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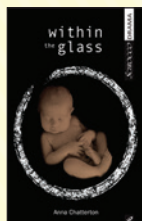


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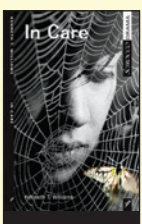
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A TOTEM OF HIS AMUSEMENT

Humour graces author's attack on technology

by Margaret Goldik

Peter Unwin has several books under his belt: fiction, non-fiction, and poetry. In his latest novel, the wickedly funny *Searching for Petronius Totem*, he takes the reader on a Canadian road trip.

Unwin says, “Like the theatre people say, funny is hard, tragedy is easy. For me it’s a matter of using humour to sneak your rage into the book.”

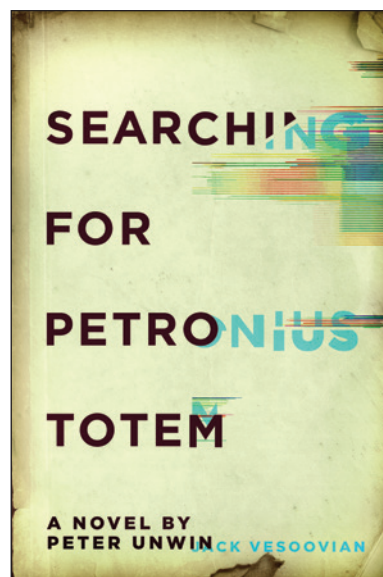
Pete Tidecaster, a.k.a. Petronius, has a day job in a Hamilton factory, but his real métier is Art. He achieves fame with a memoir, *Ten Thousand Busted Chunks: The Life of Petronius Totem*. This memoir was the darling of the critics: “It was the book that finally proved to the world that a Canadian childhood could be just as abusive as any childhood in Paris or New York or Shanghai.”

Petronius’s artistic life is one fiasco after another: an art installation involving the

Trans-Canada Highway and 16,000 volunteers, a meltdown of infatuated teens at Kamp Kan Lit, and Condoms for Christ during a papal visit. Most dangerous of all, he becomes embroiled with the Leggit Corporation. The Leggit empire – prisons, surveillance, cyber-chickens delivered by drones – is global and frightening.

Jack, Petronius’s friend and artistic enabler, searches for Petronius after he disappears when his memoir is proved to be a fraud. Jack also gets in the way of Leggit’s plot to digitize and own the rights to everything in the world.

“As an author, creator, reader, et cetera, I’m quite concerned about the copyright regime as a means of stifling free speech and expression, while corporate powers run wild trade marking various words and expressions,” says Unwin.



“When you change the technology of communications, there are very drastic social effects that we are now starting to experience. In some parts of the US it is now possible to have a burrito delivered to your house by drone. So that world was already taking shape as *Searching for Petronius Totem* was getting finished.”

The author has experienced this shift in technology as a writer. “My first book in 1993 involved galleys that were sent by post and corrected in the local café usually while smoking and drinking coffee. Now, under the digital regime, all the editorial work has been outsourced back to the author,” he explains.

Unwin is critical of this move toward the digital. “The trouble with moving into a ‘post-book’ era is that we lose the monumentality of ink on paper, and we end up with a textual system that has no authority. We see this today in ‘alternate facts’ and ‘fake news.’ These are entirely products of the digital word. We have no reason to trust it yet, and no history of trusting it.”

Unwin says that Jack and Petronius represent the last stand, “the old guard still kicking and screaming while the digital world washes them away.”

“Petronius, to his credit, seems to have found a way to get the last laugh.”

Searching for Petronius Totem is both extremely funny and thought-provoking. What’s next?

“There is a novel having to do with Lake Superior, Native rock art, and the end of the world. In some ways it resembles a very serious version of *Searching for Petronius Totem*.” 🌿



SEARCHING FOR PETRONIUS TOTEM

Peter Unwin
Freehand Books
\$21.95 pb, 250 pages
ISBN: 978-1-988298-09-2

No Radio Silence for Dead Air

The Cobb and Cullen mystery series continues

by Yvonne Dick

Author David A. Poulsen is a man of mystery. Mystery novels, that is. With more than 25 books published, many for young readers, and 33 years of experience behind him, the only thing Poulsen regrets is not starting sooner.

“Up until a couple of years ago I honestly believed that I wouldn’t be able to write mysteries,” says Poulsen. He feared his mind didn’t work the way that those of his favourite mystery writers did. “Then finally I kind of tackled one and doggone it if it didn’t work out really well.”

That was *Serpents Rising*, the first in the Cullen and Cobb series, and his publisher gave him a contract for three more books in the series. “It’s exciting after all this time to get around to writing the book I probably would have liked to write a long time ago,” he says.

His second book in the series, *Dead Air*, continues the story of Mike Cobb, a former policeman who is now a private detective, and his sometimes research assistant, crime journalist Adam Cullen. After being hired as a bodyguard to a prominent right-wing radio celebrity named Buckley-Rand Larmer, who has been receiving threats, Cobb and Cullen look into Larmer’s past to see who would have a grudge against

him, and there is no shortage of suspects.

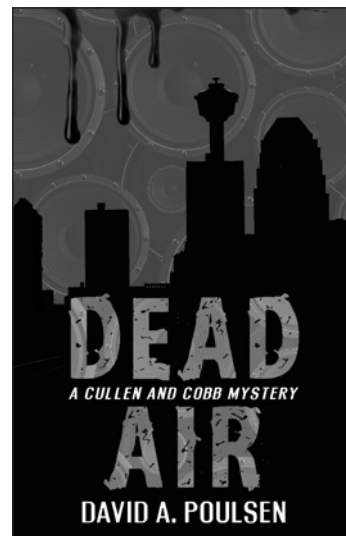
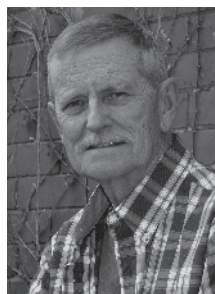
Poulsen recalls a lifetime of mystery novels, starting out trading books back and forth with his father when he was young. “He really liked the Perry Mason novels [Erle Stanley Gardner] and got me reading them when I was about 11 years old. I was reading the Hardy Boy series, and he wanted to read those too,” says Poulsen.

Poulsen finds inspiration in the work of other mystery writers, and he also finds ideas by just looking around, saying that writers are observers by nature.

But do the ideas ever stop flowing? Poulsen feels writer’s block, for him, is a product of the insecurities and self-doubts a writer can have. No matter how many times, or for how many years you have been published, you can always talk yourself out of writing with those little doubts inside your head.

“I find the best way to deal with writer’s block is to sit down and write. To go back to my little room where I do a lot of writing and just do it. I have a pretty good discipline, where I do get my 1,000 words a day – which is my target word count – down virtually every day. So many people never get the words out of their head,” he says.

“I have a pretty good discipline, where I do get my 1,000 words a day...down virtually every day.”



DEAD AIR

David A. Poulsen
Dundurn

\$17.99 pb, 374 pages

ISBN: 978-1-4597-3668-9

Readers of Cullen and Cobb will discover well-rounded characters who evolve, and don’t always see eye to eye on the issues or politics of a case. Poulsen said that it was fun to show them as realistic characters who are in a real relationship, as opposed to the stereotypical mystery formula of detective and sidekick.

