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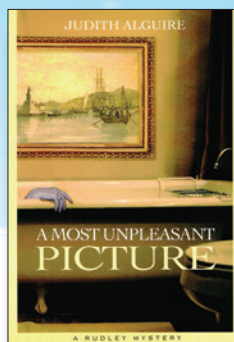
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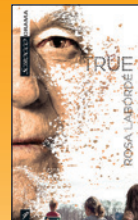
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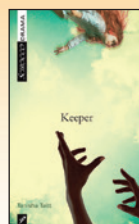
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## FICTION

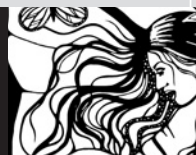
*Love Beyond  
Space & Time*



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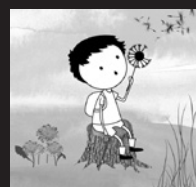
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# HOME PLACE

*Poet's novel one of exile and courage*

by Margaret Goldik

**C**ora Siré brings her poet's eye for detail and lyrical language to *Behold Things Beautiful*, a finely constructed novel which deals with, Siré says, "a recurrent theme in my writing – identity, place, and the sense of belonging."

The protagonist, Alma Alvarez, left the fictional South American country of Luscano 12 years before, after a brutal military coup when she was imprisoned and tortured. She now teaches in Montreal and is writing a book about Uruguayan poet Delmira Agustini. But she is persuaded by an old friend, Flaco, to come back to Luscano where things have not changed as much as she had hoped.

Siré remarks that "I'm dealing with the notion of 'reverse exile' or what happens when someone who was obliged to leave their country returns after a prolonged absence."

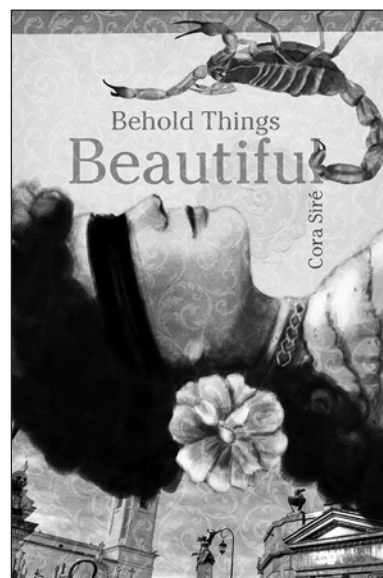
Alma's exile in Canada has left her grieving for her home and her loved ones. As this passage describes, she is able to appreciate Luscano despite her uneasiness about returning: "Walking with Flaco from the campus through the downtown traffic,

Alma had breathed the city's essence in all its layers. Coffee, exhaust fumes, puddles sizzling in the afternoon sun, savoury wafts of empanadas, the leathery pungency of shoe polish, the roses and lilies offered by vendors along the plaza, and the hawkers' cries. A short walk, not more than ten minutes, and an immersion, her

footsteps affirming, I'm back, I'm back."

Flaco has asked Alma to return, ostensibly to give a lecture on Agustini. He has another, more important, agenda, however, and Alma is forced to face her past.

Siré takes the reader through two women's lives – Alma, physically and psychically scarred by her torture and imprisonment, who has to decide whether or not to deconstruct the protective barriers she has built around herself, and Agustini,



about whom Siré says, "What struck me at the outset was the timelessness of her verses, even though they were written in the early 1900s."

Agustini died young and dramatically, and her life as told by Siré adds depth to the experiences of Alma – "Imagine existing as a free spirit in the wrong time, an exile in your own country." The poet's short life and sudden end reinforce what Alma knows about the power of poetry.

Siré's poetic descriptions breathe life into an imaginary country. "A faint bleaching on the horizon and the country stirred, beginning with the airborne, *horneros* and swallows and pigeons, and above them, the first airplane of the day sliding south through Luscanan airspace."

Canadian-born Siré travels to Argentina, Chile, and Uruguay, the countries she drew upon to create Luscano, on a regular basis.

"To a large extent," Siré explains, "Luscano reflects my love for, and fears about, the region. I think that just as you can fall in love with a person, you can also fall in love with a place." Her first trip to Argentina "coincided with the period shortly after the military dictatorship during which 30,000 Argentines disappeared, that is, were abducted and killed by the junta," she says.

"So with love comes fear and, through my writing, I've explored this dichotomy." 🌿



## BEHOLD THINGS BEAUTIFUL

Cora Siré

Signature Editions

\$19.95 pb, 256 pages

ISBN: 978-1-927426-89-0



# Murder she wrote

*A prairie mystery unravels in flash fiction novel*

by Bev Sandell Greenberg

Author Jenny Ferguson may well have pioneered a new structure in her debut novel *Border Markers*. Written in 33 flash fiction chapters, it is a compelling story of murder in a small Prairie city.

"I thought my book would likely be a very large novel, but that didn't quite happen. I stumbled on the flash fiction form and it worked," says Ferguson. "I wrote the first chapter and it felt right. So I wrote 32 more chapters."

The story focuses on Poppy, a recent high school graduate, and her brother Chuck, a drug dealer. At the outset, Chuck is serving time for the murder of Poppy's boyfriend. A year after Chuck's conviction, Poppy leaves home, using travel as an antidote for grief while her parents' marriage unravels. Much of the novel alternates between past and present to reveal the events leading up to the murder as well as the characters' back stories.

While writing the novel, Ferguson enjoyed working with a large number of characters. However, her biggest challenge was knowing when to stop and when she had enough characters on the pages.

"In the end," Ferguson says, "I found working with three distinct groups, Poppy and Chuck, their parents, as well as a group of current high school

students, seemed to feel complete enough to give a wide enough picture of the world I wanted to paint."

The setting of the novel is based on Ferguson's memories of Lloydminster, Saskatchewan. "A long time ago, as a teenager, I relocated from megacity Toronto to Lloydminster, where I was clearly an outsider. In a way that I hadn't expected, Lloydminster branded itself on whatever part of my mind is responsible for stories."

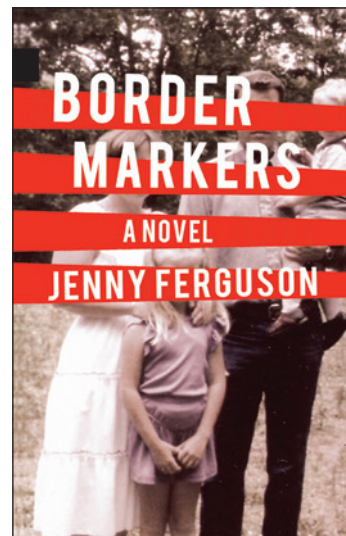
In fact, the title of the novel is based on an image from Lloydminster's past. "When I moved there, massive reddish orange pillars marked the line between Alberta and Saskatchewan," states Ferguson. "They loomed over our lives, but one day, the city took them down."

To a great extent, the novel plays with the idea of borders and how we mark them out, according to Ferguson. "In a lot of ways, the characters in this

novel are planted in the ground on the border of two provinces," she says. "The chapters serve as borders between stories and between people in lives where borders between people and places matter deeply."

At the same time, the story involves loss – something that Ferguson has personally experienced. "This book was a way to process my grief – one that still haunts me," she states.

***"The chapters serve as borders between stories and between people in lives where borders between people and places matter deeply."***



## BORDER MARKERS

Jenny Ferguson  
NeWest Press  
\$15.95 pb, 104 pages  
ISBN: 978-1-926455-69-3

"There's a loss at the centre of this novel. By fracturing my grief across a community, and by looking at it through different lenses, I understand that loss and others better now."

On a final note, Ferguson believes that Canadian books with Canadian settings, such as *Border Markers*, can and should resonate with a worldwide audience.

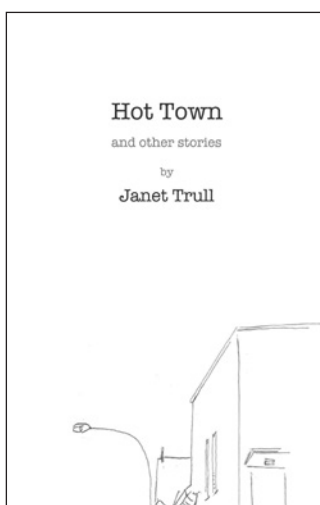
"It can reach a teenager who is looking for some type of way to think about the world," she says. "However, the book can also appeal to an adult who already understands grief." 🐾

# Character development

*Small town living the backdrop for Trull's short stories*

by Bev Sandell Greenberg

Author Janet Trull thinks a lot of people in small towns are often misunderstood. That sentiment shows in the characters in her debut short story collection, *Hot Town and Other Stories*.



## HOT TOWN AND OTHER STORIES

Janet Trull  
At Bay Press  
\$28.95 hc, 196 pages  
ISBN: 978-0-9879665-8-2

"Change is hard for people in small towns to accept. That is why my characters are considered quirky," she adds. "Not only are they angry about the state of the world, but also out of step with it."

Trull knows whereof she speaks. She grew up in rural Ontario and currently lives half of each year in a town three hours from Toronto. "To me, there was a great comfort in knowing people in a small town, though a hierarchy existed. Small towns have shifted away from it nowadays, but they still demand a certain amount of conformity, and people measure it."

Conformity and restrictions can make relationships tricky to maintain. In "Wind Chimes," two next-door neighbours who haven't spoken in a decade meet unexpectedly due to a neighbourhood problem; they then discover that they have more in common than they previously thought. "The Exhibition" tells of a friendship between two 12-year-old girls from wealthy, but very different, families, and the tragedy that results from parental transgressions.

Romantic relationships don't fare much better. Unfulfilled couples yearning for past loves are almost the norm, in such stories as the titular "Hot Town" and the final story, "Corn Roast." The middle-aged main character in "Spoonbills" attempts to reinvent her life after her husband's desertion.

A few of the stories involve social issues, such as poverty and marginalization. "I sometimes feel that I'm not being invited to the table to participate in these issues," says Trull. "The stories are my

way of addressing them and being part of the conversation."

Readers are given entry to these issues through schools and neighbourhoods. "You Asked for It," portrays the first months of an idealistic teacher in a northern First Nations community. In "Yellow Camaro," a local teenage girl witnesses the consequences of the bad choices made by her immigrant friend. In "Rural Route," a school secretary reaches out to a girl with an abusive mother. "Polio Camp," shows how an elderly alcoholic man living next door to a poor family gets to know the mother and her children in unanticipated ways.

Trull particularly enjoys the intuitive aspect of writing stories. "The fictional characters are based on my experience. The great thing about writing short stories is that you get to work through the storylines of your life, but in an alternate universe, and see how the endings will turn out."

She also finds that short stories are appealing to readers because of the length. "You can read a story with a quick resolution and connect with a character in a short time."



Trull most wants her stories to portray to readers the sense of change that takes place within small towns. "Small town dilemmas often involve a longing for the past or the status quo. We're all in a time of transition, especially in smaller settings." 🌿

*"The great thing about writing short stories is that you get to work through the storylines of your life, but in an alternate universe, and see how the endings will turn out."*



# SAFE SPACE

*Sci-fi anthology gives voices to Indigenous LGBT writers*

by Chadwick Ginther

**W**hen asked why she formed Bedside Press, and why she chose to publish the Indigenous LGBT science fiction anthology, *Love Beyond Body, Space & Time*, Winnipeg editor and publisher Hope Nicholson is clear.

“Stories, when they’re told, have an enormous opportunity to connect people, to bind hearts and minds and stories, to make one feel like they’re not alone,” she says.

The authors in this anthology, all of whom identify as Indigenous, and most of whom identify as queer, bisexual, lesbian, and/or transgender, or two-spirit, create a human connection with their stories, by presenting “characters falling in love and discovering themselves and have the readers carried away on epic adventures and it all feeling very natural,” says Nicholson.



***“These are not my stories, but they touch me, and they make me see the world outside as even more bright and beautiful than I did before.”***

It was also important to Nicholson to feature Indigenous LGBT characters because she believes two-spirit characters are often forgotten in media, or written voyeuristically.

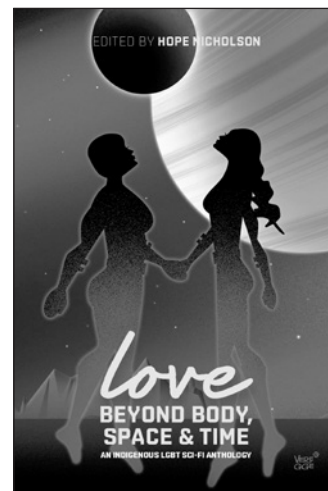
Nicholson chose nine authors from a curated list, and recruited others during an open submission call. Richard Van Camp’s story “Aliens” opens the

collection and his “Star People” are a backdrop for a very ordinary bit of romance – a first date – between two extraordinary characters. Van Camp wanted his aliens to be “a symbol of never being able to go back to the way humanity was before: I also wanted there to be hope,” he says.

Although the stories are sci-fi, the issues these characters deal with are familiar to Indigenous LGBT people today. Characters in Cherie Dimaline’s “Legends are Made, Not Born” pass on traditions and their hope, after Earth is gone and Indigenous people were a “last priority” in the evacuation. Darcie Little Badger describes “Né le!” as “a lighthearted story about lesbians and puppies in space.” But the story contains familiar sad themes, “particularly dispossession.”

Machines wanting to be human is a familiar science fiction trope, but Mari Kurisato presents it in a refreshing way, in her new take on intergenerational trauma, “Imposter Syndrome,” which features an “artificial life form who is desperate to escape a grim fate, using her human ancestors’ memories.” Gwen Benaway found ancestral traditions empowering in “Transitions,” imagining “a process of transitioning, which is not about morphing our biological bodies, but about reclaiming our souls.”

Daniel Health Justice also looks at hope through transformation, using



## LOVE BEYOND BODY, SPACE & TIME

Edited by Hope Nicholson

Bedside Press

\$10.00 pb, 120 pages

ISBN: 978-0-9939970-7-5

the hummingbird for his portrayal of those on the margins “who are,” he says, “coming to an understanding of their own special beauty.” Nathan Adler, too, was inspired by nature for “Valediction at the Star View Motel,” using spider’s silk as a metaphor for “love and connection across time and space.”

David A. Robertson’s characters in “Perfectly You” love each other in a virtual reality, but, as he says, “Love is love, and love is timeless.” The anthology ends with Cleo Keahna’s poem “Parallax,” which Nicholson feels “puts a nice endcap on the adventures you’ve gone through so far.”

The best science fiction is about ideas and how those ideas interact with the people. This collection as assembled by Hope Nicholson is less about the aliens and technology, and more about people, and their stories.

“These are not my stories,” says Nicholson, “but they touch me, and they make me see the world outside as even more bright and beautiful than I did before I read them, and I know they will for you too.” 🌿

# Day to day

*Characters attempt to burst through suburban ennui in new novel*

by Laura Kupcis

On a quest to find fulfillment in their lives, the six characters in Hal Niedzviecki's latest novel, *The Archaeologists*, find themselves involved in a fight to control the legacy of a discovery, after what may or may not be human remains is unearthed in a suburban backyard.

"They do so often unconsciously and inadvertently, and not because they are trying to solve the mystery of what might have been discovered, but because the mystery itself represents an intriguing break with the stultifying nothingness of their present," Niedzviecki explains.

In the fictional town of Wississauga, June, a suburban housewife, finds herself compelled to start digging in her backyard. She becomes completely consumed by this project – which finally gives her the purpose she so desperately craves – eventually, or so she strongly believes, uncovering human remains.

This discovery suddenly becomes the perceived ticket to bringing meaning – and ultimately fulfillment and happiness – to the lives of each character.

Tim is back in Wississauga after receiving a letter from his estranged, and dying, father. Stoned and confused, he is convinced that what June is unearthing will finally answer a lifetime

of questions and hurt.

Charlie, the novel's youngest voice, is something of a loner, not yet having found her place among her peers. She spends much of her time learning about the Natives and trying to find proof of their existence in the woods behind her home.

Rose, the town's oldest living resident, clings to a historical image of how the town used to be, before it was paved over, modernized, and built up. As something of a homegrown celebrity – she is interviewed monthly on the local news – Rose finds meaning in staking claim to these pieces of history.

Hal, Wississauga Cable TV's local news reporter, sees this discovery as his ticket to breaking away from his monthly meetings with Rose, and finally be recognized for his ability to report on the real news, news that matters.



## THE ARCHAEOLOGISTS

Hal Niedzviecki

ARP Books

\$18.95 pb, 360 pages

ISBN: 978-1-894037-79-2

Finally, Susan, a restless soul and something of a professional activist, has travelled across the country, never settling, before finally returning home to Wississauga. When June uncovers what are reported to be human remains, Susan sees this as a chance to once again fight for those without a voice.

By providing the characters with their own voices, Niedzviecki gives the readers six different perspectives about the discovery. More importantly, the reader is given a view into what drives each character and what this discovery is purported to mean for each character – how it is supposed to change their lives.

