they can believe in a brighter future for themselves than the life they've experienced." 🌻

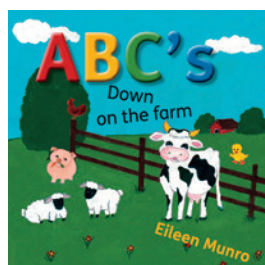


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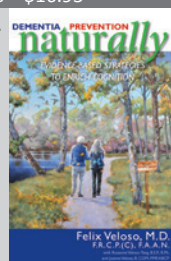
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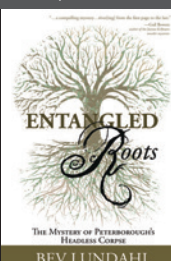
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CONTINUED ON PAGE 52

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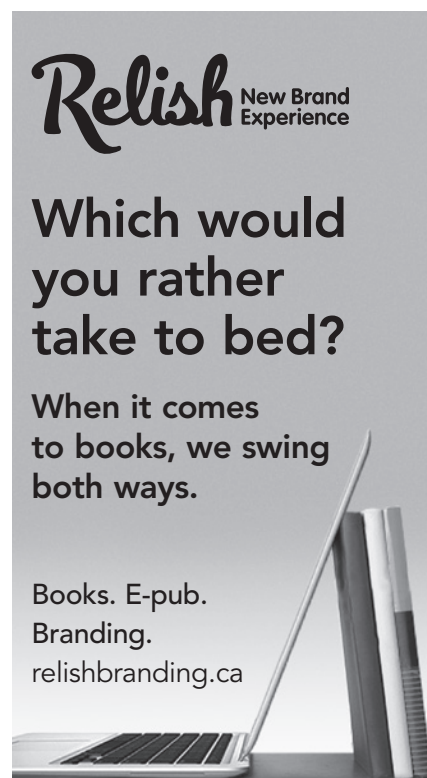
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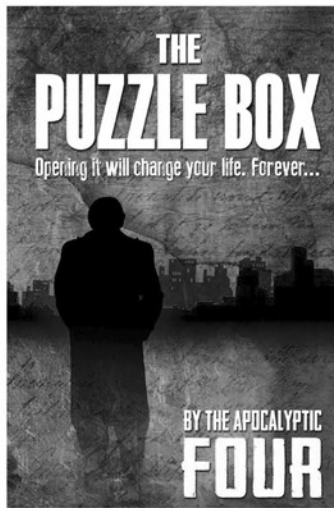
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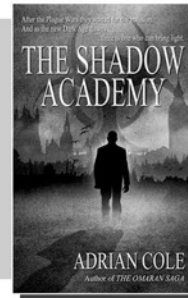


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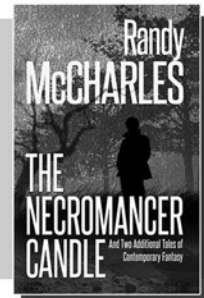
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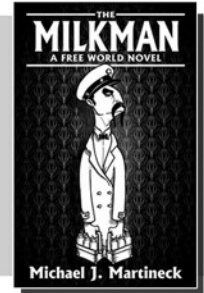
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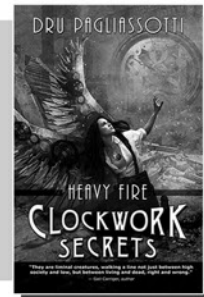
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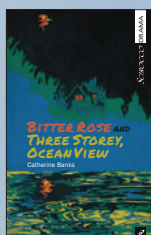
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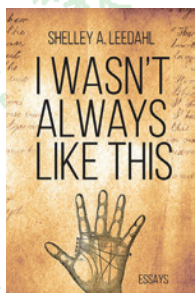


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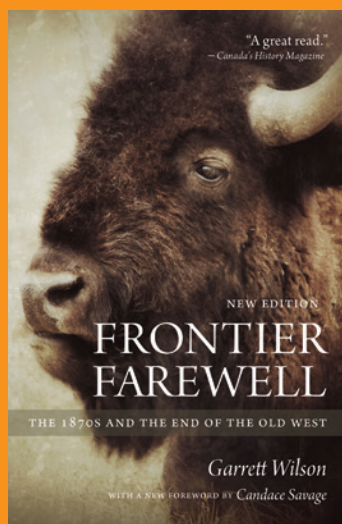
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