And readers won’t have to wait long for his third mystery – *Last Song Sung* is approaching deadline shortly.

Poulsen says, “I’m so enjoying it that I kind of wish I had gotten going on this sooner, but better late than never.” 📖

“Sic Transit” Glorious

Author introduces new universe in
six-novel series

by Ian Goodwillie



THE OTHERNESS FACTOR:

*Sic Transit Terra,
Book 2*

Arlene F. Marks
EDGE Publishing
\$19.95 pb, 256 pages
ISBN: 978-1-77053-140-6

Building a universe is no small task for a writer. It is entirely your own creation, with characters, species, and rules that may differ from the foundations of the real world on an intrinsic level. On top of that, you still have to tell a good story inside of this universe that obeys the rules you have created.

Inspired by the works of various creators like Pieter Bruegel the Elder, J. Michael Straczynski, and Robert A. Heinlein, Arlene F. Marks has decided to take that scale of world building on.

The Otherness Factor is the second installment of the Sic Transit Terra Series, which is currently planned to include six books.

But why take on such a massive storytelling task? “It just seemed to me that it takes us a lifetime to become truly wise, and then we die. Because I’m a speculative fiction author,” says Marks, “my imagination came up with a possible reason for that, and that reason became the basis for a novel that grew over time, like *Topsy*, into a multi-novel story arc in a possible alternative future.”

The second book takes the reader in a different direction than the first book. Set in the same universe as *The Genius Asylum*, *The Otherness*

Factor focuses on a different group of characters, including a few Kularians, a cat-like alien species, who become Human allies. This installment addresses issues such as domestic abuse, colonization, discrimination, and the ethics of biological experimentation.

Marks explains, “The Sic Transit Terra universe is a large and busy place (like one of Bruegel’s paintings), and the cast of important characters in this series was too big and diverse to introduce in only one book.” Marks takes it even a step further in clarifying that, “Technically, they’re books 1A and 1B.”

Part of the structure that holds this world together are excerpts from “Sic Transit Terra, An Unauthorized Planetary History” that introduce each section, providing an “official” story and context.

And from the foundations laid in these first two books, Marks will grow her series through four more novels set in this universe.

“Each book will introduce one or more alien races as they begin to play a role in the unfolding of the greater story, and in each book there will be a closer look at parts of the greater setting,” she says. As the reader progresses through the series they’ll find that “not only are there crossover characters and references to plot events, but there are also foreshadowings, themes, and literary devices linking all the books together as well.”

Marks has the kind of passion for writing that makes for an incredible read.

Taking on a story of this magnitude spread over multiple books can seem like a daunting challenge. For Marks, it is a labour of love to work on a story in which she is genuinely engaged.

“It has taken me 30 years to create Sic Transit Terra, and I would do it again in a heartbeat.” 🌿



*“It has taken me 30 years
to create Sic Transit Terra,
and I would do it again in a
heartbeat.”*

STRINGS ATTACHED

Author plays marionette in dystopian novel

by Margaret Anne Fehr

N*uala: A Fable*, by Alberta writer and editor Kimmy Beach, describes a dystopian world where Nuala, a giant puppet, and her Teacher-Servant explore their city and their relationship while Nuala gradually becomes aware of her own complex inner terrain.

“The novel is set in an unnamed city of no fixed time period, as I wanted very strongly to allow for the possibility of it taking place anywhere and *anywhen*,” says Beach. “In my story, the helplessness and anarchy take place inside Nuala and Teacher-Servant themselves, as opposed to the larger city in which they walk.”

Beach’s inspiration for *Nuala* was sparked in 2012, when a friend sent her a video of a 30-foot-tall marionette and her dog walking through Liverpool’s city centre. “I was galvanized,” she says. Since seeing the first video, she began to seek out giant puppets across the globe.



“Giant puppets are so prevalent in so many countries that I began to think of them as a universal representation

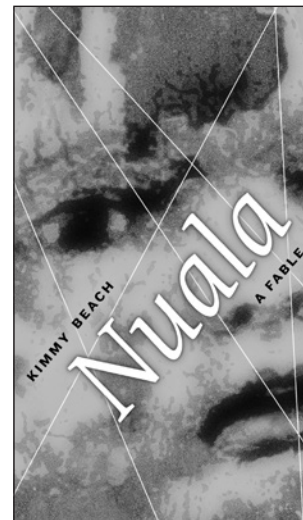
of ourselves,” says Beach. “Why are we so drawn to them? Obviously, there’s something there. My vision for *Nuala* was to create a giant puppet of my own: one who could embody the best and the worst of what is inside us all.”

Nuala is a departure for Beach, who is well known as a poet. “Not only because it’s the first time I’ve written a fully prose text, but also I believe that I’ve reached a new level of storytelling in this book. Where she came from exactly, I’m not entirely certain. But once she took root in my head five years ago, there was no dislodging her until I had written the novel,” she says.

“To my mind, because all dystopian (and utopian) literature is born of our own world, we must see ourselves in it. Just as we must see ourselves in the compulsive, destructive drive of *The Terminator*, we see ourselves in Nuala and Teacher-Servant. I think it’s vital that we see ourselves in their love, which eventually turns to jealousy and cruelty, as human relationship can do.”

Naming the puppet and the book wasn’t easy – Beach eventually, with the help of her sister, landed on *Nuala*, which is an Irish name (short for Fionnuala) that means “lovely shouldered.”

“My vision for *Nuala* was to create a giant puppet of my own: one who could embody the best and the worst of what is inside us all.”



NUALA: A Fable

Kimmy Beach
University of Alberta Press
\$19.95 pb, 160 pages
ISBN: 978-1-77212-296-1

“That appealed to me, as Nuala’s shoulders figure so prominently in the narrative,” says Beach. “The origins of the name also have to do with geometry and angles, and I was drawn toward those ideas as they pertain to puppetry and the mechanics of marionettes.”

As a reader, Beach favours a good story told in a well-crafted way. “If there is a moral or a message in what I read, I prefer to find it myself rather than expect the writer to provide it for me. As a writer, I hope each reader will find something to enjoy and to think about. Their responses will necessarily vary, as I worked hard not to provide a single, overarching ‘meaning.’”

Beach admits to some trepidation about how the book may be received.

“But it’s too late now. She’s out there, stomping around and demanding attention. Come what may.” 🐾

A Helping Hand from the Past

Inspiration transcends the centuries

by Linda Alberta

Even class discussions can spark an artist's muse. For Della Dennis, a discussion about subjugated histories and the suppression of women's voices provided the inspiration for a strong female character in her debut novel, *Something Unremembered*. Not exactly a modern woman, this one lived in the fifteenth century. But now, it's time for a comeback.

Something Unremembered is the story of one woman's history inspiring another woman's path. Ultimately, it's a spiritual journey that begins in fictional Flatfield, Alberta.

Flatfield's Janine Weir works at St. Ignatius parish and has never travelled outside of Canada. Life plods along with her husband and children until a retiring history professor gives her a two-volume edition of *The Medieval Stage* by Edmund Chambers. Was it an accident or a miracle when Janine discovers traces of the mysterious, medieval, and sacred Madeleine de Brout of Beauvais, France, in the books?

As she obsesses over Madeleine's story, snippets of this history keep disappearing.

Finally, Janine journeys to France to find the full story. But instead of Madeleine's story, she uncovers her own life story and a gift from Madeleine.