***"They are all searching for the same thing: enough of a sense of meaning to keep the ennui at bay."***

"They all have different viewpoints, but they are all searching for the same thing: enough of a sense of meaning to keep the ennui at bay," Niedzviecki elaborates. "It's the question of what exactly comprises meaning that separates them."

The characters struggle as they look for a deeper sense of meaning and purpose, without fully understanding this is what continues to propel them forward.

"I love the way they contradict and cancel out each other, because, as with most people, I find that I have conflicting impulses," Niedzviecki says. "I want adventure and stability; I'm lazy and ambitious; I want to be recognized, and yet I am resolutely anti-establishment." 🌿



NICK KOZAK



# In the shadows

*Story collection explores evil*

by Ian Goodwillie

There's a darkness lurking, in the shadows, around every corner, and in our souls. And that concept is explored from a multitude of angles in *The Devil Will Come* by author Justin Gustainis.

With a collection of stories about evil, you automatically think horror but in *The Devil Will Come* that is not always the case.

"I'm not sure what's more insidious than horror, except maybe politics," says Gustainis. "There's some genre variety to the stories, I think, the title of the book notwithstanding."

These stories primarily fall in the horror genre, but others blur the genres of crime/suspense and urban fantasy. There are even a couple of stories more whimsical in nature, like the "fractured fairy tales" "Good Egg," a hardboiled detective take on Humpty Dumpty, and "Huff/Puff," which adds supernatural elements to the Three Little Pigs.

***"I'm not sure what's more insidious than horror, except maybe politics."***

The stories of *The Devil Will Come* take the reader on a journey through the nature of evil in a variety of forms. But where does this desire to explore evil come from? For the author, there are two places. First is a good ol' fashioned Catholic upbringing that stuck with him as he grew up.

"That's probably why *The Exorcist* scared me so much when I saw it in a theatre during its initial release: the nuns had been telling me about that stuff since first grade."

And the second reason for exploring the nature of evil? Gustainis says, "Then, too, it has to be admitted that evil is often more . . . interesting than good is."

Time also plays a factor in how the author viewed the subject matter. The stories in his collection were originally published in various magazines and anthologies between 2002 and 2015. As he grew older, so did his view on the world and the nature of evil.

Even so, the stories hang together. When asked if there's anything he'd like the reader to take away from this collection, his answer is a simple one: "I'll give you a concept that may fit pretty well.

It's a quote delivered by Rutger Hauer (playing a terrorist) in a relatively obscure Sylvester Stallone film from the 1980s: 'There is no security.' I think that about covers it."

Beyond that, he hopes that the words of General Corman in *Apocalypse Now* will resonate with his readers as they go



## THE DEVIL WILL COME

Justin Gustainis

EDGE Science Fiction and Fantasy Publishing

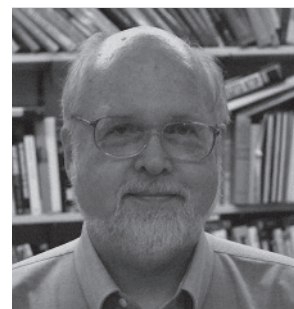
\$14.95 pb, 252 pages

ISBN: 978-1-77053-089-8

through each story: "There's a conflict in every human heart between the rational and the irrational, between good and evil. And good does not always triumph."

Published by EDGE Science Fiction and Fantasy Publishing, *The Devil Will Come* is an impressive collection of stories examining the concept of evil that vary in tone and style but not quality. In bit of a twist, the last name of EDGE's publisher is Hades. Is this simply an amazing coincidence? Or is it all too brief glimpse of some Machiavellian master plan rising from the depths of the Underworld? Gustainis has only one response to this.

"I could tell you – but then I'd have to damn you, for all eternity." 🌿



## MORE FICTION

### ANTHOLOGIES

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#### *FUN ON THE FARM*

Edited and compiled by Deana J. Driver  
Hilarious adventures such as overturned outhouses and mishaps at the wrong end of an ornery cow are captured in this collection of short stories and poems by Prairie writers. (DriverWorks Ink, \$17.95 pb, 128 pages, ISBN: 978-1-927570-30-2)

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#### *TEN CANADIAN WRITERS IN CONTEXT*

Edited by Marie Carrière, Curtis Gillespie, and Jason Purcell  
This book samples some of the most powerful poets, novelists, and non-fiction writers in contemporary Canadian English and French language literature, from British Columbia to Newfoundland, from Eden Robinson to Michael Crummey, including excerpts of their work and concise essays. (University of Alberta Press, \$24.95 pb, 208 pages, ISBN: 978-1-77212-141-6)

### SHORT FICTION

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#### *HOW TO PICK UP A MAID IN STATUE SQUARE*

Rea Tarvydas  
This collection of stories set in Hong Kong captures versions of the ex-pat life that share the feeling of being between two worlds and trying to fill that space. (Thistledown Press, \$18.95 pb, 152 pages, ISBN: 978-1-77187-117-4)

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#### *LOST ANIMAL CLUB*

Kevin A. Couture  
The characters in these stories range from abandoned children to estranged adult twin brothers, from a marathon pace-setter to the owner of a cancer-divining dog – and the moments depicted cut to the heart of what it means to be human. (NeWest Press, \$19.95 pb, 166 pages, ISBN: 978-1-926455-66-2)

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#### *PAPER TEETH*

Lauralyn Chow  
These linked stories follow the Lee family from Edmonton in the '60s to present-day Calgary and explore the construction of identity and home in their Chinese-Canadian community. (NeWest Press, \$19.95 pb, 182 pages, ISBN: 978-1-926455-63-1)

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#### *TEARDOWN*

Clea Young  
Young couples, parents, friends, and siblings – the characters in this collection navigate their changing lives and shifting relationships, during what seem to be ordinary, but are in fact pivotal, moments. (Freehand Books, \$19.95 pb, 216 pages, ISBN: 978-1-988298-01-6)

### NOVELS

---

#### *ACCORDÉON*

Kaie Kellough  
This experimental novel is both a piercing deconstruction of Québécois culture and an ode to Montréal, with a satirical Ministry of Culture set on quotas, preservation, and containment according to its own cultural code. (ARP, \$16.95 pb, 168 pages, ISBN: 978-1-894037-83-9)

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#### *ART LESSONS*

Katherine Koller  
This novel tells the story of a young girl, a loner in a house of sports fans, who discovers the transformative power of visual art in herself as she grows and in others as her Polish grandmother serves as an intuitive guide. (Enfield & Wizenty-Great Plains, \$19.95 pb, 240 pages, ISBN: 978-1-927885-49-2)

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#### *BEEN IN THE STORM SO LONG*

Terry Jordan  
John Healey dreams of whaling, but his life takes a few turns as he journeys from the East Coast of Canada to New Orleans and back, from whaler to thief, murder accomplice to father and husband, alive to dead and back again. (Coteau Books, \$21.95 pb, 336 pages, ISBN: 978-1-55050-687-7)

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#### *THE BOOTLEGGER'S CONFESSION*

Allan Levine  
Sam Klein, Prohibition-era Winnipeg's best-known detective, returns when a routine investigation of the death of a general store owner devolves into a kidnapping crisis, taking Sam into the dangerous mob world of 1920s New York City. (Ravenstone-Turnstone Press, \$16.95 pb, 336 pages, ISBN: 978-0-88801-599-0)

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#### *CLUCK*

Lenore Rowntree  
This quirky, darkly comic novel about people living with mental illness offers a psychological look into the journey of an awkward, yet charming, young man. (Thistledown Press, \$19.95 pb, 312 pages, ISBN: 978-1-77187-108-2)

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#### *THE EXTRA CADAVER MURDER*

Roy Innes  
RCMP Inspector Coswell is back, this time with a new partner, Corporal Bostock, forcing Coswell to stifle his gender biases, as they investigate the murder of a university professor whose body is discovered on a slab alongside the medical cadavers in an anatomy class. (NeWest Press, \$15.95 pb, 370 pages, ISBN: 978-1-926455-72-3)

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#### *FRAGMENT*

Craig Russell  
This novel of speculative fiction concerns a giant iceberg from the Antarctic, the result of global warming, which threatens coastal continents as it creeps towards South America and beyond. (Thistledown Press, \$19.95 pb, 214 pages, ISBN: 978-1-77187-111-2)

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#### *HANNE AND HER BROTHER*

Bill Stenson  
This novel tells the story of Hanne Lemmons, the daughter of Belgian immigrants, and her journey from post-World War II Cowichan Valley to Eastend, Saskatchewan, from overprotected isolation to hardship and personal discovery. (Thistledown Press, \$19.95 pb, 384 pages, ISBN: 978-1-77187-114-3)

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#### *A HARD OLD LOVE AMONGST SCAVENGERS*

David Doucette  
A world-weary Cape Bretoner, a smart red fox with reading glasses, and a ravenous coyote pack become inexplicably intertwined in this tale set in Nova Scotia. (Thistledown Press, \$19.95 pb, 240 pages, ISBN: 978-1-77187-120-4)

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#### *IN DUE SEASON*

Christine van der Mark  
This 1947 novel that broke new ground with its fictional representation of women and Indigenous people has been republished as part of the Early Canadian Literature series. (Wilfred Laurier University Press, \$24.99 pb, 366 pages, ISBN: 978-1-77112-071-5)



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**JANE DYING AGAIN****Deborah Schnitzer**

This novel combines fiction, drama, and poetry to tell of a woman, Jane Duc, whose husband has a deteriorating illness, and her withdrawal into a world her children and friends don't know and can't reach.

(Unlimited Editions, \$20.00 pb, 284 pages, ISBN: 978-0-9919609-3-4)

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**A MOST UNPLEASANT PICTURE****Judith Alguire**

Inadvertently killing his protégé in a fire set to cover up his art forgeries is just the beginning of the trouble art authenticator Leonard Anderson gets himself into in this latest Rudley Mystery.

(Signature Editions, \$16.95 pb, 240 pages, ISBN: 978-1-927426-95-1)

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**NEVER, AGAIN****Endre Farkas**

Tomi Wolfstein, the son of Holocaust survivors, is seven years old in 1956, starting school and his personal journey from innocence to understanding as he experiences the 1956 Hungarian uprising. (Signature Editions, \$19.95 pb, 208 pages, ISBN: 978-1-927426-87-6)

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**NEW ALBION****Dwayne Brenna**

The New Albion theatre in London, England, in 1850 is the setting for this novel exploring the changing landscape of drama and how to keep a theatre operating and actors and playwrights working as they age and as audiences demand more and more. (Coteau Books, \$19.95 pb, 224 pages, ISBN: 978-1-55050-677-8)

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**NEWS FROM THE RED DESERT****Kevin Patterson**

This novel set in the war in Afghanistan is told through multiple perspectives, following the men and women – American, Canadian, Pakistani, Afghan – who seek purpose or adventure or redemption in a war zone.

(Random House Canada, \$32.00 hc, 302 pages, ISBN: 978-0-345-81502-6)

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**THE PATH OF THE JAGUAR****Stephen Henighan**

A young Guatemalan woman, troubled by her Mayan culture, attempts to choose a path

for herself, whether to stay in Guatemala or emigrate to the U.S.

(Thistledown Press, \$19.95 pb, 216 pages, ISBN: 978-1-77187-123-5)

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**THE SPANISH BOY****C. S. Reardon**

Exploring the aftermath of a tragedy, this debut novel follows the Clarey family of Halifax in the years after a night in 1937, when young Edie vanishes without a trace. (Signature Editions, \$19.95 pb, 300 pages, ISBN: 978-1-927426-92-0)

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**TERMINAL CITY****Trevor Melanson**

University student Mason Cross follows in the footsteps of his father, a famous professor and necromancer, but needs to discover not only new powers, but also what a human life is really worth.

(EDGE, \$14.95 pb, 256 pages, ISBN: 978-1-77053-083-6)

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**THE TRAITORS OF CAMP 133****Wayne Arthurson**

This first Sergeant Neumann mystery is set in a little known location: the government-maintained German prisoner-of-war camps in southern Alberta in the Second World War. When a former tank officer is found dead, Sergeant Neumann investigates the killing while negotiating the social cliques of camp life, from Blackshirts to communist sympathizers.

(Ravenstone-Turnstone Press, \$16.95 pb, 328 pages, ISBN: 978-0-88801-587-7)

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**THE WOMAN PRIEST**

Sylvain Maréchal, translated and introduced by Sheila Delany

This 18th-century novella, the story of a young woman in pre-revolutionary Paris who falls for a young priest and enters his seminary disguised as a man to be near him, is a biting rebuke to religious institutions and social hypocrisy.

(University of Alberta Press, \$19.95 pb, 104 pages, with b/w images, bibliography, notes, ISBN: 978-1-77212-123-0)

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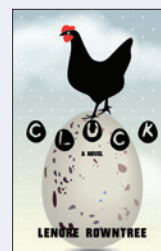
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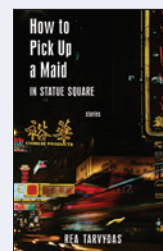
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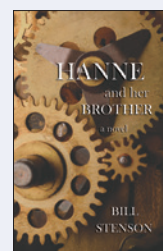
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# Manitoba lost

*The friendly province's forgotten historical sites focus of new book*

by Margaret Anne Fehr

**A***bandoned Manitoba: From Residential Schools to Bank Vaults to Grain Elevators* is the product of six years of prodigious research by author and photographer Gordon Goldsborough. "It started as a project of the Manitoba Historical Society, where I volunteer, to map important historic sites around the province," he says.

Among the over 6,000 sites that Goldsborough documented, a significant number were abandoned structures. "That got me thinking about why they were abandoned which, in turn, led to the book that I started researching in detail in September 2015."

The book sheds light on such sites as the *SS Alpha* shipwreck in the Assiniboine River, a relic from Manitoba's short-lived steamboat era of the 19th century; a weathered stone bank vault in the middle of a livestock paddock on farm property in "Old Deloraine"; and the Prairie archetype of a wooden grain elevator standing tall on its original site in the village of Helston.

"My point about learning from abandoned places is that they typically illustrate how priorities have changed, so the purpose for which an abandoned place was first created has changed or disappeared," says Goldsborough. "In some cases, the places have been fully abandoned. In other instances, they may continue to be used, albeit for a purpose far removed from their original one."

Goldsborough admits to having to choose from an embarrassment of riches in narrowing the final list to the 36 sites featured in the book. "The bottom line was that chosen sites had

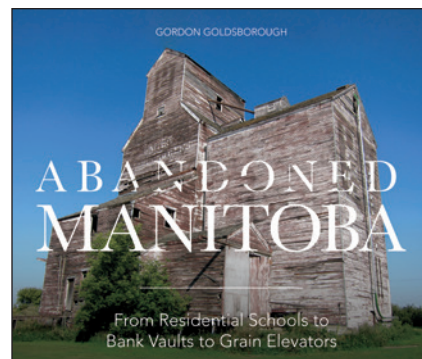
to tell a story about some aspect of Manitoba's history, illustrating how the province has changed over the past 150 years or so."

Another factor in determining the featured sites was they had been presented in Goldsborough's ongoing weekly radio series on CBC's *Weekend Morning Show* with Terry MacLeod. "I selected sites for that series based on ones that I thought listeners might not have heard about, that had an interesting story, and that illustrated something important about Manitoba's history."

Goldsborough thinks *Abandoned Manitoba* holds a unique position among other Manitoba historical tomes. "It uses places that are tangible and visitable to illustrate provincial history. Readers of the book can literally stand on the sites that are important to our provincial history by following the geographic coordinates provided in the book."

Goldsborough used the global positioning system (GPS) to obtain precise geographic coordinates, usually to within a couple of metres, for each of the sites in the book. "That way, people can find them easily using the GPS built into their smartphone or automobile," he says.

With full colour photos on almost every page, the book illustrates each of the sites from a variety of perspectives.



## ABANDONED MANITOBA:

*From Residential Schools to Bank Vaults to Grain Elevators*

Gordon Goldsborough  
Great Plains Publications  
\$29.95 pb, 264 pages  
ISBN: 978-1-927855-48-5

"I tried as much as possible to show the sites in ways that people had not seen before," says Goldsborough, who used a small drone to get aerial views.

Goldsborough hopes that *Abandoned Manitoba* will inspire readers to get out and see their province.

***"Readers of the book can literally stand on the sites that are important to our provincial history by following the geographic coordinates provided in the book."***

"I feel that Winnipeggers, in particular, are generally unaware what lies beyond the Perimeter Highway," he says.

"I am passionate about how beautiful and interesting Manitoba is, and if I can kindle that passion in readers, so much the better!" 🌿



# GOOD EATS

## *Cookbook showcases 225 slow cooker recipes*

by Linda Alberta

**H**ow many things can you make in a heated ceramic pot? That isn't a riddle. It's a real-life challenge. Tackling that challenge, the Alberta Best of Bridge women created 225 homespun recipes with their new book, *Best of Bridge: The Family Slow Cooker*.