"We often get in our own way when we need to find resolutions, and sacred stories give us a language to describe our experiences. They break down barriers," says Dennis.

"Janine doesn't want to admit she is suffering from depression, but when she is out from under it, she can embrace her life. So she needed to be receptive to what was available, and she did this by trusting Madeleine's story."

To understand Madeleine of Beauvais, Dennis travelled to Beauvais, France, staying at 101 rue de la Madeleine. Dennis thought if she wrote about this in the book, it might sound contrived. But instead of suppressing this event, she decided to "play it up" in the story.



SOMETHING UNREMEMBERED

Della Dennis
Stonehouse Publishing
\$19.95 pb, 352 pages
ISBN: 978-0-9950645-4-6

"In 2003, I went to Beauvais to research the book. I took notes, went to the museum, and visited churches that figure in the story. I learned a lot," says Dennis.

Like a seed beneath the snow, her first novel began as a short story for the CBC. Dennis admits she never set out to write a novel, but when she realized her story couldn't be contained within 20 pages, she just kept writing. Her daughter urged her to submit her work for publication. In the end, Dennis wrote the kind of book she likes to read.

"I like to read books that spark questions and challenge commonly held positions," she says. "I like to feel a sense of satisfaction or hope. We have so much going on in the world that can lead us to despair. So I like books that show you a way forward."

Dennis didn't really expect her book to make the Edmonton bestsellers list.

When she ran into a friend who asked about the book, she told her, "I think it's too religious so the secular population won't want to read it. Evangelicals won't read

it because it's too Catholic. Catholics won't read it because it's too feminist.

"But I hope people like it over time." 🌿

"Sacred stories give us a language to describe our experiences. They break down barriers."

Gilt Complex

One bright nugget among Yukon gold

by Quentin Mills-Fenn

The Yukon Gold Rush is famous, but there's treasure to be found throughout Canada. David Carpenter's new novel, *The Gold*, tells of a different gold rush. Its protagonist, born Joe Burbidge in the North of England, wants adventure, and gold fever draws him to the Northwest Territories.

Carpenter set his novel in and near Yellowknife to pay homage to his father's friend, a prospector named Tom Payne.

"He was an Englishman who immigrated to Western Canada to make his mark," says Carpenter. "He was a big bear of a man with a deep bear-like voice.

"He was a good storyteller, and my brother and I were so taken with him and his stories that we in turn made up stories about him, especially about how he found all that gold that made him famous. His time was the 1930s and his place was the goldfields of Yellowknife. I couldn't help but install him in my novel as a minor character."

Carpenter went to Yellowknife to do some research, and wrote parts of *The Gold* in a cabin at Little Bear Lake in northern Saskatchewan, where he could soak up the atmosphere amid the wolves, bear, lynx, deer, elk, and moose.

"The winters come early and the summers come late," he says. "Some of the trees up there are stunted and they grow very slowly. The northern lights are sometimes pretty spectacular. There's a lot of hunting and fishing up there as well. In other

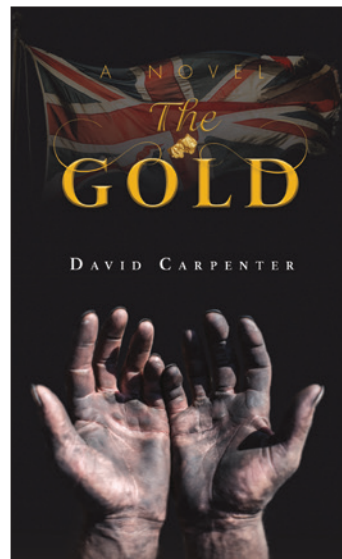
words, the accessible mid-north and the Far North have some similarities, including days of perfect silence when you can hear the conversations of countless birds.

"Sometimes on the trails, eskers, and lakes, I took Joe with me for company. At times we seemed to chop wood, light fires, and check out the rocks together."

The novel follows Joe Burbidge through all his lives, as he changes identities and names. He winds up a successful man living in a grand Edmonton house with a sophisticated wife.

"I not only wanted to bring Joe Burbidge to life in all his contradictions and complexities," Carpenter says. "I wanted to explore his status as an adventurer and a hero."

And as an ex-hero. "A retired hero aware of growing uncertainties. What happens to the hero when he retires? What happens to him when he can no longer call on his body to endure and prevail? What happens to him when he comes to realize that so many of his conquests and escapes, and the treasures he has won, have come at a price? What happens to Joe when he comes to see gold fever as a form



THE GOLD

David Carpenter
Coteau Books
\$21.95 pb, 368 pages
ISBN: 978-1-55050-909-0

of frenzied appetite that sets moral dilemmas in motion?"

The answers may have something to do with a young boy, Rennie.

"Perhaps he sees a possibility of redemption in their friendship," says Carpenter. "Becoming a rich man, for Joe, is scarcely worth the trouble. But perhaps if he could use some of that money to help the boy on his way, he could feel as though his life had a purpose."

You can imagine David Carpenter and his creation both smiling.

"But if I told this to Joe, he might just scoff at my theories." 🍷



Don't Give Up

Short-story characters find their worth in troubled times

by Bev Sandell Greenberg

Award-winning author Annette Lapointe credits her move to Alberta as the inspiration for her first short-story collection, *You Are Not Needed Now*.



YOU ARE NOT NEEDED NOW

Annette Lapointe
Anvil Press

\$20.00, 234 pages

ISBN: 978-1-77214-093-4

“Grande Prairie gave me the energy to write and finish these stories,” she says. “Up here, we’re so far from everyone, but we’re also a world in small. The city has a big First Nations population, a huge Newfoundland contingent, and cowboys coming out of its ears, but lots of other people too – I’ve met people from every continent.”

Set in and between small centres on the Prairies, the 11 stories in the collection centre on flawed characters. “It’s the characters’ flaws that make me like them,” says Lapointe. “Their brave fronts are so thin and underneath they’re so frightened.

“They can fake being normal for short periods, and then everything comes apart.”

According to Lapointe, who has a PhD in English, the book’s curious title represents a common theme: “a realization that the world would prefer to carry on without them.

They’re unnecessary or unwanted: laid off from work, unable to find a social niche, pushed out of their families.”

The main characters in the collection tend to be in their 30s. “I belong to Generation X,” says Lapointe. “I think we’ve always felt unneeded, culturally, economically, and, if our relationships fail, romantically. It’s terrifying to realize that the world would happily carry on without you, but people manage to carry on anyway, and some of them do manage to find people who need them.”

Some of the stories deal with work. The title story tells of an unemployed woman who earns a living as an escort to older men at the rack track until her prospects dry up. “If You Lived Here You’d Be Home by Now” follows a civil servant as she works at “professionalizing” her clients.

Most stories involve some kind of detritus. In “Waiting Lists for Martyrs,” the main character struggles to cope with her burgeoning collection of family heirlooms and artifacts till a crisis occurs. In “Scatterheart,” a cleaning woman finds some extremely peculiar items at her client’s home. The Sunday school teacher ends up with an unusual cleaning crew in “How Clean Is Your House.”

A number of stories explore fraught relationships. In “Invisible City,” a transgender man’s partner goes missing, and he returns to her reserve with their baby. “The Witch Invites Herself to Dinner” shows how the protagonist struggles to cope with her mentally unstable biological mother. “When You Tilt Your Head Just So the World Will Crack” explores the beginning of a random and somewhat doomed affair.

Lapointe hopes her stories will captivate people who don’t think of themselves as “short-story readers,” but who recognize something important about their lives in what she writes.

Lapointe’s previous two books, *Stolen* and *Whitetail Shooting Gallery*, were critically acclaimed novels. While she has written short fiction from time to time, this is the first time she has worked with it in a sustained way.



As she states, “I came to love the mid-length story, where I could explore people’s lives, but deal only with them, separate from the larger, interconnected worlds that novels contain.” 🌿

MORE FICTION

LONG RIDE YELLOW

Martin West

This debut novel by a two-time Journey Prize finalist explores the limits of both sexual desire and the edge of reality as Nonni, a dominatrix who likes to push boundaries, attracts the attention of alien beings. (Anvil Press, \$20.00 pb, 256 pages, ISBN: 978-1-77214-094-1)

BRIDGE RETAKES

Angela Lopes

This debut novel tells the story of a Bahian man and a Brazilian-Canadian woman who meet on an online dating site and have an undeniable connection even as issues of money, class, gender, and corruption threaten to tear them apart.

(Book Thug, \$18.00 pb, 120 pages, ISBN: 978-1-77166-302-1)

ENCOUNTERING RIEL

David D. Orr

Willie Lorimer, a University of Toronto student, forgot to resign his university militia regiment and so finds himself called up to fight Louis Riel and his frontiersmen at Batoche in 1885, along with other equally inexperienced and unqualified militia men.

(Stonehouse Publishing, \$19.95 pb, 310 pages, ISBN: 978-0-9950645-5-3)

WANDERLUST

Edited by Byrna Barclay

This anthology of travel stories and journeys, from the Nordic Viking Age to family life in Italy to the Canadian Prairies, explores the nomadic impulse, the longing for surprise, and the restless quest for a new beginning.

(ThistleDown Press, \$20.00 pb, 196 pages, ISBN: 978-1-77187-135-8)

59 GLASS BRIDGES

Steven Peters

In this debut novel, an unnamed narrator travels through a maze where walls fall to forests, hallways transform into rivers, and bridges turn into boats, all the while led by the mysterious Willow, who answers his questions only to leave him more confused.

(NeWest Press, \$19.95 pb, 232 pages, ISBN: 978-1-926455-78-5)

SUMMON THE QUEEN

Jodi McIsaac

In the second volume of the Revolutionary Series, Irish revolutionary Nora O'Reilly is hurled back through time to the sixteenth century where she meets pirate queen Granuaile, the one woman who can stop Queen Elizabeth I's tyranny over the Irish people.

(47North, \$21.95 pb, 352 pages, ISBN: 978-1-50394-225-7)

THE WATER BEETLES

Michael Kaan

A privileged family in 1940s Hong Kong risks losing everything during the Japanese invasion as they are dragged into a spiral of violence, repression, and starvation, in this story of adventure and survival, based loosely on the diaries and stories of the author's father.

(Goose Lane Editions, \$22.95 pb, 360 pages, ISBN: 978-0-86492-966-2)

THE BODICE RIPPER

Byron Rempel

Anna Hill, an associate professor of medieval history and gender specializing in the birth of romance, decides to craft a bodice-ripping Harlequin-style romance set in medieval Spain. Then all notions of romance come into question when a Parisian professor comes to visit.

(Enfield & Wizenty, \$19.95 pb, 248 pages, ISBN: 978-1-927855-71-3)

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DR. EDITH VANE AND THE HARES OF CRAWLEY HALL Suzette Mayr

This satire about Dr. Edith Vane, a scholar of English literature who is finally looking at secure employment, takes the campus novel in fantastical and unsettling directions when the not so much hallowed as malevolent Crawley Hall decides it wants all the professors and the new dean out.

(Coach House Books, \$18.95 pb, 224 pages, ISBN: 978-1-55245-349-0)

OIL CHANGE AT RATH'S GARAGE Shari Narine

This novel about a father and his sons slices open our current hook-up culture to probe the real demands of true love, in a story of quiet, desperate hope and eventual fulfillment.

(ThistleDown Press, \$20.00 pb, 292 pages, ISBN: 978-1-77187-132-7)

THE ORCHARD KEEPERS

Robert Pepper-Smith

Robert Pepper-Smith's trilogy of novels chronicling the lives of those with deep roots in the orchard lands of British Columbia comes full circle with this volume, which collects newly revised editions of *The Wheel Keeper* and *House of Spells* with the never-before-published *Sanctuary*.

(NeWest Press, \$22.95 pb, 276 pages, ISBN: 978-1-96455-90-7)

RUSSIAN DOLLS: STORIES FROM THE BREATHING CASTLE

W. P. Kinsella

This final novel from Kinsella is unreliably narrated by Wylie, a struggling writer who finds and loses his muse, Christie, and whose short stories reflect their relationship.

(Coteau Books, \$21.95 pb, 304 pages, ISBN: 978-1-55050-695-2)

Diva Distinction

High society and undaunted women in early Canada

by Liz Katynski

Gail Kreutzer discovered Jean Forsyth, a founding member of the Winnipeg Humane Society, mentioned in a book by Elspeth Cameron. Despite her involvement in the organization, Kreutzer had never heard of Forsyth, so she began to do some research. She was immediately drawn to this amazing, independent woman who, around the turn of the last century and onward, was a singer, music teacher, and businesswoman with a popular tea room in Edmonton.

“Animal welfare is my passion, and Jean also cared deeply about animals. She was once described as coming into her tea room with her bird on her shoulder and her cat and dog behind her,” says Kreutzer. “That connected with me. She was a fascinating woman. Her story deserved to be told.”

Along the way, Kreutzer also discovered Edith J. Miller, an impressive career singer who was once Forsyth’s student. Kreutzer convinced Elspeth Cameron to write one more book, saying she would help by providing research. Together, they created *A Tale of Two Divas: The Curious Adventures of Jean Forsyth and Edith*



J. Miller in Canada’s Edwardian West, working via email and becoming friends.

Cameron has written several biographies of well-known people, and in her book about her aunt, *Aunt Winnie*, she had mentioned Forsyth. To learn more about Forsyth and Edith J. Miller too, she turned to various sources, such as interviews, letters, newspaper articles, and photographs, some of which are reproduced in the book.

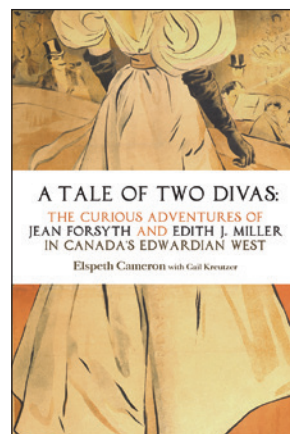
“Photographs are very important,” says Cameron. “I always look at photos. They are a way of knowing someone you have not met. I also look at how the person talks, the language they use. A friend told me the book is ‘so gossipy,’ and I realized that’s what life was like back then.”

Both women were very successful. Jean Forsyth supported herself throughout her life, through music and later business. “When it is suggested that a man helped her with her tea room, she writes in to the paper to set the record straight,” says Cameron.

Edith grew up in Portage La Prairie, and she went on to a successful singing career, studying in Europe, performing for the King, and “marrying up. Hers is an amazing story of upward mobility.”