"It was our first book and we had six months to do it," says co-author Elizabeth Chorney-Booth. "It was every day of solid taste testing with more than one slow cooker going at a time. But testing a slow cooker recipe often takes eight hours. So, if it doesn't work that is eight hours of your time!"

"My family were often guinea pigs and our neighbours got loads of care packages. We ended up with lots of food."

### **BEST OF BRIDGE:**

#### ***The Family Slow Cooker***

Elizabeth Chorney-Booth, Sue Duncan, Julie Van Rosendaal  
Robert Rose Inc.

\$29.95 hc, 342 pages

ISBN: 978-0-7788-0544-1

Calgary friends and co-authors Elizabeth Chorney-Booth, Sue Duncan, and Julie Van Rosendaal carry the torch as the new Best of Bridge team, offering a spiral bound book that continues four decades of western Canadian kitchen tradition. With large, friendly black/red print, tasty glossy photos, and 10 chapters of food categories, readers need to set aside time to explore the bounty of elegant and practical recipes.

"It's a lot of recipes for a cookbook. But the original *Best of Bridge* had at least 200 recipes so we followed their model. Basically, we started with a big list of the things we thought we might be able to cook in a slow cooker. Then we tackled each item. Some recipes

were more finicky; the cakes and pastas were less forgiving than meats and stews," explains Chorney-Booth.

Cooking in their own kitchens, one surprise for the busy women was that custards turn out better in a slow cooker than in an oven. Ramekins can be made. Another surprise was the feedback from fans in Saskatchewan.

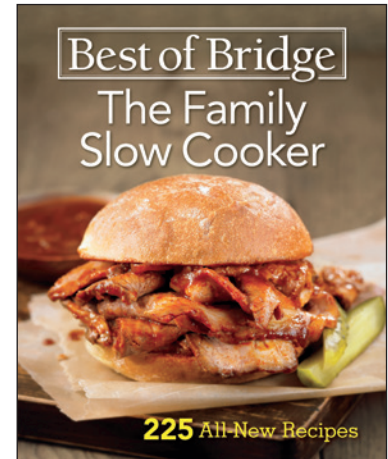
"We did a CBC call-in show in Saskatchewan where we could talk to our reading audience. Lots of people were asking or giving tips about cooking game meat like moose, elk, or bison, and we didn't expect that. So, callers shared useful stories about using a slow cooker to cook those kinds of meat," says Chorney-Booth.

Popular since the '70s, slow cookers are enjoying a surge. Chorney-Booth says that when it comes to the economy, especially in Alberta, people want to save money. They also want to connect with other people and the best way to do that is through a home-cooked meal. She adds that slow cookers are good for cheaper cuts of meat but also you can use them to make big batches of food and freeze that food to stretch your budget.

But the best part of slow cooking culture is cooking with friends.

"Working with two of my best friends has been the best part for me. The *Best of Bridge* is a story of women working together in western Canada creating

something for themselves. It's been an honour and a joy to do that with two of my favourite people." 🌿





# Alcohol POISONING

*Author challenges readers to talk about alcohol abuse*

by Paula E. Kirman

To say that alcohol has had devastating effects on Canada's Indigenous population is an understatement. In fact, half of those in Treaty 6 territory will die a death that is related to alcohol. In his latest book, *Firewater: How Alcohol Is Killing My People (and Yours)*, Harold R. Johnson challenges readers to change the stories we tell ourselves about alcohol, and in doing so, provides hope.

Johnson is a member of the Montreal Lake Cree Nation who has worn many hats in his lifetime. He has been in the Canadian Navy, and has been a logger, miner, trapper, fisher, mechanic, firefighter,

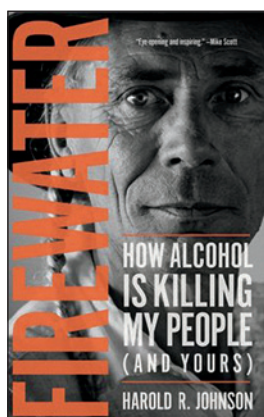
heavy equipment operator, smelter worker, tree planter, trade unionist, educator, and writer. He left mining to pursue a law degree, eventually completing a master's degree in law from Harvard. He is now a senior Crown prosecutor in La Ronge, Saskatchewan, and he lives with his wife off-grid on his family trapline.

While Johnson draws upon his years as a Crown prosecutor in Treaty 6 territory, *Firewater's* tone is extremely conversational. It feels as though Johnson is sitting right there, talking to the reader, in very accessible language. "I wrote it as though I was writing to my brother who was killed by a drunk driver," he says. "Garry had a Grade 7 education and was a bush man and trapper."

He also draws upon his skills as a fiction writer – he has published five novels – and his knowledge of traditional story, adding elements of storytelling by framing the book with

"Wisahkicâhk's Lost Stories" and "Wisahkicâhk Returns to Find Out He Is Story."

Johnson hopes that *Firewater* will make clear that "We can change the story we tell ourselves about ourselves and alcohol."



*"We can change the story we tell ourselves about ourselves and alcohol."*

## FIREWATER:

*How Alcohol Is Killing My People (and Yours)*

Harold R. Johnson

University of Regina Press

\$16.96 pb, 198 pages

with appendix, notes, glossary, index

ISBN: 978-0-88977-437-7

Combining traditional storytelling and spirituality with research from modern medicine, Johnson approaches his subject matter as someone who has been personally touched by alcohol. In addition to his brother who was killed by a drunk driver, his father died of heart disease (which can be a result of drinking, as Johnson mentions).

Direct and succinct in his approach, Johnson rejects what he sees as incorrect and counterproductive medical, social, and psychological explanations for alcoholism (for example, that it is a disease). The answer to avoiding all problems with alcohol is simply to avoid alcohol. To Johnson, there is no such thing as a safe amount one can drink. "Not drinking at all will solve all the problems with alcohol," he says. "Drinking in moderation will moderate the problems. Extreme drinking will make the problems extreme."

The book was written to Johnson's relatives and community, to his Cree Nation. "But people from outside are free to eavesdrop," he says. He directly confronts the stereotype of the "lazy, drunken Indian" and provides historical, medical, and spiritual reasons for why alcohol has become a problem in the Indigenous community.

Johnson also includes powerful, first-person narratives from writers Tracey Lindberg and Richard Van Camp.

While he agrees that banning alcohol does not work (as history has shown), alcohol is something that no one needs in their lives for any reason.

As he says, "Alcohol is not natural, normal, nor necessary." 🌿

# FACT CHECK

## *Author wants everyone to understand Indigenous issues*

by Liz Katynski

Chelsea Vowel wasn't aware of her Métis culture until she left her Lac Ste. Anne community to attend university in Edmonton. Now she wants her children to know who they are, and she would like everyone to better understand Indigenous issues, so she wrote a book about them.

*Indigenous Writes: A Guide to First Nations, Métis & Inuit Issues in Canada* answers, in a well-documented way, the questions the Edmonton teacher, lawyer, and blogger is most often asked. She writes in an informal voice, and encourages thoughtful discussion and a better understanding.

"When people discuss these issues, the facts have to be right. There should be no reason to dismiss or ignore them," says Vowel.

Sections of the book cover terminology, issues of identity, systemic violence, laws and treaties, and the debunking of various myths, including those of free housing, authenticity, and the big one – taxation. Vowel explains the falseness and danger of the idea that Indigenous people don't pay taxes.

***"When people discuss these issues, the facts have to be right. There should be no reason to dismiss or ignore them."***

"That mistaken belief dehumanizes these people," she says. "It assumes they are not citizens deserving of equal rights. Some people will be really surprised to learn the limitations on taxes are narrow, and they will change

their point of view. Others won't listen. They will move on to the next issue. It's very emotional. People feel their beefs with us intensely. The information has to percolate in them. They have to sit with it."

The way non-Indigenous people see Indigenous people is shaped by government policy and media, she says. "I call it settler anxiety. Non-Indigenous people are reminded (when they face us) every day that their claim to be here on the land is not rock solid. They want to invalidate us and know they belong here. It's not easy to articulate. It's not about us. It's about what non-Indigenous people feel, and it's fuelled by stereotypes woven into our society."

Vowel studied Cree in university and became passionate about her culture. She worked as a teacher in the Northwest Territories, and with Inuit youth in Montreal. She studied law in order to better understand policy.

"I wasn't aware of being anything until I went to the city to study. I learned everyone has a culture. How the people in our community spoke was not a 'poor person' thing after all. It was influenced by the Cree language. I saw the world differently."



Indigenous people are often referred to in school curriculum as situated in the past, she says. "Kids hear stereotypes, ridiculous narratives that are taught officially or unofficially. My kids are so much wiser than I was at

their age, and so much more prepared to deal with these things and to value their own culture. They have opinions. They understand what is being said. It's amazing to see what they can do."

The paperback book was designed to be an affordable and accessible resource for everyone from teens to

academics.

"I want things to be different for my kids. I talk to them about these things," Vowel says.

"People get into trouble when they don't talk about important issues. Information and discussion make us better people. We can do better with every generation." 🌱



### **INDIGENOUS WRITES: A Guide to First Nations, Métis & Inuit Issues in Canada**

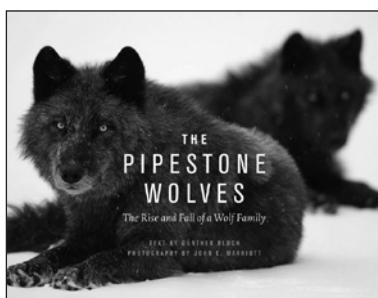
Chelsea Vowel  
Highwater Press-Portage & Main  
\$26.00 pb, 306 pages  
ISBN: 978-1-55379-680-0

# LEADER *of the* PACK

*Book chronicles the downfall of the Pipestone wolves*

by Paula E. Kirman

**B**eautiful. Haunting. Mysterious. Dangerous. Wolves have captured the imaginations of people throughout the ages, but they are often misunderstood.



In the winter of 2008/2009, a new wolf family from the Pipestone Valley moved into the Bow Valley of Banff National Park, where they established dominance for five years. During this time, using the good old-fashioned technique of direct observation, internationally respected wolf behaviour expert Günther Bloch

and widely renowned wildlife photographer John E. Marriott studied them, and documented their findings in *The Pipestone Wolves: The Rise and Fall of a Wolf Family*. The book also describes how circumstances such as the increase in mass tourism in Banff and other factors led to the downfall of the Pipestones.

*The Pipestone Wolves* is Bloch's first book published in English. "I have been doing field research on wolves and their behaviour ecology since 1992," he says. "These wolves needed a voice because they are struggling to survive due to mass tourism and an irresponsibly one-sided management policy in Banff."

The book is aimed at those who are interested in nature, and especially wolves and their behaviours, which are remarkably adaptive. According to Bloch, "Humans can learn a lot of social skills from these wolves: helping each other,

supporting handicapped group members via social support, acting as a team, never giving up."

John Marriott's photographs add immensely to the impact of *The Pipestone Wolves*. "I met

Günther while following the Bow Valley wolf pack in 2007, and when the Pipestones first appeared in 2009, I was the only photographer that was regularly going out and following the wolf family. So our partnership was basically on right from the beginning," says Marriott.

The two have since become good friends. "We both agree that loving to watch wildlife and document their lives does not mean that we have the right 'to trample on their nerves,'" says Bloch.

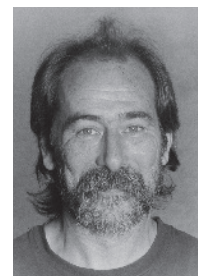
Bloch hopes that readers will realize wolves are not simple, instinct-driven "killer-machines," and that "people visiting national parks such as Banff will show a little more respect for the needs of wildlife. National parks should be protected places where animal populations are able to thrive, and humans have to step back."

"I really hope that readers take away a sense of awe at what wolves are capable of as a social family unit – they show empathy for each other, they care for each other, they play and have fun just like our pet dogs do," says Marriott.

***"They're far from the bloodthirsty, single-minded villains that Hollywood and some outdoors-people make them out to be."***

"They're far from the bloodthirsty, single-minded villains that Hollywood and some outdoorspeople make them out to be," Marriott continues. "I also hope that readers realize just how much of a struggle it is for wolves to survive and thrive in our national parks right now. Parks like Banff are literally overrun with tourists, and as Paul Paquet summarizes at the end of the book, these parks really have become 'wildlife ghettos.'"

Adds Bloch, "We should try everything in our power to preserve wild places for the next generations." 🐾



## THE PIPESTONE WOLVES:

*The Rise and Fall of a Wolf Family*

Günther Bloch

Photographs by John E. Marriott

Rocky Mountain Books

\$40.00 hc, 224 pages

with full colour and b/w photos throughout, tables, figures

ISBN: 978-1-77160-160-3



# Painting a picture

*Colouring book showcases Anishinaabe culture*

by Paula E. Kirman

Colouring books are all the rage right now. What used to be strictly the domain of children, now has adults sharpening their pencil crayons. *Sacred Feminine: An Indigenous Art Colouring Book* features the work of Jackie Traverse, an accomplished artist who is Anishinaabe from Lake St. Martin First Nation.

Her work is multidisciplinary, from painting in oils and acrylics to mixed media, sculpture, and stop-motion animation. As well, her art is very centred around women, which is very obvious in *Sacred Feminine*. “I want to express that all women are sacred and for people to understand and see how beautiful and precious our women are,” she says.



Traverse, a mother of three daughters and a grandmother of one granddaughter, is a graduate of the School of Fine Arts at the University of Manitoba. She is deeply moved by the injustices towards First Nations people, including missing and murdered Indigenous women. Residing in Winnipeg, she is a founder of Ikwe Safe

Ride, a ride-sharing network offering safe rides for Indigenous women, as well as Indigenous Rock the Vote, which encouraged Indigenous people to vote in the 2015 federal election.

The social issues that move Traverse to create art tend to centre around women and girls.

“I always want to paint them the way I feel about them as a mother of three young women and a grandmother. I want them to see my art long after I am gone and to be proud of who they are,” she explains.

Art is only part of the work Traverse does. “I myself had to become a part of the community which I cared about deeply – I went to marches, rallies, vigils, and I spoke out. I also created change where there was need for it. As an artist I have a voice, and I use it to my full advantage to help my people.”

The images in *Sacred Feminine* are presented in bold, black lines, and descriptions of the symbolism and significance of each are included at the end of the book. Flowing hair, butterfly wings, and feathers are a few of the elements used to connect women to their children, their animal relatives, and their land.

Traverse admittedly chose to do a colouring book due to the genre’s current popularity. “I saw there were



## SACRED FEMININE: *An Indigenous Art Colouring Book*

Jackie Traverse  
Roseway Publishing-Fernwood  
Publishing  
\$20.00 pb, 64 pages  
ISBN: 978-1-55266-919-8

so many colouring books on the market and I thought it would be a great way to share my culture, educate, heal, and inspire,” she says.

Traverse dedicates the book to her daughters and granddaughter, the families of murdered and missing Indigenous women and girls, and all the young girls in care and women in corrections.

Her intended audience for *Sacred Feminine* includes women and girls of all ages. “I hope the book is of comfort to those who need it,” she says. “I hope it instills pride, and most of all I want girls and women to know anything is possible – if you believe in yourself, you can accomplish your heart’s desire.”

*“As an artist I have a voice, and I use it to my full advantage to help my people.”*

# INTO the **WILD**

*New book explores conservationism on the prairies*

by Liz Katynski

**D**on Wetherell's childhood ambition was to become an ornithologist because he loved birds and longed to better understand them. His love of wildlife stayed with him, as he pursued his studies in history, and Wetherell's latest book combines these two passions.

*Wildlife, Land, and People: A Century of Change in Prairie Canada* is a book about wildlife conservation, says the professor emeritus at Athabasca University.

"It explores a century of human relationships with the land and animals in history, culture, and economic life through to the 1960s," says Wetherell.

"The message is that our relationship with the natural world is not simple. There are contradictions in our everyday life. We continue to grapple with the environment immensely. We confront the legacy of our often sorry relationship with the natural world. It's all-encompassing, touching on all aspects of study from science to history."

## **WILDLIFE, LAND, AND PEOPLE:**

### ***A Century of Change in Prairie Canada***

Donald G. Wetherell

McGill-Queen's University Press

\$49.95 hc, 640 pages

with b/w photos throughout, bibliography, index

ISBN: 978-0-7735-4791-9

There are some unusual stories, including one about a man who rescued a moose named Patsy.