Cameron explains how these two were, while affluent, still very Canadian. “A lot of other divas lived much more decadent, splashy lives. These two

“People will get a better understanding of women in that era, how difficult it was for them and how remarkable those two women were.”



A TALE OF TWO DIVAS:

The Curious Adventures of Jean Forsyth and Edith J. Miller in Canada’s Edwardian West

Elspeth Cameron with Gail Kreutzer

J. Gordon Shillingford Publishing

\$24.95 pb, 250 pages

with b/w images throughout

ISBN: 978-1-927922-33-0

didn’t. They had the freedom but behaved themselves. Edith had a strong Presbyterian morality. Jean was smart and observant but not religious. She was not interested in getting married. She didn’t need a husband to tell her what to do. She was full of ideas, had money, and lived her life.”

A Tale of Two Divas describes an important part of the history of the Canadian West, including day-to-day life.

“I had to do a lot of reading to get the atmosphere of social and cultural activity in Winnipeg and Edmonton in those days. I had to be able to see it and feel it. Gail did amazing research,” says Cameron.

“It’s an important narrative. With it, people will get a better understanding of women in the era, how difficult it was for them and how remarkable these two women were.”

NATURE HEALS

Bruce Masterman collects his nature writing

by Liz Katynski

For Bruce Masterman, spending time with nature is not about catching the largest fish, killing the biggest buck, or hiking the toughest trail. It's about the experience itself.

"Spending time with nature is powerful," says the author of *One Last Cast: Reflections of an Outdoor Life*. "This book is not a how-to. It's more of a why-to, because it's important to know nature and find our place in it."

The High River resident spent over 40 years as a journalist, and now teaches journalism at the Southern Alberta Institute of Technology (SAIT). Although he has written about many subjects, the outdoors has always been his main interest.

ONE LAST CAST: *Reflections of an Outdoor Life*

Bruce Masterman
Rocky Mountain Books
\$20.00 pb, 240 pages
ISBN: 978-1-77160-214-3

"My love of nature started when I was little," says Masterman. "I will never grow out of it. I don't plan to. Not all the stories I have written were on the outdoors but the ones that meant the most to me were. I thought it might be interesting to have one body of work that brings these stories together. This was something I just needed to do."

So last summer, Masterman organized this book of articles, some new and some previously published in magazines and newspapers. This third book is his most personal one.

"I thought of doing it for my two daughters, to give to them," he says. "They were a large part of my enjoyment of the outdoors. My daughters

are older now, and there is not so much time to fish and hike together. The book has been called a love letter to the girls, and in a way, it is."

The book shares stories of people whose experiences with nature touched his heart. "A man fights cancer and uses the outdoors to come back and normalize his life. A guy was attacked by a grizzly bear, but he didn't want to instill fear in others."

Masterman also shares how the healing power of nature alleviates his depression – he finds even an hour or so by the river deeply therapeutic. "The key is to experience nature with all of your senses," he says, "to take in the entire experience and appreciate the little things, to open yourself up and give yourself permission to get away from work and experience the possibilities."

Masterman hopes to inspire people and remind them to get outdoors as much as they can. "This might be the little push they need to get out there. Nature is so good for the body, mind, and spiritual well-being. In our fast-paced world, it is easy to get drawn away from it, distracted. It's so important to make time to get outdoors."

Whether Masterman is writing about pursuing a buck he decides not to shoot, or fishing with his daughter and wishing the moment would never end, this is a collection of stories from the heart. And whether it is as a writer, an outdoor enthusiast, or a member of town council in High River since the 2013 flood, Masterman continues to look at nature with wonder and respect.

"The book is called *One Last Cast* because I still have more fishing to do and more stories to tell." 🌿



"The key is to experience nature with all of your senses."

No Longer Poles Apart

New collection spans years in Canada's North

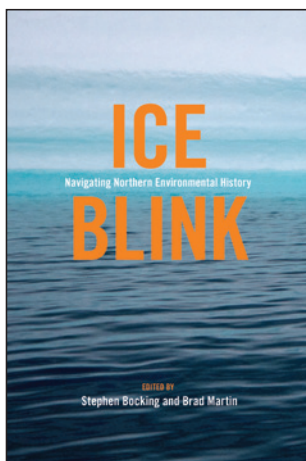
by Paula E. Kirman

Increasing interest in Northern Canada's distinctive and complex nature has led to discussions by scholars, the media, and the general public on various topics such as contemporary political, military, scientific, and economic affairs. *Ice Blink: Navigating Northern Environmental History* examines the environmental history of Northern Canada in different disciplines and geographic contexts, while considering broader questions.

According to the editors Stephen Bocking and Brad Martin, the project originated at a workshop held in Whitehorse in June of 2009 that brought together historians from universities in Canada, the US, and Britain.

"Discussions at the workshop led everyone to agree that with interest in northern environmental history (and northern affairs generally) increasing rapidly in recent years, there was a need for a collection that would bring together the best current work in this field," explains Bocking, a professor of environmental history and policy in the Trent School of the Environment at Trent University.

So after the workshop they put together a plan for the book, invited select scholars to contribute, and, in October 2011, with the support of the Network in Canadian History and Environment (NiCHE), organized another workshop at Trent University, where the authors discussed their draft papers. Everyone continued writing and polishing their chapters in the months after, making sure they would all work well together as a collection of essays, and the editors prepared an extensive introduction and conclusion.



ICE BLINK:

Navigating Northern Environmental History

Edited by Stephen Bocking and Brad Martin
University of Calgary Press

\$41.95 pb, 532 pages

with illustrations, maps, notes, bibliography, index

ISBN: 978-1-55238-855-6

The project took slightly less than seven years from start to completion.

To procure the best submissions for the book, the editors put together "a list of the historians and other scholars that are now doing the best and most interesting work on the environmental history of Northern Canada, with a particular focus on history since 1900 – a period in northern history that has received less attention," says Bocking.

"Given the interdisciplinary nature of the field, we made a conscious effort to include anthropologists, ethno-historians, and geographers on the list," adds Martin, Dean of the Faculty of Education, Health and Human Development at Capilano University. "We also sought to include the next generation of northern historians, to give them an opportunity to take the initiative in redefining our understanding of northern history. And we were delighted that so many of these scholars agreed to contribute!"

This best current work tells stories of Indigenous communities and their interactions with scientists and governments, of newcomers – prospectors, pilots, scientists, and technicians – and of state efforts to impose new diets and economies on traditional ways of life.

Bocking hopes "our readers will gain a new understanding of the history of Northern Canada, including an appreciation of how the environment has been absolutely central to this history – just as it has been in the rest of the country."

"We also hope that the book will inform current public debates around First Nations governance, resource extraction, and public policy in the North and elsewhere, as several chapters speak directly to current issues," says Martin.

He adds that they "hope that the book will raise a host of interesting and challenging questions that will inspire readers to further explore the history of this dynamic region." 🌿

SHOWING US WHERE IT HURTS

Sarah de Leeuw finds erasure in essays on violence and loss

by Laura Kupcis



Through vivid imagery and poetic prose, Sarah de Leeuw's latest book, *Where It Hurts*, evokes a wide range of emotions, including guilt, longing, and grief. But within the collection of essays about the violence Indigenous women face, a burnt-down hotel, and lost friends, hope can still be found.

While many of the essays explore her own experiences and observations, de Leeuw says, "One of the things that creative/literary non-fiction allows for is a kind of montage of events and subjects, a hybridization of real and imaginary in efforts to extend events beyond the limits of factuality and into spaces of connection, relationship with reader and, ultimately, evocation."

WHERE IT HURTS

Sarah de Leeuw
NeWest Press
\$19.95 pb, 128 pages
ISBN: 978-1-926455-84-6

The collection got its start with "Columbus Burning," for which de Leeuw won the CBC Literary Creative Non-Fiction Award in 2008. The hotel burned down not a kilometre from her home the year she moved to Prince George. The next morning she heard terrible

things said about the people who had lived at the hotel, an establishment that had a number of single-occupancy rooms housing some of the poorest residents in the city.

"To me, it was unquestionably anchored in deep racism by settler-Canadians towards Indigenous people," she says. The resulting essay "both

recounted the 'factual' event of the fire and loss of life, but also employed song and sound and poetics to elevate the emotional impact of what I was writing about," explains de Leeuw.

De Leeuw often writes around specific themes and has been focused for quite some time on loss and hurt – her PhD thesis was about residential schools in BC – and on people and places that get overlooked or are actively forgotten.

"It seems to me, erasure is a deeply political act, an effortful act that allows people – and places – with power to 'pretend to forget' that their power – or accrued wealth – often rests on the dispossession of others," de Leeuw says.

"I think we – myself included – don't like to think too much about that. It hurts to remember, to actively remember, that so much of Canada is built on – and continues to profit from – the sublimation of certain peoples and places. We extract resources from those places, those 'faraway' places. They are places with high rates of unemployment and addiction and lower life expectancies."

People often make generalizations about northern BC, about the rednecks and social ugliness found within the pristine wilderness that they know best about saving, she says. But, as those who live there are well aware, there is also beauty, hope, happiness, and resilience beyond compare.

De Leeuw is most interested in writing about these people and places in a way that acknowledges and celebrates them.

"I don't find it hard to be as honest about all of this as I possibly can be. These are people and places I love, people and places that have raised me, that have shaped my identity and my orientation to the world," she says.

"I bare my heart and soul in efforts to bear witness and in hopes that people will want to remember, want to not forget, want to connect and account, want to effect change." 🌿



A BIRTHDAY PRESENT BIG ENOUGH FOR A NATION

Jody Robbins unwraps a Canadian travel guide for families

by Liz Katynski

Most people celebrate birthdays with cake, gifts, and a wonderfully out-of-tune birthday song. But author Jody Robbins crossed the country province by province and wrote a travel book – just in time for Canada’s big one.

25 Places in Canada Every Family Should Visit takes readers on a cross-country tour that begins in Victoria, skips across the provinces to Newfoundland, and ends in the Yukon. It is a suitcase of a book, brimming with travel necessities like local hotel and culinary information, personal travel tips, and cultural events. Robbins even suggests books and music to get you excited about each place.

Scouting book ideas, Robbins says she paid the most attention to what wasn’t on the bookshelves.

“Two years ago I realized Canada’s 150th birthday was happening,” says Robbins. “I did some research and saw there are lots of general travel books on Canada but nothing on family travel. It is definitely different than solo travelling and it can be hard. So, I wanted to share my experiences and tips to make things smoother for families.”

With seven years’ experience as a freelance travel writer, Robbins says she also wrote her book to diversify from newspaper and magazine articles. And because it’s our country’s birthday, she felt 2017 would be a great year for families to explore Canada – using her travel guide.

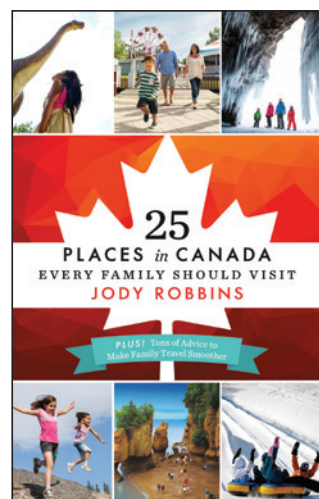
By plane, car, foot, or train, Robbins visited each and every location in her book.

“It was hands-on research, so I had to visit all 25,” she says. “And I’d say that with every destination I was delighted as my experiences exceeded my expectations. Of course it wasn’t all in one go. It was, this month I’m going here because they have that festival. Last March I visited Victoria, Parksville, and Vancouver. So the most I did was three in one month.” Writing six hours a day, she says the book took over a year to create.

But Robbins wasn’t alone. Six-year-old Eve also enjoyed seeing Canada’s cultural centrepieces with her mom. Not only did Eve become a seasoned traveller, but she had an active job posing for photos. Robbins says she always got Eve’s photo consent.

“I had to be clear with Eve that this is for publication. But she doesn’t really like posing for photos because she gets tired of it. Still, you have to show diversity in the book and not the same little blond girl. So there are about five to ten photos of my daughter in the book.”

Destinations included Banff National Park, Churchill, and Niagara Falls.



For criteria, Robbins says she wanted something people could drive to in their own province. Visiting more than 25 places, she says she probably couldn’t do a comprehensive job. But from this gamut of special places, Eve Robbins has one stand-out favourite.

“From my daughter’s eyes, it was the Maritimes,” says Robbins. “She keeps talking about it. It’s laid back, affordable, and you feel people are happy to have you there. She loved Prince Edward Island.”

And when her daughter had a good time, Robbins had a good time.

“Sharing all this with my daughter has meant so much to me.” 🌿



25 PLACES IN CANADA EVERY FAMILY SHOULD VISIT

Jody Robbins
Touchwood Editions
\$24.95 pb, 368 pages
with full-colour photos throughout
ISBN: 978-1-77151-201-5

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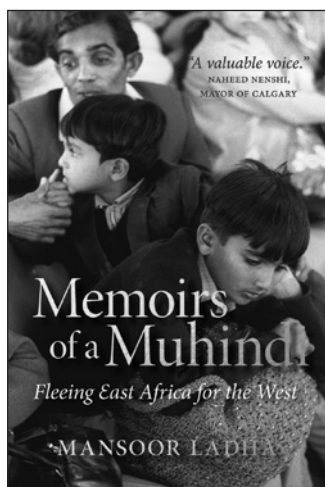
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Soul Beneath the Skin

One author's personal experience in the culture wars

by Margaret Anne Fehr

In *Memoirs of a Muhindi: Fleeing East Africa for the West*, author and journalist Mansoor Ladha offers a view of his experiences as an immigrant to Canada more than 45 years ago, recounting the turbulent political events in Africa that eventually brought him to Canadian shores.



Ladha shares his perspective on the current state of immigration and believes the timing of his book is crucial and significant due to the prevailing anti-immigrant feeling in Canada and the US.

Ladha casts back to the 1950s, describing his childhood growing up in what became Tanzania as a Muhindi, a derogatory Swahili word used by Africans in Tanzania, Kenya, and Uganda to describe Asian Africans or anyone with brown pigmentation.

"This was the system we were born with, where whites were considered on top of the pyramid, browns in the middle, and blacks at the bottom," he says. "The three-tier system in Tanzania and other East African countries was a legacy of colonialism. It

wasn't like apartheid because apartheid was entrenched in South Africa's laws while we lived through a system which was a creation of colonialism.

"Most of us never realized that there was anything wrong until later on."