"Rescuing a wild animal is a sympathetic act," says Wetherell. "There is admiration, impulse, the

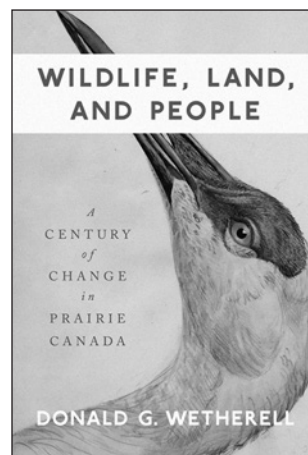
desire to create a companion. People have concern and empathy, and they want to do good. But the moose came to depend on him. It would probably have been better off on its own."

Wetherell developed his love of nature on a mixed farm in Saskatchewan during the 1950s and 1960s, in a time when children were free to wander.

"That's what I did. The natural world was a part of my earliest memories. I recall one memory of human relationships with wild animals. My dad spoke about someone in the community running down coyotes with a snowmobile. It was shocking to me, how bad that behaviour was."

Over the years, people's knowledge and assumptions about wildlife varied. Animals were thought of as friends and opponents, with human characteristics and without human characteristics. People connected with them in popular literature of the day, honoured and respected them, hunted them, tried to domesticate them. Generally, though, the wildlife came out on the losing end.

"There was a persistence of a significant scale of violence towards wildlife," says Wetherell. "The war on wildlife continued until the 1960s. In Saskatchewan and Alberta, coyotes were exterminated. In 1920–21, three million gophers were killed in Saskatchewan, by children. In the Whiteshell, lake rehabilitation involved poisoning lakes and restocking them for anglers. That was pretty amazing."



On the other hand, Prairie people expressed a fondness and empathy for and an interest in wild animals too, he says, noting zoos were being established in the late 19th century, writers like Ernest Thompson Seton included animals in their stories, and there were conservation efforts for specific birds and animals such as elk, beaver, and bison early in the time period covered by this book.

***"We confront the legacy of our often sorry relationship with the natural world."***

"People wondered about wild animals, and wanted to understand them," Wetherell says. "Did they have social structures, emotions, could they reason? How could we explain their behaviours and understand the unity of the natural world?"

"Have we made progress with this? Yes and no. Today's immense challenges of biodiversity include hydro development and mining. We look at issues as interconnected. There's a whole different context to our global community. Yet we continue to wonder." 🌿

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#### **CITIZEN: CHAPTERS IN THE LIFE OF A WESTERN LIBERAL**

Garrett Wilson

This candid memoir of more than half of a century of political life in Saskatchewan is told from the perspective of someone who helped shape it, from his time as a confidant of Premier Ross Thatcher, to the days when the Saskatchewan Liberal Party vanished from the political landscape.

(University of Regina Press, \$29.95 pb, 300 pages, ISBN: 978-0-88977-446-9)

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#### **FOREVER CHANGED**

Cheri Helstrom

Written by his daughter, the story of Ritchie Scott is told through his eyes, following his time in the Second World War, and his resulting post-traumatic stress disorder and alcoholism. (DriverWorks Ink, \$16.95 pb, 128 pages, ISBN: 978-1-927570-27-2)

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#### **FROM THE TUNDRA TO THE TRENCHES**

Eddie Weetaltuk, edited by Thibault Martin

This new edition of a 1974 memoir by an Inuit from James Bay tells how he enlisted in the Canadian Army and served in Korea, then returned home to work with Inuit youth struggling with addiction. From the First Voices, First Texts series.

(University of Manitoba Press, \$24.95 pb, 344 pages, with b/w photos, bibliography, index, ISBN: 978-0-88755-822-1)

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#### **HER DARLING BOY: A TALE OF VIMY RIDGE**

Tom Goodman

This collection of letters, with contextual narrative, between the author's grandmother and the uncle he never met, shows the true cost of war to a family and a country.

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#### **MY DECADE AT OLD SUN, MY LIFETIME OF HELL**

Arthur Bear Chief

Arthur Bear Chief, veteran, employment coordinator, and human rights officer, survived abuse at the Old Sun Residential School from the ages of 7 to 17, and in this memoir, works toward healing and demonstrates his resilient spirit.

(Athabasca University Press, \$19.95 pb, 190 pages, ISBN: 978-1-77199-175-9)

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#### **OTTO & DARIA: A WARTIME JOURNEY THROUGH NO MAN'S LAND**

Eric Koch

This memoir tells of a man who fled Nazi Germany as a Jewish refugee only to be interred as an illegal alien, and his wartime correspondence with an English girl of bohemian temperament, restrictive family, and unusual literary talents.

(University of Regina Press, \$25.95 hc, 282 pages, ISBN: 978-0-88977-443-8)

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#### **THE REGIMENT**

Farley Mowat

First published in 1955, this story of Canada's most decorated regiment in the Second World War, the "Hasty Ps," was written by famed fiction writer and member of the regiment, Farley Mowat. Introduced by Lee Windsor. (Dundurn, \$26.99 pb, 408 pages, with maps, ISBN: 978-1-4597-3389-3)

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#### **SOUNDING THUNDER: THE STORIES OF FRANCIS PEGAHMAGABOW**

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This biography tells the story of Canada's most decorated Indigenous soldier, from his birth in Shawanaga First Nation, Ontario, to his experiences as a scout and sniper in the First World War, to his later days as Supreme Chief of the National Indian Government in 1949–50, combining oral history, historical record, and family stories.

(University of Manitoba Press, \$24.95 pb, 192 pages, with b/w photos, bibliography, index, ISBN: 978-0-88755-824-5)

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#### **SURVIVING THE GULAG: A GERMAN WOMAN'S MEMOIR**

Ilse Johansen, edited by Heather Marshall, translated by Hans Rudolf Gahler

This candid, first-person account of five years in Russian prison camps by a civilian member of the German military in the Second World War, was written soon after her release in 1949. (University of Alberta Press, \$34.95 pb, 216 pages, with b/w photographs, maps, notes, reading list, index, ISBN: 978-1-77212-038-7)

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## NON-FICTION

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#### **ACCUSATION: CREATING CRIMINALS**

Edited by George Pavlich and Matthew Unger

This collection of essays launches an important new field of inquiry as it analyzes the role accusation plays in creating criminals, and how it operates in theoretical, historical, socio-legal, criminological,

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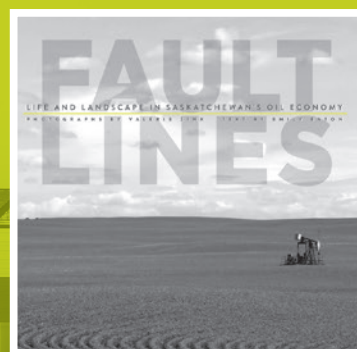


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# The accidental publisher

*Regina-based publishing house celebrates years of success*

by Quentin Mills-Fenn

You could say that Heather Nickel is an accidental publisher. Nickel is the owner of Your Nickel's Worth Publishing, and the Regina-based firm began with a favour she did for a relative.

YNWP was established by Nickel in 1998 after her grandmother asked if Nickel could “type up” her handwritten memoir and photocopy photos onto its pages. Having an in-home office with both computers and scanners – neither of which were as standard then as they are now –

along with a BA in English, the future publisher knew that more than typing and photocopying was possible, and that her grandmother's recollections of life as part of the first oil exploration crew in

Saskatchewan had potential for interested readers beyond family members.

Nickel was right. *Doodlebugging in Saskatchewan: A Wife Remembers 1950–1954* by Elizabeth Sawatzky became the first book on YNWP's title list, and Sawatzky won the Alberta Seniors Award for Accomplishment in Writing in 1999. Nickel was hooked and YNWP began.

These days, YNWP publishes between 15 and 25 books each year, and has created a distinct place for itself in publishing on the Prairies.

YNWP is what Nickel calls a “hybrid” publisher, combining elements from both traditional and self-publishing models. Authors subsidize book production, as in self-publishing, so content that might not otherwise find its way to readers is

given a chance. As with traditional publishing, manuscripts are assessed for commercial viability and literary merit as part of a curated title list, and those chosen for publication undergo professional editorial and design processes, and are distributed to retailers and wholesalers after publication.

“YNWP offers an inexpensive means for storytellers to publish their works, producing books with a Prairie flavour,” Nickel says, “either in creative source, [whether] author or illustrator, or in subject matter, and is deeply committed to providing a publishing resource for those niche writers and illustrators whose stories might otherwise not be told.”

Asked whether YNWP considers itself a Prairie publisher, Nickel responds, “Definitely!” That mandate is clear when Nickel mentions some of her fall highlights.

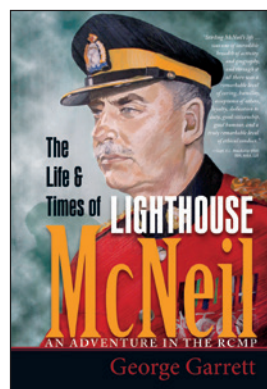
There's *The Life & Times of Lighthouse McNeil: An Adventure in the RCMP* by George Garrett. Nickel describes it as “the incredible true story of the career of Stirling ‘Lighthouse’ McNeil, one of the first pilots in the RCMP's ‘Air Division,’ who spent his summers on the Mackenzie River and his winters crisscrossing Canada's North on dogsled patrols for as many as 700 miles.”



George Garrett and Heather Nickel



**YNWP is what Nickel calls a “hybrid” publisher, combining elements from both traditional and self-publishing models.**



*Government House, Regina, Saskatchewan: An Illustrated History* by Edward Willett, is a full-colour, photographic exploration of Saskatchewan's vice-regal residence that brings to life the role of the lieutenant-governor, and the history of the House and the Province of Saskatchewan.

Nickel also points out some YNWP books for younger readers. *Good Morning, Sunshine! A Story of Mindfulness* by Trina Markusson and James Hearne is a children's picture book that includes tools to help children find peace and happiness in the present moment. And *Along Comes a Wolfe* by Angie Counios and David Gane, a YA mystery featuring detective duo Tony Shepherd and Charlie Wolfe, is the first in a proposed five-book series. "Though Shepherd and Wolfe are definitely *not* the Hardy Boys!" Nickel says.

"YNWP publishes books of all genres – from poetry to history, from business to fiction," Nickel goes on to say, "but children's books are one of the cornerstones of YNWP's title list." About a third of the books published by YNWP are picture books or are intended for a juvenile audience, and they have found success both in the marketplace and with various book awards.



**About a third of the books published by YNWP are picture books or are intended for a juvenile audience.**

"YNWP has been fortunate to publish a number of award-winning and bestselling titles," she adds. "I was pleased and surprised by the response to the publication of *Baba's Babushka: A Magical Ukrainian Christmas* by Marion

Mutala and Wendy Siemens. The initial print run of 2,000 copies sold out in less than two months, and the book is now in its fourth printing.

*"Honouring the Buffalo: A Plains Cree Legend"* by Ray Lavallee, Judith Silverthorne, and

Mike Keepness is another book I'm particularly proud of," says Nickel. "To help connect readers to the stories, culture, and heritage of Prairie people is YNWP's mandate, the fulfillment of which is truly an honour."

Nickel thinks the future is bright for YNWP.

"Providing a conduit for storytelling between authors and readers is the best part of working in the publishing industry," she says. "And there is always something new to learn as each project unfolds. YNWP looks forward to the opportunity to help tell more stories in the years ahead!" 🌿

#### **GOOD MORNING, SUNSHINE! A STORY OF MINDFULNESS**

Trina Markusson, illustrated by James Hearne

In this picture book, Zachary wakes up feeling worried about school, and learns six mindfulness tools to find peace and happiness – ones that real children can use too.

(YNWP, \$15.95 pb, 32 pages, ISBN: 978-1-927756-77-5)

#### **GOVERNMENT HOUSE, REGINA, SASKATCHEWAN: AN ILLUSTRATED HISTORY**

Edward Willett

This book tells the story of Saskatchewan's Government House on the occasion of its 125th anniversary, from its origins as a one-storey frame house to the stately brick structure of today, including the many uses the building has served.

(YNWP, \$39.95 hc, 352 pages, with colour & b/w photos, ISBN: 978-1-927756-76-8)

#### **THE LIFE & TIMES OF LIGHTHOUSE MCNEIL: AN ADVENTURE IN THE RCMP**

George Garrett

This is the true story of Stirling McNeil, one of the first pilots of the RCMP "Air" Division, a Wing Commander with the RCAF during WWII, leader of the RCMP Musical Ride, and community leader.

(YNWP, \$19.95, pb, 192 pages, with b/w photos, ISBN: 978-1-927756-65-2)

#### **MY GOOD FRIEND, GRANDPA**

Elaine Sharfe, illustrated by Karen Sim

This picture book tells the story of two good friends, Grandpa Ed and young Noah, who do everything together, and how Noah found a way to be a good friend when Grandpa Ed couldn't go out anymore.

(YNWP, \$9.95 pb, 24 pages, ISBN: 978-1-927756-71-3)

#### **SIBLING SHENANIGANS**

Marjorie Cripps, illustrated by Val Lawton

Siblings Amanda and Mitchell use Grandma's magic quilt to soar over Canada from coast to coast, in this chapter book for children ages 6 to 8.

(YNWP, \$12.95 pb, 96 pages, ISBN: 978-1-927756-70-6)





# Rocky mountain high

*Climbing acts as metaphor in new collection*

by Paula E. Kirman

For writer Gisèle Villeneuve, the mountains are often her muse. When she isn't writing, she roams the Rockies. Mountain climbing is a metaphor in the stories found in her new collection, *Rising Abruptly*, which use form, language, and narrative to deal with raw emotions like fear, love, and passion.

"The stories emerged over many years and in various forms. A few, such as 'Benighted on Mighty Mount Royal,' 'Nepal High,' and 'Nuit Blanche with Gendarme,' were first written in French," Villeneuve, who was born in Montreal and lives in Calgary, explains.

"Around 2012, when I began thinking about the collection, I translated and adapted those stories into English for the pleasure of working with both languages. It took me about three years to shape the seven stories and to finish *Rising Abruptly*."



## ISING ABRUPTLY:

### Stories

Gisèle Villeneuve  
University of  
Alberta Press

\$24.95 pb, 210 pages

ISBN: 978-1-77212-261-9

Villeneuve wrote these stories as a break from working for many years on a novel about mountaineering. "It was intense work, five days a week. Like a multi-day climbing expedition," she says. "And so, on Saturdays, I took a break from the larger work. The stories were a wonderful respite. Like going for a simple hike on a sunny summer day."

Villeneuve describes the difference between writing a novel and writing a short story in terms of strands. "I see the short story as being built with one strand, as opposed to the novel, which can have any number of strands that interact with each other," she says.

She says the challenge in the short story is to decide what shape that single strand will take – straight, creating a linear story, or a spiral or a circle or a wave, in which case the story takes many twists and turns, and may look like a short novel, but is not, because it still only has that single strand.

Villeneuve's stories convey to readers a sense of the dual nature of the mountains, which are at once hard, difficult, and intimidating, but also fragile.

In fact, it is precisely the juxtaposition of two opposites that often fuels Villeneuve's writing. In "Onion,"



for example, a love relationship develops between an insomniac who is obsessed with pickling onions and a mountain climber/roofer, for whom sleep deprivation could be fatal. "But they understand each other's desire," she says.

Villeneuve doesn't usually write autobiographically, saying it tends to stifle imagination.

*"The stories were a wonderful respite. Like going for a simple hike on a sunny summer day."*

"However, after years of roaming the Rockies," she says, "I don't mind disclosing that 'Assiniboine Crossroads' is probably the most autobiographical piece of fiction that I have ever written. And yet, in this instance, I am pleased to say that imagination stayed nimble."

Autobiographical or not, it is not so much what happens in the stories that interests Villeneuve. "Mainly, I would hope that the writing itself carried the stories well for the readers," she says.

"As a reader, I am not so much interested in reading about any story in particular. What interests me most is how the writer wrote about the story. And so, it comes down to playing with language, or languages, playing with form, the writing itself." 🌿

# PARADISE LOST

*Bergen's latest a powerful novel of haves and have nots*

by Margaret Goldik

**C**elebrated author David Bergen's latest novel, *Stranger*, is a tour de force, an unforgettable portrait of a country divided, and of a mother who will dare anything to recover her child.

The idea for *Stranger* came, according to Bergen, when "I had been playing around with the notion of border crossings, of north and south, of rich and poor, and the obvious result would have been a 'refugee' story, powerful enough on its own terms. But I wanted to go sideways a bit, to find another reason for crossing a 'border,' and so the idea of the fertility clinic came to me, and the theft of a child, and the resulting quest to find the child."

Íso Perdido, a young Guatemalan woman, is a "keeper" at a fertility clinic near her village. She has an affair with an American doctor at the clinic, Eric Mann, and becomes pregnant.

Íso's full name is Paraíso Perdido, *Paradise Lost*. Bergen explains: "I was playing with the notion of the 'fall,' and the loss of paradise, and if Íso herself might have had some part to play in that fall."

All of Íso's inner strength has to be mobilized when Eric's wife, Susan, arrives from the United States to try the course of fertility treatments, with Íso assigned as her keeper.

Eric leaves Guatemala without learning of the pregnancy. When the baby is born the child is "handed over," a lucrative procedure arranged by the clinic without Íso's knowledge. She learns that the child has been sold to Susan and Eric, and is determined to get her daughter back.

"The child, as a representation, plays with the entitlement of the privileged to have whatever they desire, and often when the wealthier nations desire something, it is the poor who suffer the loss," says Bergen. "This might sound like a generalization, but unfortunately it is so often true."

Íso's journey through Guatemala, Mexico, and into the United States is a horrific one. Íso, as an illegal alien, is surrounded by danger. She is warned

to always cross on green lights, and "If you see the police, and you will see many, keep walking. Don't look. . . . Don't let them know you're different." She also meets with unexpected kindness from people who are marginalized or poor.

*Stranger* makes it clear how deep the divisions are in the United States: the wealthy live in communities surrounded by razor wire and

armed guards, while the poor live precariously, under bridges in encampments that are destroyed by the police, or squatting in derelict buildings.

"Those who 'have' are often unwilling to give up what they have to help the poor, the unlucky, the less fortunate. Human nature works

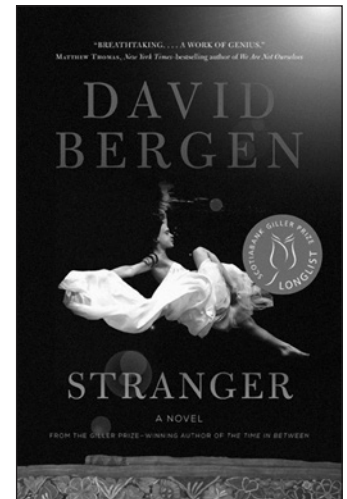
this way. We tend to think we deserve our good fortune," remarks Bergen.

*Stranger* is a breathtaking, emotionally powerful novel with a strong protagonist. So what next?

Bergen says, "I teach online with Humber College, working with fiction writers. As far as writing my next book, I am fishing (metaphorically), and waiting, and thinking, and scribbling." 🌿

## STRANGER

David Bergen  
HarperCollins  
\$29.99 hc, 272 pages  
ISBN: 978-1-44345-097-3



*"Those who 'have' are often unwilling to give up what they have to help the poor, the unlucky, the less fortunate."*

# Finding hope

*Vermette's novel explores identity, culture, violence, and belonging*

by Quentin Mills-Fenn

**I**n *The Break*, the debut novel by Governor General's Literary Award-winning poet Katherena Vermette, perspectives shift to tell a tough-minded story about an extended Indigenous family in Winnipeg's North End.

"This story has been with me for a long time, and I think I was afraid to write it," Vermette says. "I didn't know how. But, once I started, I had to stay in the story. Poetry can be short. At least my poetry is pretty short. It lets you dive in and dive out. I couldn't do that with this novel."

"I wrote the characters' individual stories and then put them together," she adds. "This puzzle making and making everything make sense was a challenge. It took a lot of time to polish and get the timeline to co-operate. It was also more intense for me."

The story opens when Stella, a young Métis mother, looks out her window and sees a vicious assault. Wanting to do the right thing, she calls the police. But that episode is only one moment in a community coping with trauma and loss.

"I wanted to write everyone without judgment and show their stories as I saw them," Vermette says. "I had many emotional responses to the violence in this story, mostly rage and sometimes sadness."

As she was writing, she thought of restorative justice circles.

"These are when the perpetrator of harm sits in a circle with those they have harmed and everyone tells their story," she explains. "There is pain and response, but everyone gets a chance to speak. I don't excuse people who commit violence, but I know if you hear those people's stories, you

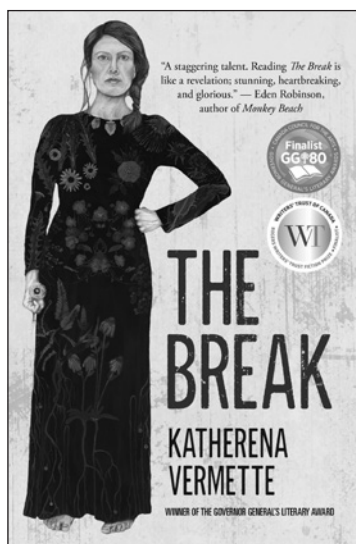
know violence doesn't happen in a vacuum – it always comes from somewhere, usually from other violence."

One of the themes of the novel is identity. Some of the Métis characters, for example, question their sense of belonging. Vermette, herself Métis, agrees.

"I think identity is a pretty common theme in many Indigenous cultures, Métis is no exception," she says. "We have a very painful history. We have been denied cultural practice, ceremony, language, and family. These are very basic human things. They make up who we are, and not having them, having them forced away from you, is a very demeaning, completely unjust experience. Sometimes the result is that people never learn, or deny their culture. That's a real, sad result of colonialism. That's how colonialism works."

It's an emotionally difficult book to read, but it was also difficult to write.

*"I wanted to write everyone without judgment and just show their stories as I saw them."*



## THE BREAK

Katherena Vermette  
House of Anansi  
\$22.95 pb, 364 pages  
ISBN: 978-1-4870-0111-7

"I didn't want to write it but it haunted me and I wanted to know more," says Vermette. "I wanted to find the hope amidst the struggle. Writing requires such an intimate embodiment with the subject. I felt alongside these characters – the pain, the rage, the moments of solace, and the support. It was vital that I honoured those characters and got them right, but I didn't want the violence of the story to happen at all."

"Author Morgan James said, and I'm paraphrasing, 'Violence is really hard to write but even harder to live.' That stayed with me and pushed me forward." 🌿



# HEAVY LIFTING

*Short story collection explores strength, wisdom*

by Margaret Anne Fehr

Judy McCrosky, Saskatoon-based author of five previous books, admits that as a reader she's never been able to focus on only one genre. Her most recent book, *Lifting Weights*, shows her same predilection as a writer. The 10 short stories reference her literary influences, which include Guy Gavriel Kay, Charles de Lint and Patricia A. McKillip. However, McCrosky hastens to add that she is really influenced by everything she reads.

"Basically, I write to become people I'm not and to have experiences I wouldn't otherwise, but I also explore societal concepts in my work," she says. "I like speculative fiction because one way I develop ideas is by playing with reality and pushing its boundaries, and speculative fiction encourages that."

McCrosky feels that the title, both for the title story and for the book, symbolizes what the characters are doing in the stories. "The weights are not always literal, or even physical," she explains, "but we all encounter times in our lives when we do encounter heavy lifting in an emotional and/or physical sense. And I loved the cover image when Thistledown first proposed it, because it shows a strong woman, but it is also fun, as are many of the stories."

McCrosky lets her subconscious work on ideas for her stories. "Writers work in many different ways, and over time, I've learned what works best for me, and that is free association," she says.

"For example, 'Gated' was written because there was a dog who lived

across the back alley from me who always howled whenever he heard a siren. I needed that image to simmer for a while in my soup pot, but that was the seed."

The title story, "Lifting Weights," as well as the story "Vine" grew out of her experience as a bullied child. "Death TV" describes a future society's fascination with watching people die as a source of entertainment, a phenomenon too close for comfort to present-day reality TV and the so-far less extreme measures that contribute to producing a breakout hit.

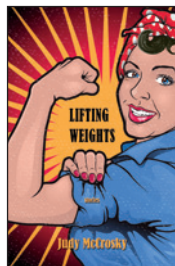
"'Death TV' is one of the oldest stories in the book," says McCrosky. "Over the past years it has amazed me just how prescient it is. I am a keen observer of the people, communities, and societies around me, and I have to confess, it's a boost to my ego when something I see as a possibility does become real, even if the trend is not a positive one."

McCrosky expects that *Lifting Weights* will appeal to a wide and

diverse readership.

"I think anyone who enjoys good fiction, from young adults to seniors, will enjoy this book," she says. "The stories are about people who face fears and challenges and learn of their own strengths and wisdom."

McCrosky's educational background is in psychology and she worked as a therapist and psychometrist for several years before discovering that what she truly wanted to do was write. "This background helps me better understand the issues I explore," she says. "But basically I'd have to say, I don't set out to be accurate; I just deal in possibilities." 🌿



## LIFTING WEIGHTS

Judy McCrosky  
Thistledown Press  
\$18.95 pb, 200 pages  
ISBN: 978-1-77187-105-1

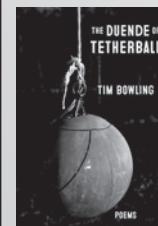
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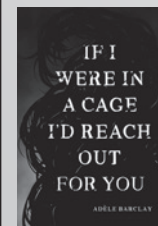
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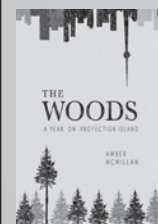
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# WOMAN'S WORK

*Book examines female homesteaders on the Prairies*

by Paula E. Kirman

While the term *homesteader* may conjure up images of men working the land, a number of women sought land of their own during the early settlement of the Canadian Prairies. Sarah Carter presents a comprehensive look at women who acquired land and became homesteaders, farmers, ranchers, and speculators in *Imperial Plots: Women, Land, and the Spadework of British Colonialism on the Canadian Prairies*.

"This study emerged from long-standing interest in the issue of land on the Prairies, how it was divided up, parcelled out to some virtually for free, and denied to others," explains Carter, professor and Henry Marshall Tory Chair in the Department of History and Classics and the Faculty of Native Studies at the University of Alberta.

The women described in this book faced discrimination, and many legal and cultural obstacles that extended even into the 20th century.

"They faced persistent, intransigent opponents over decades who insisted it was not respectable for women, particularly British women, to be farmers," says Carter. "They were supposed to cultivate children and not crops."

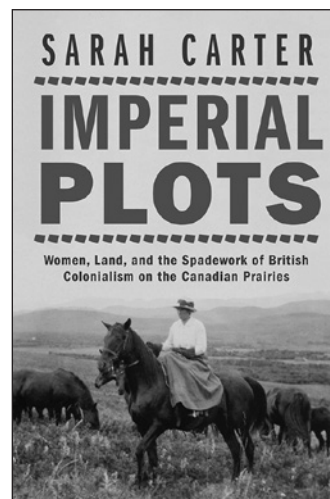
The subject holds a personal connection for Carter, whose ancestors

were homesteaders in Manitoba on Treaty One land. "This helped spark my interest in understanding the history of homesteading and settler colonialism on the Prairies, why land was on offer to some people and denied to others," she says.

"Why are there virtually no names of women on the township maps? What are the reasons for this exclusion? It was not natural or inevitable as the example of the U.S. West demonstrates where single women homesteaded in the thousands in every state."

While faced with obstacles, women did prove they could farm. "The book brings to light many forgotten female farmers and ranchers of the Prairies beginning with the Indigenous women agriculturalists of the northern Plains," Carter says. "The corn crops of these first farmers continue to play a major role in the economies of Canada and the U.S."

First Nations farmers of both genders were restricted once settler colonialism set in. "Closely linked to this is the issue of what people were deemed suitable candidates to farm that land," continues Carter, who in previous work (*Lost Harvests: Prairie Indian Reserve Farmers and Government Policy*) looked at how



First Nations were relegated to small reserves with no right to property such as homesteads off reserves.

"First Nations men were categorized as poor farmers, in need of little land, and certainly not the free homesteads on offer to immigrant males," says Carter.

"A desired social, cultural, and economic landscape was to be sculpted and policed through land policies."

However, Carter reveals that the women protesting against Canada's land laws were no less discriminatory. They argued that if they had their own homesteads, they could help make the Canadian West British and not "foreign."

"They were at the centre of an unsuccessful and misguided campaign that sought the homestead privilege for British and Canadian-born women only," says Carter.

As Carter points out, settler history is complicated.

"Settler women participated in the dispossession of Indigenous people, but they encountered roadblocks and obstacles not faced by settler men. These legal and ideological encumbrances and obstructions persisted far into the 20th century.

"Constraining myths continue to marginalize women as farmers." 🌾

## IMPERIAL PLOTS:

*Women, Land, and the Spadework of British Colonialism on the Canadian Prairies*

Sarah Carter

University of Manitoba Press

\$31.95 pb, 480 pages

with b/w photos, bibliography, & index

ISBN: 978-0-88755-818-4

# Sowing the seeds

*Author's first novel explores pregnancy and other labours*

by Yvonne Dick

**S**harron Arksey has been a writer long enough to know how to put together a compelling story. Her first novel, *The Waiting Place*, lingers in the mind long after reading it.

Arksey's book is the story of life, death, and everything in between on the family farm. It takes place while the main character, Susan, is pregnant and awaiting the birth of her first child. Modern rural women have come a long way over the generations, but some things still remain.

The women in Susan's life all come from hardy farming stock, carrying on in spite of the many things that can go wrong on the farm, especially during birthing seasons. Just as women in previous generations felt a sense of duty to family, children, and the chores that make up farm life, so do the modern women. These are the women who try their best to tame their little piece of earth alongside their husbands.

As a teenager, Arksey wrote for that Prairie institution known as the Young Co-operators Club, which allowed her to submit stories and poems to the farming magazine *The Western Producer*. Her love of writing continued with a career as a community newspaper reporter in Manitoba. Eventually, love brought her back to her home community, where Arksey settled to build a farm with her husband.

Though the jobs she held sometimes had nothing to do with writing, she made being a writer a priority that never faded over time. Arksey freelanced for publications and wrote a weekly column called Rural Routes for 25 years.

“The column probably qualified as creative non-fiction, and I eventually self-published a collection of excerpts. It wasn’t until I was nearing 50 that I returned to fiction and poetry. I do still have a full-time job, however, so the writing is woven around and between those responsibilities,” explains Arksey.

*The Waiting Place* provides a genuine look at a woman's first pregnancy in relation to other labours in her life. Arksey says that her novel is about pregnancy and birth, relationships and secrets, and the things we pass along from our ancestors. Her novel is an honest and engaging tale of the cycles of life.

Although she remarks that some people who did not grow up on or live on a farm may not enjoy her novel, it's hard to imagine why not.

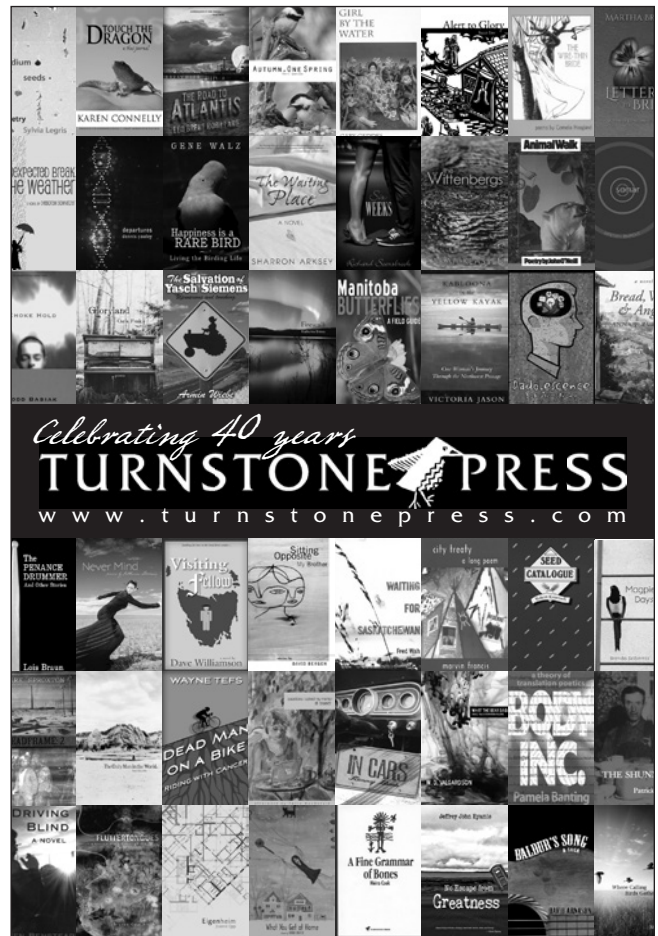
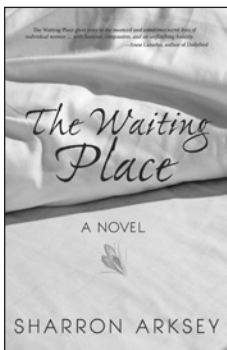
## THE WAITING PLACE

Sharron Arksey  
Turnstone Press  
\$19.00 pb, 180 pages  
ISBN: 978-0-88801-591-4

“My paternal grandmother preferred women authors to male authors. Men writers always wanted to have a hero, she said; books by women were more reality-based. There are no heroes/heroines in this book, just ordinary people with the same vices, flaws, strengths, and challenges that all people have. That doesn’t change whether you live in a rural or an urban area,” says Arksey.