After independence from British rule was attained in 1961, the pyramid was reversed, with blacks on top, the whites in the middle and the browns at the bottom, explains Ladha. African independence soon revealed its ultimate priority, that being to create an "Africa for Africans" that did not include Asian Africans, including Ismailis like Ladha's family.

Once in Canada and after a period of exploring options, Ladha employed his journalist background and settled in Alberta, where he became the owner of two weekly newspapers, the *Redwater Tribune* and the *Morinville Mirror*.

"Although I didn't come to Canada as a refugee but as an immigrant who qualified on merit due to the point system used by Canadian immigration," says Ladha, "I am grateful to live in a country that respects freedoms of religion and thrives on diversity and multiculturalism. While the US is planning to build walls, Canada thrives in building bridges among different nations and people.

"That is the Canadian way and it should always remain so."

But Ladha wonders if he will ever be fully accepted here. "Will the colour



MEMOIRS OF A MUHINDI: *Fleeing East Africa for the West*

Mansoor Ladha
University of Regina Press
\$25.95 hc, 272 pages
ISBN: 978-0-88977-474-2

of one's skin always be an issue? In the book, I cite an example of being asked where I come from at most social events, while my friend from Poland is never asked where he comes from. The point I am making is I am being asked about my background mainly because I am not white and despite being in this country for 45 years. Citizenship is not based on one's skin colour and should be accepted widely in as multicultural and diverse a country as Canada."

Ladha has written *Memoirs of a Muhindi* with a universal audience in mind.

"Immigrants can learn perhaps how to avoid the pitfalls of settling in a new country, and employers can learn different ways so that they can treat immigrants with fairness and equality," he says.

"One should be able to learn from past incidents and derive positive policies for future use." 🌿

MORE NON-FICTION

AMONG THE WALKING WOUNDED: SOLDIERS, SURVIVAL, AND PTSD

John Conrad

Conrad shares his personal journey with PTSD after serving in Afghanistan with courage, tackling head-on the stigma of post-traumatic stress disorder and bringing a message of hope for other wounded Canadian veterans.

(Dundurn, \$24.99 pb, 232 pages, with b/w photos, ISBN: 978-1-4597-3513-2)

ANIMAL METROPOLIS: HISTORIES OF HUMAN-ANIMAL RELATIONS IN URBAN CANADA

Edited by Joanna Dean, Darcy Ingram, and Christabelle Sethna

The essays in this collection consider orca captivity, polar bear tourism, the racialized memory of Jumbo the elephant, the regulation of rabid dogs in Banff, and the gendering of animal welfare movements in Canada, among other inquiries into human-animal relations.

(University of Calgary Press, \$34.95 pb, 358 pages, with illustrations, notes, index, ISBN: 978-1-55238-864-8)

BABY TROUBLE IN THE LAST BEST WEST: MAKING NEW PEOPLE IN ALBERTA, 1905–1939

Amy Kaler

This book explores the ways that women's childbearing became understood as a social problem in early twentieth-century Alberta, using censuses, newspaper reports, social work case files, and personal letters, and investigates the drive for eugenic sterilization, "rescue homes" for unmarried mothers, allowances for single mothers, and high infant mortality.

(University of Toronto Press, 192 pages, \$65.00 hc, ISBN: 978-1-4426-4568-4; \$24.95 pb, ISBN: 978-1-4426-1394-2)

BIBLIO FILES: A HISTORY OF THE REGINA PUBLIC LIBRARY

Edited by Susan Birley, Anne Campbell, and Jeannie Mah

With contributions from community members, this collection covers the library's entire history, from instituting the country's first fully automated library system to pioneering English as a Second Language classes, demonstrating why it is such a beloved institution.

(University of Regina Press, \$39.95 pb, 300 pages, with b/w photos, ISBN: 978-0-88977-482-7)

BORDER FLOWS: A CENTURY OF THE CANADIAN-AMERICAN WATER RELATIONSHIP

Edited by Lynne Heasley and Daniel MacFarlane

These essays explore the long struggle to share, manage, and care for waters at the US-Canada border, provoking new ways of thinking about fluid borders in an era of global water crisis and showing how the past can inform more sustainable futures.

(University of Calgary Press, \$34.95 pb, 336 pages, with b/w photos, maps, figures, bibliography, index, ISBN: 978-1-55238-895-2)

THE BOSUN CHAIR

Jennifer Bowering Delisle

Part family memoir, part poetry, part love letter to Newfoundland and its people, *The Bosun Chair* reveals the inherent gaps in ancestral history and the drive to understand a story that can never be fully told.

(NeWest Press, \$17.95 pb, 128 pages, with b/w photos, ISBN: 978-1-926455-87-7)

THE BURGESS SHALE: THE CANADIAN WRITING LANDSCAPE OF THE 1960S

Margaret Atwood

In the latest of the CLC Henry Kreisel Lecture Series, Margaret Atwood takes a look at the early days of the literary institutions we now take for granted, from writers' organizations, prizes, and grant programs, to book tours and festivals.

(University of Alberta Press, \$10.95 pb, 56 pages, ISBN: 987-1-77212-301-2)

CHARLIE RED STAR: TRUE REPORTS OF ONE OF NORTH AMERICA'S BIGGEST UFO SIGHTINGS

Grant Cameron

In 1975, Manitobans reported UFOs over the southern part of their province almost nightly, and one object seen over and over again became known as Charlie Red Star. Author Grant Cameron was there, and this is the story revealed by eyewitnesses, photographers, and reporters.

(Dundurn, \$19.99 pb, 264 pages, with b/w illustrations, ISBN: 978-1-4597-3780-8)

CONTOURS OF THE NATION: MAKING OBESITY AND IMAGINING CANADA, 1945–1970

Deborah McPhail

The first book to explore obesity in Canada from a critical perspective reveals how the articulation of obesity contributed to the Canadian colonial project in the North, and how histories can trace the materialization of bodies through relations of power, particularly those pertaining to race, gender, and nation.

(University of Toronto Press, 280 pages, \$65.00 hc, ISBN: 978-1-4426-4550-2; \$29.95 pb, ISBN: 978-1-4426-1272-3)

A CROCE READER: AESTHETICS, PHILOSOPHY, HISTORY, AND LITERARY CRITICISM

Benedetto Croce

Edited and translated by Massimo Verdicchio

This collection of writing by Benedetto Croce, historian, humanist, political figure, and the foremost Italian philosopher of the early twentieth century, brings together the author's most important works in aesthetics, philosophy, literary criticism, and the Baroque.

(University of Toronto Press, 152 pages, \$60.00 hc, ISBN: 978-1-4426-4249-1; \$24.95 pb, ISBN: 978-1-4426-1142-9)

THE DOCUMENTARY ART OF FILMMAKER MICHAEL RUBBO

D. B. Jones

This is a full-length study of the groundbreaking work of Michael Rubbo, whose documentaries on subjects as varied as Vietnam, plastic surgery, and Margaret Atwood display an innovative, personal, lyric, and spontaneous style.

(University of Calgary Press, \$34.95 pb, 262 pages, with illustrations, charts, maps, notes, bibliography, index, ISBN: 978-1-55238-870-9)

DYSFUNCTION: CANADA AFTER KEYSTONE XL

Dennis McConaghy

A Canadian energy executive with nearly 40 years of industry experience provides an insider's perspective of the history of Keystone XL, the controversial pipeline planned to transport crude oil from the Canadian oil sands to the US Gulf Coast. (Dundurn, \$24.99 pb, 232 pages, ISBN: 978-1-4597-3819-5)

CONTINUED ON PAGE 20

FINDING DIRECTIONS WEST: READINGS THAT LOCATE AND DISLOCATE WESTERN CANADA'S PAST

Edited by George Colpitts and Heather Devine

This collection of essays from scholars from a wide variety of disciplines, including history, gender studies, museum studies, and environmental history, situates landscapes and peopled places in the West within the larger study of Western Canada and its trans-border relationships.