By writing throughout her life, Arksey has kept the pump primed – her advice to other writers is simple yet effective. It parallels the themes of her novel, in fact.

“Read lots and keep your eyes and ears open. But also, just sit down and get the words out. It’s like priming a pump – what comes out first might be muddy, but it will get clearer and fresher with the time and effort spent.” 🌿





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David Robertson & Scott Henderson

La série 7 GÉNÉRATIONS est une bande dessinée épique qui raconte la saga d'une famille autochtone sur sept générations. 7 Generations (Vol. 1 & 2) is the French language edition of the graphic novels *Stone, Scars, Ends/Begins* and *The Pact*.

(Plaines, \$17.95, B&W pb, 72 pages ISBN 978-2-89611-392-7)

## AUSSI LONGTEMPS QUE LES RIVIÈRES COULERONT

James Bartleman

Martha est enlevée à sa famille de la Première Nation de Cat Lake, dans le Nord de l'Ontario, pour être emmenée par avion dans un pensionnat indien. The novel follows one girl, Martha, who is flown far away to residential school.

(Plaines, \$19.95, B&W pb, 272 pages ISBN 978-2-89611-421-4)

## PARVANA : UNE JEUNESSE EN AFGHANISTAN

Deborah Ellis

Puisque les filles n'ont pas le droit de travailler à Kaboul, Parvana, qui a 11 ans, devra se déguiser en garçon pour subvenir aux besoins de sa famille. Eleven year-old Parvana is forced by circumstances to be the breadwinner for her family in the war-torn Taliban-era of Kabul, in Afghanistan.

(Plaines, \$14.95, B&W pb, 170 pages ISBN 978-2-89611-498-6)

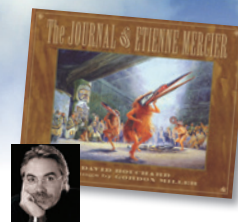
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# EN GARDE!

*Stage fighting a tool for resolution*

by Steve Locke

*I Am For You* is a play that begins with a conflict between two girls in a high school drama club. From the internal monologues, it's quite clear they hate each other. Feelings of judgment and anger build until the slightest trigger sets them off, and then it's on. Stage directions read: *They fight. Vicious. Messy. Not a girl fight.*

As the reader can quickly see, Mieko Ouchi has flipped the script on violence, using her writing to explore gender stereotypes.

"I feel like sometimes girls are thought to be non-violent or less violent," she says, "although we know from research that girls can participate in bullying or violence as much as boys do, though this may take different forms or be expressed in different ways."

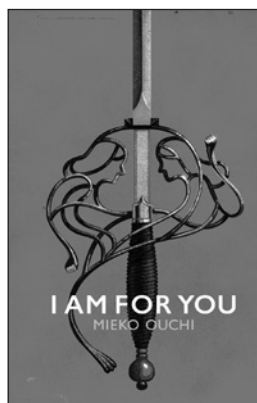


Luckily, student teacher Caddell Morris steps in before any serious harm is done. Seeing an opportunity to resolve the conflict through the school's production of *Romeo and Juliet*, he proposes a deal: they meet on

the weekend to practise stage fighting. Where this might seem counterintuitive, conflict resolution is exactly what both Caddell and Ouchi have in mind.

"I had studied stage combat myself at school, and absolutely loved it," says Ouchi. "The beautiful thing about it is, that to make the fight look realistic and impactful, stage fighters have to work together intensely."

In the following training scenes, Ouchi writes great character moments for each of the three leads. The audience finds out that Caddell had struggled to find consistent work as an actor and stage fighter, and has come into teaching by way of inspiration from past mentors.



## I AM FOR YOU

Mieko Ouchi  
Playwrights Canada Press  
\$17.95 pb, 80 pages  
ISBN: 978-1-77091-511-4

"They have made him love theatre, but have also shown him how powerful theatre and the arts can be for anyone to experience," says Ouchi.

Readers come to be acquainted with each girl's fighting style, as both look to violence to resolve conflict. Lainie is described in the list of characters as a fighter, where Mariam is a fencer. Mariam has a leg-up on Lainie in the stage fighting practice with foils, which she uses to her advantage, while Lainie provokes Mariam with brutish force.

"Each has something very different to prove," says Ouchi. "Part of the reason is to allow kids to see a little of themselves in at least one of the characters."

As the story progresses and the girls are empowered to perform the male roles due to their skill and co-operation, the play's title begins to take on a depth of meaning. In *Romeo and Juliet*, the character Tybalt uses "I am for you" as a taunt towards Mercutio, in effect saying, "bring it on." As the girls learn to understand each other and work together, the meaning changes somewhat.

"They have entrusted their safety to each other," says Ouchi. "They are willing to work together. They have each other's backs." 🌿



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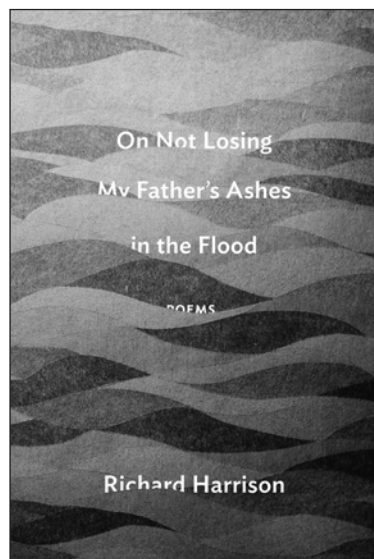
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# True lives

Poet chronicles his father's life and death in new book

by Ariel Gordon

During the 2013 flood in Calgary, Richard Harrison thought his father's ashes had been lost when his basement flooded.



## ON NOT LOSING MY FATHER'S ASHES IN THE FLOOD

Richard Harrison  
Wolsak & Wynn  
\$18.00 pb, 100 pages  
ISBN: 978-1-928088-22-6

Later, he found the urn in a box with books and a remote-controlled car: "And now it sits on a shelf in my living room, / my father's ashes not taken by the flood / that I will not give to the air / until I have learned all he has to teach me / with the last part of the earth that was him."

Harrison's sixth book of poetry, *On Not Losing My Father's Ashes in the Flood*, is in part about the decline and eventual death of his father.

This wasn't Harrison's first attempt at parsing the events in his father's life, or in the life of his family. His last book of poetry, 2005's *Worthy of His Fall*, took on fatherhood against the backdrop of the war in Iraq. *Big Breath of a Wish* – nominated for the Governor General's Literary Award for Poetry – looked at parenting through the linguistic discoveries children make in their first two years of life.

"When I started writing this way – realizing that my father and my family were the subjects that made me want to write in a way that few other subjects did – I talked to my father about it," says Harrison.

His father told him, "I know how much it takes to write a poem, so if you can write these, I can read them."

"Thinking about it now," Harrison says, "I realize that he was making me the custodian of his life in poetry, and thus the weight of his life-as-perceived, just as the weight of the perceived life of anyone who appeared in my poems, would be all mine to hold up."

Harrison takes this responsibility seriously, as a father and son, and as a poet.

"I try to be true to their lives, and try never to lose sight of the fact that I was writing from an acknowledged point of view; that this was how I saw them, that they were bigger or more than the figures they appeared to be in my work; the obligation to make the poems about them right was a serious one."

But even after acknowledging that his father and his family were his muses, writing about his father's death felt different for Harrison.

"The most surprising thing, perhaps, was how not 'easy' but necessary it was (and continues to be) for me to write about it," says Harrison.

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*"The most surprising thing, perhaps, was how not 'easy' but necessary it was (and continues to be) for me to write about it."*

"I still go back to that room, the last room where he was alive, and look at it, exploring it, like it was a work of art with a meaning I haven't yet understood. Maybe his death is the most religious thing I've ever experienced. It didn't then and doesn't now bring me any closer to what religion calls faith, but it does bring me closer to the mystery that bounds life and is not answerable by anything other than, for me, by living and by making art.

"I've almost become comfortable with the idea that he's continuing to teach me things that I couldn't learn from him until he'd died." 🌿



## MORE POETRY

### *BLOOD ORANGE*

Heidi Garnett

These poems of quiet horror and displaced fairy tale images tell of Garnett and her mother's forced migration from post-war Poland to Western Canada, exploring the meaning of home and homelessness.

(Frontenac House, \$15.95 pb, 92 pages, ISBN: 978-1-927823-52-1)

### *THE BONE WEIR*

D. S. Stymeist

Digging up and into bones and flesh, artifacts and history, these poems tear open ideas about our colonial past, evolution, art, ritual, and lust.

(Frontenac House, \$15.95 pb, 82 pages, ISBN: 978-1-927823-55-2)

### *BUOYANCY CONTROL*

Adrienne Gruber

In these poems of earth and sea, life events are portrayed through images of sticky road trips, a chameleon-like octopus and other sea creatures, and diving lessons.

(bookthug, \$18.00 pb, 84 pages, ISBN: 978-1-77166-222-2)

### *CEMETERY COMPOST*

Murray Reiss

In the tradition of poetry of witness, Reiss writes of indifference toward the poor, injustice toward the oppressed, political irrationality, and friends' dying moments, but he also writes with humour, particularly when dealing with gardening and baldness and cats.

(Frontenac House, \$15.95 pb, 92 pages, ISBN: 978-1-927823-58-3)

### *DIGSITE*

Owain Nicholson

Drawing on his experience working in the Alberta oils sands and arboreal forest, and through an archaeological lens, Nicholson explores the places we have lost over tens of thousands of years.

(Nightwood Editions, \$18.95 pb, 96 pages, ISBN: 978-0-88971-324-6)

### *THE HIDEOUS HIDDEN*

Sylvia Legris

Playing with the words of the ancients (Hippocrates and his ilk) and the scientific (to do with botany, glands, and skin diseases), and with the imagery of da Vinci's anatomy

art, Legris breaks open and finds the poetic potential in language and body.  
(New Directions Books, \$20.95 pb, 126 pages, ISBN: 978-0-8112-2537-3)

### *THE LONG WALK*

Jan Zwicky

Through bush, along streams, into snow, these poems walk the reader to deep places, deep into the grief and guilt around our damaged environments and broken relationships, into the "wreckage of meaning."

(University of Regina Press, \$19.95 pb, 80 pages, ISBN: 978-0-88977-449-0)

### *NINETEEN FIFTY-SEVEN*

Jim McLean

This poetry collection is about Prairie life after the Second World War, with sentimental images of the landscape as well as darker poems on death, suicide, and alcoholism.

(Coteau, \$16.95 pb, 128 pages, ISBN: 978-1-55050-675-4)



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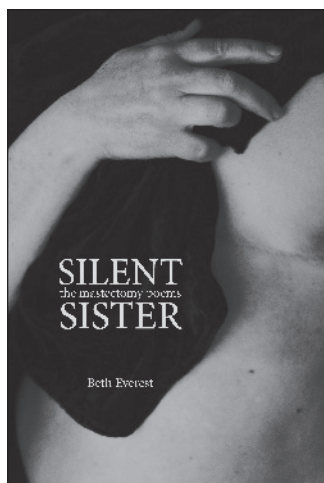

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# HEALING WORDS

*Collection chronicles poet's cancer journey*

by Ariel Gordon

When Calgary-based writer Beth Everest sat down to write about the cancer that claimed her left breast, she had decades of teaching creative writing under her belt. It didn't matter.



## **SILENT SISTER:** *The Mastectomy Poems*

Beth Everest  
Frontenac House  
\$15.95 pb, 116 pages  
ISBN: 978-1-927823-61-3

"I cried a lot," Everest says. "I wanted to be alone a lot. I learned a lot about love."

In the end, *Silent Sister: The Mastectomy Poems* emerged as a long poem. Everest believes it was the only form that allowed her to get at the truth of what it felt like to have cancer.

"It was the most natural way to harness the potent images in my head," says Everest. "And it allowed me a more-or-less chronological narrative punctuated by recollection, memory, hallucination, and dream."

After surviving cancer and then writing about it, Everest hopes her second collection – after 2004's *There Will Be Blood & I Will Tell You, Put Your Hand Down Here*, a book focused on pregnancy and mothering – will do double the work out in the world.

"I want the book to be seen as a literary collection, but I also want the reach to be much further than

that," says Everest. "One of the things I have contemplated very much in the thick of everything is that people (and in many instances, specifically women) don't have language to talk about certain things.

"What do you say to someone with cancer, to people facing their own sense of mortality, insecurities, or even death?"

The responses Everest received during her own treatment led her to believe that she could help people answer that question.

"Often we rely on platitudes, euphemisms, or we say whatever comes to mind because we are nervous



or afraid or something else," says Everest. "Sometimes the words and gestures are hurtful – I even had people walk away saying nothing – but that doesn't necessarily mean that they don't care; rather that we often don't know what to say, can't say, don't have the language to say, or are afraid to say."

But she had some wonderful and surprising encounters, too. "More than once I opened the door to people I had only previously seen while dog walking. I didn't even know their names. They have now become important people in my life. I wanted to capture this in the book."

And there is more work to be done, beyond improving our way of responding to cancer.

"I want the book to reach out to people who have cancer, have had cancer, and have – and have had – people in their lives with cancer, I wanted with the book to be able to open the conversation," says Everest. "Not just for women. Many men too have

reacted to say, that's what I felt, and did you feel X also? I want the book to reach into the medical community so that they too can say, 'Here's a book that might help.'"

Although *Silent Sister* has only been recently released, Everest says that's already happening.

"I've had requests to do guest lectures, to

make the book available to the Women's Breast Health Centre library, to share with physicians and other medical personnel," Everest says.

"That makes me happy." 🌿

# Ability matters

*Poet hopes to educate others about autism*

by Quentin Mills-Fenn

*Tell Them It Was Mozart* is a poetry collection rooted in life, the life of its author and her family. Winnipeg poet Angeline Schellenberg is the mother of two teenagers on the autism spectrum and this book, her first, is a frank, informed, and often funny, look at one family's life.

Schellenberg is forthright about why she wrote this book.

"News stories about autism often use words like *tragedy, epidemic, crisis*," she says. "Parenting books hold out one more exhausting therapy that could make all the difference (but probably won't). I wanted to say, 'Enough! They are who they are. Let's just enjoy each other.'"

***"I hope people who are inexperienced with or fearful of disability will realize we're not that different."***

"I hope literary types enjoy the poetry," she adds, "but my primary targets are people who are intimately affected by autism and those who have never encountered it. I hope people on the spectrum and their families will read it and think, 'I'm not alone in feeling this way.' And I hope people who are inexperienced with or fearful of disability will realize we're not that different."

Throughout, Schellenberg performs erasure on found texts and tells short narratives. She deftly combines

descriptions of meetings with therapists, excerpts from parenting books, and callous quotations from teachers. The result is both warmly human and acutely critical.

"Sometimes in an exasperating moment with my kid," she says, "I'd start to laugh, thinking, 'This will make a great poem!' Seeing the humour gave me more grace for myself and for them. Other times, I'd look back on a painful meeting with a psychiatrist and, by poking fun, exact my playful revenge."

Schellenberg makes it clear that this isn't a book of poetry inspired by autism, but a book about autism written in poetry. She wants people to come away with a deeper empathy for families with disabilities.

"I've had people say, 'I don't get poetry, but I like yours,' so I'm confident readers won't get lost," she says. "I do fear being misunderstood, but the emotional 'pow' of poetry is worth the risk. Sometimes getting people to ask questions effects more change than straight facts ever could."

Some of the best poems in the collection – the warmest and most humorous – relate episodes of parents and children, whether encountering unfamiliar toilets or imaginary wildlife.

"There are hard things about autism I want Walmart shoppers and education ministers to understand," Schellenberg says. "But I also really want people to know about purple squirrels. Laughing together bonds people. When readers or listeners open their mouths to laugh with me about finding my kid slathered in lipstick and Anusol, their hearts open too."

"[My children] are proud of the book – and their mom!" she adds. At



her Winnipeg launch, she and her son wowed the audience with a dramatic reading of "Echolalia (the Sibling Rivalry)," and her daughter acted out most of the poems from the front row.

"I considered masking their identity," says Schellenberg, "but for this book to do what I wanted it to do – to show



the value of every individual – I had to base it on real children, rather than composites of symptoms and interests. Each child with autism is unique." 🌿

## TELL THEM IT WAS MOZART

Angeline Schellenberg

Brick Books

\$20.00 pb, 136 pages

ISBN: 978-1-77131-442-8



# WE ARE ONE

YA novel shows how disaster doesn't discriminate

by Amanda Sanders

When people fantasize about periods of history that they wished they lived in, you will never hear anyone say they wished they lived during the bubonic plague. Winnipeg author Eva Wiseman's latest novel takes place during 14th-century France, where Jewish residents were being accused of and prosecuted for poisoning the water supply. *Another Me* tells the story of Natan, a Jewish son of a merchant, and Elena, the Christian daughter of a master draper. Natan and Elena fall in love, and have to keep it a secret as Christian and Jewish people are forbidden to fraternize.

While unpleasant, the bubonic plague is an important part of history,

Wiseman believes, and she is fascinated by how natural disasters like the plague had an impact on the lives of the people living in those times.

"The plague was a critical moment in history and in the history of the Jews," says Wiseman. "The events of this era also illustrated the courage and resilience of the Jewish people in face of tremendous adversity, and I wanted to portray this."

Natan is a gentle soul, and this is shown by the poetry that he recites throughout the book.

"His poetic side made him more believable and real," says Wiseman. "I hope that it brought him to life for my readers."

Tragedy strikes Natan, and he becomes an *ibbur*, someone who is righteous in spirit whose soul enters the body of living person temporarily so they can perform a religious duty that can only be accomplished in the flesh. Natan's duty is to prove that the Jewish people in Strasbourg, France, are not responsible for poisoning the town's water supply.

While most of the characters in the novel are fictional, Wiseman included one historical figure, Peter Schwarber, in the novel.

"I included a real historical character for two reasons," she explains. "First of all, a real character gives more veracity to the book which is a work of fiction. Secondly, the presence of Peter Schwarber emphasizes that even though the characters in the book are fictional, there were real people living through the horrors of the times of the bubonic plague."

Secondly, the presence of Peter Schwarber emphasizes that even though the characters in the book are fictional, there were real people living through the horrors of the times of the bubonic plague."



## ANOTHER ME

Eva Wiseman  
Tundra Books  
\$21.99 hc, 240 pages  
ISBN: 978-1-77049-716-0

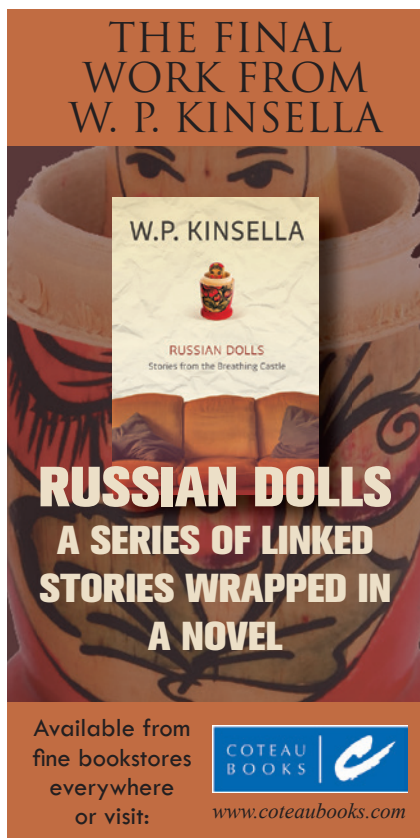
The general events of the plague and the struggles in the town of Strasbourg are true to history, and while Wiseman (or anyone else) cannot say for a fact that an *ibbur* was present during all of this, the persecution of Jewish residents and the devastation of the plague are accurately depicted. The plague did not discriminate the way the residents of Strasbourg did – both Christians and Jewish people died from the plague in

astounding numbers.

In the midst of the bubonic plague and the struggles of the Jewish people in Strasbourg, Natan and Elena's love is put to the test. When Natan becomes an *ibbur* and occupies someone else's body, Elena's love for Natan is revealed.

Wiseman states that with the idea of the *ibbur* she was able to explore this thorny subject of true love.

"I was also interested in why we love someone," she says. "Is it because he or she is handsome or beautiful? Or is it because the object of our desire is kind and good?"



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# Losing his will

*Citra explores loss, adventure and mystery in new novel*

by Amanda Sanders

**W**ill Poppy is a boy with an extraordinary writing talent, that is, until his author mother unexpectedly passes away. Forced to live with his horrid Aunt Mauve, and mourning his mother, Will loses all desire to write.

Becky Citra tells a story of loss, adventure, and mystery in *The Griffin of Darkwood*. The adventure begins when Will and Mauve leave the city and head to Sparrowhawk, a tiny town with a castle, Sparrowhawk Hall, which Mauve has purchased – complete with “two loyal servants” – as if she were under a spell. That spell is just a taste of the magic that lives in Sparrowhawk.

Mauve is a nasty character, and Citra believes every fantasy story requires a villain. “In ‘real life,’ of course, no one is all good or all bad, but in a fantasy it’s fun to have a truly wicked character,” she says. The author contrasted Will’s deceased mother, Adrienna, who is kind, gentle, and loving, with Aunt Mauve, who is conniving, grasping, and spiteful, to give the reader more reason to feel sympathetic towards Will and his situation.

Once Will and Mauve arrive in Sparrowhawk, they feel distinctly unwelcome (the words “GO AWAY” are painted on the front door), but Will is fortunate enough to make two friends quickly – Thom and Emma. They, and a cast of eccentric characters

such as the poet Vespera Moonstone and the bookseller Favian Longstaff, help Will learn all about Sparrowhawk and Sparrowhawk Hall, and the mysteries surrounding the “curse” on the hall – it seems something horrible happens whenever someone lives there.

Together, Thom, Emma, and Will explore the castle and the history of Sparrowhawk, discovering how medieval tapestries, including a piece with the words, “The Griffin of Darkword,” unlock the mysteries of the weird noises and ghostly presences. Citra states that the starting point for developing the plot was the idea of medieval tapestries telling a story.

This is a book about story and writers and writing. Even though Will doesn’t feel like even opening his writing book with the emerald cover, both his muse, a knight, and Adrienna’s muse, an ancient Greek woman in a long white dress and with green leaves in her hair, won’t leave him alone. Citra says she is also fortunate enough to have muses.

“They are the children that I taught during my career as



## THE GRIFFIN OF DARKWOOD

Becky Citra

Coteau Books

\$10.95 pb, 184 pages

ISBN: 978-1-55050-691-4

an elementary school teacher,” she says. “We shared hundreds of books together as one of my favourite times of the school day was story time.

“I have retired from teaching now, but when I write I am inspired by those children – their interests, what they loved about books, what sparked their imagination. I love the opportunities I have to visit schools and libraries to talk about my books and reconnect with students.”

*The Griffin of Darkwood* will capture the imaginations of young readers with its adventure, mystery, magic, and adversity.

Citra says, “To make a story interesting and suspenseful, the characters must face obstacles. The solution for Will could not be easy.” 🌿



# DIGGING IN THE DIRT

*Oertel releases 4th book in successful series*

by Shirley Byers

Andreas Oertel loves his day job as a provincial health inspector, but he can tell you exactly how long it will be before he can retire (4.46 years). “Yup, I’m counting down the weeks, so I can spend more time putting all my crazy ideas on paper.”

His latest book, *Panama Pursuit*, the fourth in his Shenanigans series, tells the story of Cody, Rachel, Eric, and their friend Anna as they travel to an archaeological dig in Panama. Anna’s uncle has been charged with the theft of an ancient crystal skull, and because they are kids, the four can ask questions and gather information without arousing suspicion.

## PANAMA PURSUIT *The Shenanigans Series – Book Four*

Andreas Oertel  
Wandering Fox Books-  
Heritage House  
\$9.95 pb, 206 pages  
ISBN: 978-1-77203-097-6



Manitoba-based Oertel has been writing and experimenting with different genres for over 30 years. His first published work was a children’s story printed in the United States.

“It wasn’t a great piece,” he says, “but being published (and paid royalties!) after receiving dozens of rejection letters was a real confidence booster for me. I think I was actually more excited about finally being published than I was about the story itself. That experience motivated and inspired me to continue to write and learn the craft.”

The first book in the Shenanigans series, *History in the Faking*, was published in 2009.

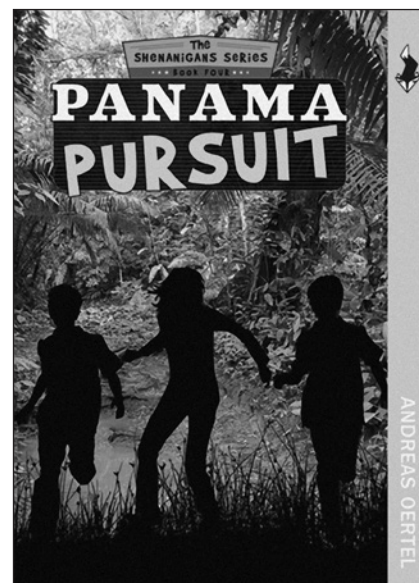
“I was thrilled,” says Oertel. “It was a dream come true to finally have a book contract. Then, when my publisher informed me that they wanted to develop it into a series, I was blown away. That was almost too much for an emerging writer like me to comprehend.”

The Shenanigan series has been nominated for several awards, including the Silver Birch Award, the Manitoba Young Readers Choice Award, and the New York State Reading Association Charlotte Award.

Like most writers, Oertel has a writing process that he adheres to fairly strictly because it works for him.

“I usually let the spark of an idea, the premise, smoulder in my mind for a long time before I ever sit down to type a word,” he says. “I won’t even outline the plot, for fear that seeing those ideas on paper might somehow discourage me from further fleshing out the tale. Then, after I have a thorough understanding of the story in my head – strong beginning, exciting climax, satisfying conclusion – I’ll start writing.”

Once he’s writing that first draft, he strives to get it down quickly. “I don’t stress about grammar, typos, and sentence structure, because I worry that if I spend too much time making every



page perfect, I might get bogged down and discouraged from finishing the manuscript,” he explains. “After my rough (sometimes very rough) first draft is complete, I’ll settle down and go over the work again and again – editing, rewriting, and fine-tuning.”

Shenanigans fans will be happy to learn that Oertel has many more archaeological adventures in mind for the Shenanigans characters. “I’ll keep working on those stories as long as the publisher will have them,” he says.

But he’s also been “ruminating” on some stories for young adults. “If I have time this winter, I might even tackle one of those projects.”

*“I usually let the spark of an idea, the premise, smoulder in my mind for a long time before I ever sit down to type a word.”*



# Those who've done, write

*Delaronde's latest hits home*

by Shirley Byers

**D**eborah Delaronde's 10th book, *The Stone Gift*, opens in a hospital.

A young man is slowly waking up; he can't see, there is no feeling where his left leg should be, and he is very thirsty. Memories of his life, his parents, the sweet-sounding girl at his bedside, and even his own name seem to be lost.

He quickly learns that his memory loss is due to a severe beating, possibly gang related. His name is D. J., the young woman is Hannah, and his memory will likely return. In the meantime, he must deal with other injuries, including facial injuries so severe that his parents recognized him only by the clothes he wore.

But, when his grandmother gives him a special stone to wear around his neck, his body begins to heal, astoundingly quickly.

## THE STONE GIFT

Deborah Delaronde  
Kegedonce Press  
\$18.00 pb, 134 pages  
ISBN: 978-1-928120-07-0

While all this is going on, another storyline emerges. Whenever D. J. falls asleep, he seems to be watching a drama about two boys, Jeff and Tim. Tim is being

pressured to join a gang at school and Jeff, new at the school, is trying to help him. The two story lines flow concurrently, creating a page-turning narrative.

Several of the elements of this book – growing up in a foster home, commercial fishing, supernatural visions/dreams, healing stones – are things Delaronde, a retired librarian, has experienced in her own life, and this is typical in her work. “There is a little bit of me in each of my 10 published books,” she says.

“Working on this story brought forward forgotten childhood memories and some self-reflection. Later in my life, I connected with my biological family. I have one sister and two brothers that I didn't know existed. They think I'm smart. I laugh at them knowing that is not entirely true.”

Smart or not, Delaronde has done some deep thinking about healing.

“As Indigenous people, we all carry scars,” she says. “Some carry them deeper than others. Understanding and forgiveness are the key to healing.”

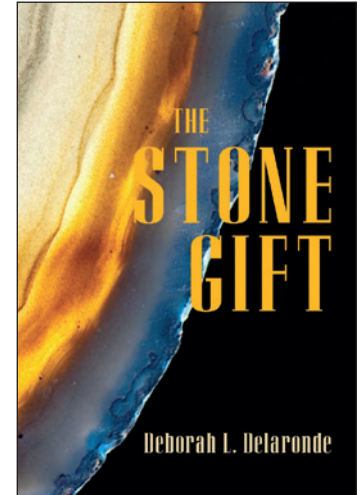
While many of her stories are based on childhood memories, some are based on what she calls, “sleeping inspirations.”

Delaronde explains, “The idea for the book developed while I was sleeping. When that kind of inspiration occurs, I am compelled to get up and follow through with writing all the ideas and feelings associated with those ideas before I can go back to sleep again. This usually occurs anywhere from midnight to 4 a.m. It's not something I can turn on and off, and it gets to be annoying.”

In 2015 Deborah Delaronde won the first Beatrice Mosionier Aboriginal Writer of the Year Award. This award recognizes excellence in writing in the past year and engagement in work that supports and encourages Aboriginal writing in Manitoba.

“Like other art forms, writing is a craft that is both personally challenging but rewarding in itself,” she says. “It's an activity I do because I enjoy doing it.”

“Through your writing, if you can help someone find solutions to a problem, learn something new, or influence a child in a positive way, that is successful writing, published or unpublished!” 🌿



*“As Indigenous people, we all carry scars. Some carry them deeper than others. Understanding and forgiveness are the key to healing.”*

# CAUSE and EFFECT

*Picture book teaches how human actions have environmental consequence*

by Linda Alberta

**W**hen the flutter of butterfly wings influences a hurricane weeks later, it's called the "butterfly effect." The idea that small causes lead to larger effects is the premise of Alison Hughes's new picture book, *What Matters*.

This story begins with an unlikely catalyst – a crumpled pop can. Scooping this litter and placing it in a recycle bin, a young boy triggers a small tsunami of change in the local park ecosystem and beyond. Spiders, ants, snails, baby birds, and crabs in the ocean all have important lives and now their lives are better because of the boy.

The story's pop can was based on a pop can seen on a routine hike.

"I hike a lot in the Edmonton River Valley, and one day I was marvelling at a pristine beautiful scene, and I did see a crumpled-up pop can. You wonder why would someone do that to nature?" says Edmonton author Alison Hughes.

"It made me think of writing a book about the consequences of each small thing. So, my book was created to illustrate the concept of the ripple effect

– nature's connections."

Hughes adds that she often carries a plastic bag in her backpack to pick up litter while hiking. She says this is her contribution to making the Edmonton River Valley cleaner, and she wants children to learn to do their part too.

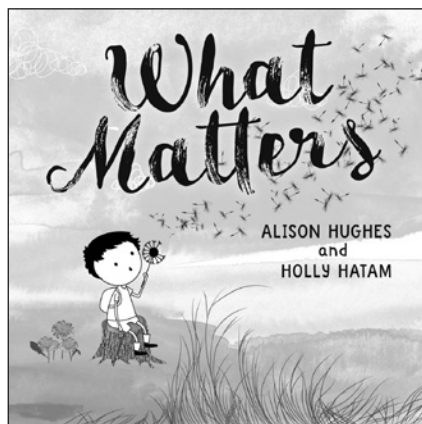
"I didn't want the book to be heavy handed or preachy," she says, "but I wanted to set a scenario and let readers draw their own conclusion. A lot of books out there are aimed at older kids and a



BARBARA HEINTZMAN

lot of them are fact based, so I wanted something gentle for young children that showed in a simple way the interconnectedness of the environment. It's important for kids to learn that right off the bat."

Hughes says that one challenge with her book was leaving enough room for the illustrator by not over-explaining ideas. She adds that picture books have to be written in a way that leaves half of the book with space for the artist to interpret and show. She thinks of it in musical terms.



*"My book was created to illustrate the concept of the ripple effect – nature's connections."*

## WHAT MATTERS

Alison Hughes  
Illustrated by Holly Hatam  
Orca Book Publishers  
\$19.95 hc, 32 pages  
ISBN: 978-1-4598-0910-9

"It's like putting words to music, in a song. The words are meaningful, but so is the music and they're parts of the whole. Picture books are a lot about the illustrations. They enhance words but ultimately it begins with the story." She adds that although she has never met illustrator Holly Hatam, she did send an email thanking her for her beautiful digital art.

With two books slated for 2017 – *Kings of the Court* and her first young adult novel *Hits the Ground Running* – the award-winning author says that as one project finishes another opens up.

"I write in my home office. But there are dogs that need walking, children to pick up from school, and laundry and groceries. You have to carve writing time.

"But I have so many story ideas in my computer that they should last me until I am 95." 🌿

## MORE YOUNG ADULT & CHILDREN

### PICTURE BOOKS

#### **A BIG MISTAKE?**

Richelle Lovegrove, illustrated by Amber Green

In this charming story about generosity, Summer follows her Elder's teaching when she gives away the necklace her kokum gave her, but when her kokum comes to visit, she worries that she made a mistake.

(Manitoba First Nations Education Resource Centre, \$9.95 pb, 40 pages, ISBN: 978-1-927849-16-3)

#### **THE BOY AND THE BINDI**

Vivek Shraya, illustrated by Rajni Perera

This playful story is about a young boy's fascination with the dot on his mother's forehead, and how he learned that wearing his own bindi allows him to explore and express his own difference. (Arsenal Pulp, \$17.95 hc, 32 pages, ISBN: 978-1-55152-668-3)

#### **BUDDY AND EARL AND THE GREAT BIG BABY**

Maureen Fergus, illustrated by Carey Sookocheff

Mrs. Cunningham comes to visit, but when her baby gets out of his playpen, it's up to Buddy the dog and Earl the hedgehog to save the day.

(Groundwood, \$16.95 hc, 32 pages, ISBN: 978-1-55498-716-0)

#### **CHINOOK AND WINTER**

Rhonda Hunter, illustrated by Jayce Lamontagne

This lively tale is about the ago-old tussle between Chinook and Old Man Winter, and how one year, the game goes wrong and people wonder if winter will ever end.

(Pemmican, \$10.95 pb, 40 pages, ISBN: 978-1-926506-01-2)

#### **THE DAY SANTA STOPPED BELIEVING IN HAROLD**

Maureen Fergus, illustrated by Cale Atkinson

In this role-reversing story, Santa has a crisis of faith, wondering why Harold looks so different from how he looked last year, and why his handwriting is now so neat, and who really puts the cookies and milk out on Christmas Eve.

(Tundra, \$21.99 hc, 32 pages, ISBN: 978-1-77049-824-2)

#### **I LOVE YOU TOO, I LOVE YOU THREE**

Wendy Tugwood, illustrated by Sheila McGraw

This picture book captures the love between mother and child in a counting game that plays with words while expressing love and reassurance.

(Firefly, \$14.95 hc, 24 pages, ISBN: 978-1-77085-784-1)

#### **MARY AU PARKA ROUGE**

Peter Eyvindson, translated by Mona Buors, illustrated by Rhian Brynjolson

This French-language edition of the enduring book for young readers, *Red Parka Mary*, tells the heartwarming story of a little boy scared to walk past a neighbour's house until he learns a new friend is only a smile away. (Pemmican, \$10.95 pb, 44 pages, ISBN: 978-1-926506-03-6)

#### **MONA NANTOW/SEASONS OF THE NORTH**

Flora Rideout, photographs by Robert Rideout

The turn of seasons in northern Manitoba is told in English and Cree, in joyous, easy-to-understand fashion, with illustrations of seasonal standbys paired with photographs. (Pemmican, \$10.95 pb, 36 pages, ISBN: 978-1-926506-02-9)

#### **WEENIPEEG**

Bill Ballantyne, illustrated by Nicole Marie Burton

In a mixture of Cree and English, and in a graphic novel format,

Weenipeeg tells the story of how Winnipeg, meaning dirty water, got its name, and how the river turned red.

(Manitoba First Nations Education Resource Centre, \$9.95 pb, 32 pages, ISBN: 978-1-927849-26-2)

#### **WE SANG YOU HOME**

Richard Van Camp, illustrated by Julie Flett

This sweet and lyrical board book captures the wonder new parents feel as they welcome their baby into the world, parents who sing, "As we give you roots / you give us wings."

(Orca, \$9.95 hc, 26 pages, ISBN: 978-1-4598-1178-2)

### EARLY CHAPTER BOOKS

#### **LARK HOLDS THE KEY**

Natasha Deen

In this first book of the Lark Ba detective series, Lark and her

twin brother Connor must solve a mystery and discover the town librarian's lost key so that Lark can take out some mystery books.

(Orca, \$6.95 pb, 80 pages, ISBN: 978-1-4598-0727-3)

#### **RESCUED**

Janice Howden

This book tells the story of Hawkeye, a Tibetan terrier, who is raised in a puppy mill and rescued from the streets to finally be adopted into a home with a caring family. (DriverWorks Ink, \$13.95 pb, 64 pages, ISBN: 978-1-927570-31-9)

### FOR MIDDLE READERS

#### **ACROSS THE FLOOR**

Natasha Deen

Luc has his sights set on a football career, but when his coach orders him to take contemporary dance classes, Luc starts to think he may be willing to give up a

CONTINUED ON PAGE 45

## UP NORTH, AND NEVER GRIM

The charms of the Cree language and the inimitable beauty of Canada's North marry in *Seasons of the North*. Flora Rideout introduces and translates Cree words and phrases, while Robert Rideout's photographs capture a rare, magical land through the turn of the seasons, for an invitation you'd never want to resist.

#### **Seasons of the North**

Written by Flora Rideout  
Photography by Robert Rideout  
ISBN: 978-1-926506-02-9  
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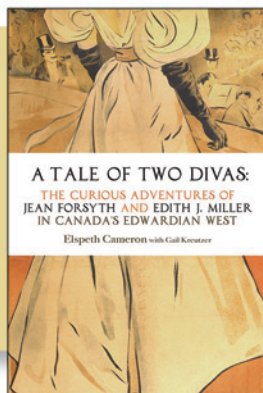


New from J. Gordon Shillingford Publishing

## *A Tale of Two Divas*

by award-winning  
biographer  
Elspeth Cameron  
with Gail Kreutzer

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Jean Forsyth and Edith J. Miller both began their careers as church soloists in Manitoba. Edith became internationally famous, eventually singing for the King of England, while Jean forged a successful career as a vocal teacher, entrepreneurial business-woman, and animal rights activist, helping to found the original Winnipeg Humane Society.

J. GORDON SHILLINGFORD  
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## Sacred Feminine An Indigenous Art Colouring Book

by Jackie Traverse



Sacred Feminine is a colouring book by Anishinaabe artist Jackie Traverse. The beautiful and intricate works of art within depict images of strength, resilience and empowerment.

The first of its kind, Sacred Feminine is intended to heal and educate readers and colourers of all ages.



**ROSEWAY PUBLISHING**  
an imprint of Fernwood Publishing

### Bringing Métis Children's Literature to Life Teacher Guidebook for GDI Publications Compiled by Wilfred Burton



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of Native Studies and Applied Research

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- 2 sets of study prints
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- 1 teacher guidebook; 5 themes with lesson plans for each
  - Who are the Métis?; Métis Values – Good Medicine; Métis Roots; Métis Entertainment and Stories; Métis Dance

### Bringing Métis Children's Literature to Life Guidebook

- Written by renowned Métis educator, Wilfred Burton
- Supports teaching about the Métis and utilizes strategies that foster and promote literacy development (listening, speaking, reading, writing, viewing, and representing)
- Brings traditional and contemporary Métis culture to life

Download this free resource at:

<http://www.metismuseum.ca/resource.php/13827>

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future in professional football to pursue a new dream.

(Orca, \$9.95 pb, 144 pages, ISBN: 978-1-4598-0920-8)

#### **BARRACUDA**

**Sigmund Brouwer**

Jim Webb thinks his Florida vacation with his grandfather will be spent fishing for barracuda, but then he finds out that the dying resort owner is in fear of losing his treasure and his mind, and he needs their help.

(Orca, \$9.95 pb, 192 pages, ISBN: 978-1-4598-1152-2)

#### **BILLBOARD EXPRESS**

**Sigmund Brouwer and Cindy Morgan**

Elle has come to Nashville to be a star, but her agent and label executives want to change everything about her, including her music.

(Orca, \$9.95 pb, 128 pages, ISBN: 978-1-4598-1108-9)

#### **YOUNG ADULT**

##### **AND THEN THE SKY EXPLODED**

**David A. Poulsen**

When Christian Larkin goes on a school trip to Japan and meets an 81-year-old victim of the first bomb that exploded over Hiroshima, he decides to try to make amends for the fact that his great-grandfather had been part of the team that created the atomic bombs.

(Dundurn, \$12.99 pb, 208 pages, ISBN: 978-1-4597-3637-5)

##### **GANG TACKLE**

**Eric Howling**

When the president of a sporting goods company offers to fund the Southside Saints, the football team can't believe their luck, but can they overlook his racism and bullying?

(Orca, \$9.95 pb, 176 pages, ISBN: 978-1-4598-1225-3)

##### **THE PAIN EATER**

**Beth Goobie**

A group novel-writing assignment in English class gives Maddy the

opportunity to take control of the story and tell the truth about what was done to her this past spring by boys she has to face every day in school.

Another emotionally powerful novel from award-winning Beth Goobie.

(Second Story Press, \$12.95 pb, 256 pages, ISBN: 978-1-77260-020-9)

##### **QUISTA, BOOK ONE: DANAY**

**Aviva Bel'Harold**

Danay is an outsider on the water planet of Uma'Three, and when the Emperor's fleet arrives to conduct loyalty tests, she finds herself branded a traitor and learns that only she has the power to save the ones she loves.

(EDGE, \$12.95 pb, 360 pages, ISBN: 978-1-77053-108-6)

##### **THE SALARIAN DESERT GAME, THE UNINTENTIONAL ADVENTURES OF KIA AND AGATHA, BOOK 2**

**J. A. McLachlan**

When Kia's older sister, in a desperate bid to erase their family debt, loses a gambling game in Salaria and forfeits her freedom, Kia is determined to rescue her by disguising herself and taking part in the treacherous desert game.

(EDGE, \$12.95 pb, 288 pages, ISBN: 978-1-77053-114-7)

##### **TROUBLE MAKES A COMEBACK**

**Stephanie Tromly**

In this sequel to *Trouble Is a Friend of Mine*, Zoe must again choose between a normal high school social life and out-of-control schemes helping Philip Digby find his sister who was kidnapped years ago.

(Kathy Dawson Books, \$23.99 hc, 304 pages, ISBN: 978-0-5254-2841-1)



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## WHO ARE WE?

Recent years have seen one of Canada's founding peoples, the Metis, come to national prominence at last. Yet many questions remain. Where did the Metis come from? Why are the people once denounced as 'half-breeds' recognized now as Indigenous people? How much did they build of Manitoba?

A new book from Canada's eminent Metis publishing house, Pemmican Publications, answers those questions and many more, for a provocative, peppery read that earns pride of place in every curriculum. *Threads in the Sash – The Story of the Metis People*, by Fred J. Shore, is Canadian history at its liveliest and most illuminating.

With verve and wit, and drawing upon years of teaching Metis courses at the University of Manitoba and the University of Saskatchewan, Shore combs the threads of history to explore and explain many aspects that have mystified the general public, from the origins of a nation through the fur trade to the recent legal victories for recognition.

**Threads in the Sash – The Story of the Métis People**  
By Fred J. Shore  
ISBN 978-1-926506-05-0  
\$20.95

*Threads in the Sash – The Story of the Metis People* will arrive in early 2017 through Pemmican Publications. Advance orders and additional information are available through our office.

For more information on new titles, past titles and e-book titles, please visit our website at [www.pemmicanpublications.ca](http://www.pemmicanpublications.ca), or call us at (204) 589-6346.

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"The Archaeologists is a novel Jane Jacobs would have loved."  
 —Wayne Grady, author of *Emancipation Day*



*The Archaeologists* follows six people from the fictional edge city Wississauga whose lives intersect when they become embroiled in a fight over the fate of a riverbed behind their homes. With humour and insight Hal Niedzviecki examines how people project, or reflect, themselves in collective and individual histories, and challenges our views of identity and home.



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*Prairie books NOW* is made possible with the financial support of The Canada Council for the Arts, the Department of Canadian Heritage, the Manitoba Arts Council, Manitoba Sport, Culture and Heritage, and the Winnipeg Arts Council.

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*Prairie books NOW* is published by the Association of Manitoba Book Publishers. It is published two times per year for distribution free of charge in selected Canadian locations. Bulk rates to institutions are available upon request. ISSN 1201-5962.

Subscriptions are available for \$12.75 per year. Send cheques payable to the Association of Manitoba Book Publishers.

Printed in Manitoba, Canada by The Prolific Group.

*Prairie books NOW* 100 Arthur Street, Suite 404, Winnipeg, Manitoba, Canada R3B 1H3 • tel (204) 947-2762 • fax (204) 956-4689 • e-mail pbn@mts.net • <http://ambp.ca/pbn/>



**Manitoba** 



## ABOUT OUR CONTRIBUTORS

**LINDA ALBERTA** is an Alberta freelance writer and songwriter who loves to combine unusual chords with homespun verse. She is an artist who wears a hard hat and reflective vest at work.

**SHIRLEY BYERS** is a freelance writer and editor based in northeast Saskatchewan.

**YVONNE DICK** is a central Alberta magazine writer with more than two decades of experience who enjoys reading anything she can get her hands on.

**MARGARET ANNE FEHR** is a freelance writer and editor who resides in Milton, Ontario.

**CHADWICK GINTHER** is the author of the *Thunder Road Trilogy* and numerous short stories. He lives and writes in Winnipeg.

**MARGARET GOLDIK** is secretary of the Quebec Library Association and a freelance editor and writer, living in Montreal.

**IAN GOODWILLIE** is a freelance writer based out of Saskatoon who contributes regularly to The Feedback Society. He blogs, writes screenplays and short fiction, and maintains a day job writing radio advertising. It's the long way of saying he spends a lot of time in front of a computer.

**ARIEL GORDON** is a Winnipeg writer.

**BEV SANDELL GREENBERG** is a Winnipeg writer and editor.

**LIZ KATYNSKI** is a Winnipeg writer.

**PAULA E. KIRMAN** writes, edits, takes photographs, and plays music. She lives in Edmonton where she edits an inner city community newspaper, is an organizer in the activist movement, rides her bicycle, juggles, and sometimes drinks too much coffee. Her website is <[www.wordspicturesmusic.com](http://www.wordspicturesmusic.com)>.

**LAURA KUPCIS** is a Toronto-based freelance writer and editor.

**STEVE LOCKE** is a Winnipeg writer, spoken word poet, and arts educator. He is currently enjoying his work with youth in school residencies, building confidence in self-expression through writing and performance.

**QUENTIN MILLS-FENN** reads and writes, mainly about books, in Winnipeg.

**AMANDA SANDERS** is a Library Assistant I at the Thompson Public Library in Thompson, Manitoba, where she does programming and ordering for Children and Teens. It's also where she fills her to-be-read list with an insurmountable number of books.

## BOOKENDS

*Prairie books NOW* values your feedback. Please send your comments to [pbn@mts.net](mailto:pbn@mts.net).

### On the cover

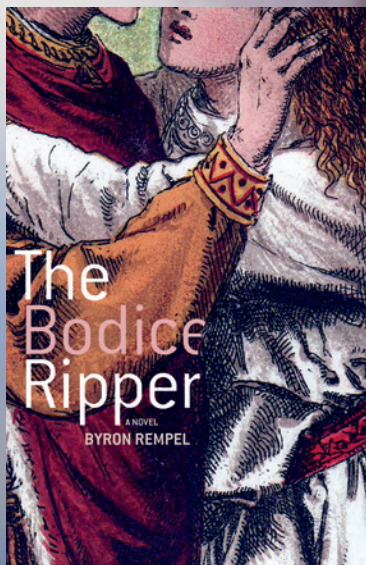
Our cover illustration is from *The Pipestone Wolves* and comes courtesy Rocky Mountain Books and photographer John E. Marriot. The book is featured on page 16 of this issue.

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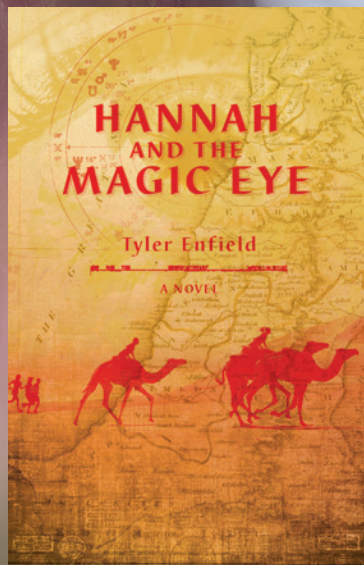
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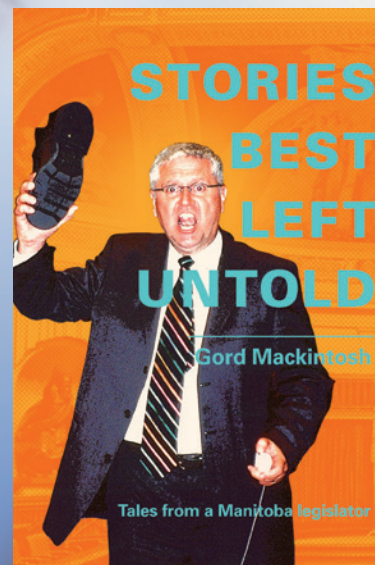
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