(University of Calgary Press, \$34.95 pb, 276 pages, with illustrations, notes, bibliography, index, ISBN: 978-1-55238-880-8)

FLORA ANNIE STEEL: A CRITICAL STUDY OF AN UNCONVENTIONAL MEMSAHIB

Edited by Susmita Roye

This collection of essays about Flora Annie Steel, a contemporary of Rudyard Kipling's who was as popular but who faded in readers' minds due to gender-based politics, draws attention to her multi-faceted contributions to turn-of-the-century Anglo-Indian literature.

(University of Alberta Press, \$49.95 pb, 304 pages, with b/w photographs, bibliography, notes, index, ISBN: 978-1-77212-260-2)

LAKE SUPERIOR TO MANITOBA BY CANOE: MAPPING THE ROUTE INTO THE HEART OF THE CONTINENT

Hap Wilson

This book tells the story of a 1,200-kilometre route through the wilderness from Thunder Bay to Manitoba's eastern border, as a modern-day explorer and mapmaker encounters pictographs, old encampment stone circles, bear confrontations, a lightning strike, a knee replacement, and more while carving a trail for modern users.

(Firefly Books, \$29.95 pb, 176 pages, with colour maps and photos, index, ISBN: 978-1-77085-907-4)

THE MAGNIFICENT NAHANNI: THE STRUGGLE TO PROTECT A WILD PLACE

Gordon Nelson

This book celebrates the South Nahanni Valley, in the Northwest Territories, with its mountains, canyons, forests, tundra, and diverse wildlife, with an emphasis on conservation efforts that also enable Indigenous people to hunt and fish.

(University of Regina Press, \$34.95 pb, 340 pages, with colour photos, maps, tables, figures, ISBN: 978-0-88977-460-5)

MANUFACTURING URGENCY: THE DEVELOPMENT INDUSTRY AND VIOLENCE AGAINST WOMEN

Corinne L. Mason

This investigation into anti-violence policies in international development organizations demonstrates that strategies intended to end violence against women are constructed to serve ends other than the needs of women, and instead serving the interest of neoliberal economic growth and security concerns.

(University of Regina Press, \$34.95 pb, 240 pages, ISBN: 978-0-88977-471-1)

ONLY LEAVE A TRACE: MEDITATIONS

Roger Epp

Illustrated by Rhonda Harder Epp

This collection of poetic meditations, as depicted in elegant, understated prose pieces, is about the minor miracles, the difficulties, and the loneliness of leading a small university campus through a time of significant change.

(University of Alberta Press, \$19.95 pb, 80 pages, ISBN: 978-1-77212-266-4)

OUR PLACE: CHANGING THE NATURE OF ALBERTA

Kevin Van Tighem

This collection of essays, by naturalist, hunter, activist, and former superintendent of Banff National Park Kevin Van Tighem, reflects upon the ecology, conservation history, and missed opportunities of one of Canada's most diverse and beautiful provinces.

(Rocky Mountain Books, \$25.00 pb, 424 pages, ISBN: 978-1-77160-203-7)

POLARIS: THE CHIEF SCIENTIST'S RECOLLECTIONS OF THE AMERICAN NORTH POLE EXPEDITION, 1871-73

Emil Bessels

Translated and edited by William Barr

This first English translation of Bessels's account of the voyage of the *Polaris* – whose crew hoped to be the first to reach the North Pole but that ended up smashed in the ice off of Greenland – makes Bessels's observations available to a new audience, providing historical context and delving into the mystery of the death of the expedition leader.

(University of Calgary Press, \$44.95 pb, 672 pages, with engravings, maps, notes, appendices, bibliography, index, ISBN: 978-1-55238-875-4)

POSTHUMANISM: ANTHROPOLOGICAL INSIGHTS

Alan Smart and Josephine Smart

Designed to explain posthumanism to those outside academia, this brief and accessible volume outlines what a holism without boundaries would look like, and what anthropology could offer to the knowledge of more-than-human nature in the past, present, and future.

(University of Toronto Press, 128 pages, \$44.00 hc, ISBN: 978-1-4426-3642-2; \$19.95 pb, ISBN: 978-1-4426-3641-5)

PRESERVING ON PAPER: SEVENTEENTH-CENTURY ENGLISH WOMEN'S RECEIPT BOOKS
Edited by Kristine Kowalchuk

This critical edition examines three seventeenth-century handwritten manuals, combining culinary recipes, medical remedies, and household tips, that document the work of women at home and served as a kind of folk writing. Part of the Studies in Book and Print Culture series.

(University of Toronto Press, 352 pages, \$75.00 hc, ISBN: 978-1-4875-0006-1; \$34.95 pb, ISBN: 978-1-4875-2003-8)

RANCHING WOMEN OF SOUTHERN ALBERTA
Rachel Herbert

This book explores the lives of women who led small, family-owned ranches in Alberta in the period 1880 to 1930, who faced a myriad of challenges while at the same time enjoying more personal freedom than their urban or European contemporaries.

(University of Calgary Press, \$29.95 pb, 240 pages, with illustrations, bibliography, index, ISBN: 978-1-55238-911-9)

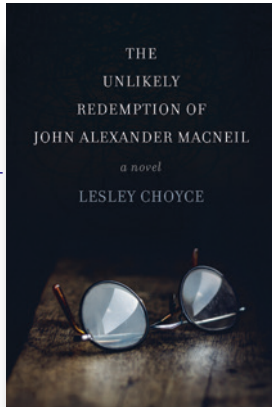
REMEMBERING AIR INDIA: THE ART OF PUBLIC MOURNING

Edited by Chandrima Chakraborty, Amber Dean, and Angela Failler

Drawing together academic analysis, testimony, visual arts, and creative writing, this innovative volume tenders a new public record of the bombing of Air India Flight 182 that killed 329 people, most of them Canadians.

(University of Alberta Press, \$29.95 pb, 320 pages, with b/w photographs, bibliography, notes, index, ISBN: 978-1-77212-259-6)

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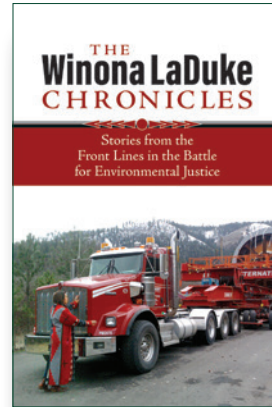


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Mary Soderstrom

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(University of Regina Press, \$26.95 pb, 256 pages, ISBN: 978-0-88977-477-3)

SEXUAL VIOLENCE IN CANADIAN UNIVERSITIES: ACTIVISM, INSTITUTIONAL RESPONSES, AND STRATEGIES FOR CHANGE

Edited by Elizabeth Quinlan, Andrea Quinlan, and Curtis Fogel

Drawing together case studies, empirical research, and theoretical writing from scholars and activists, this collection charts the costs of campus sexual violence to students and university communities, the efficacy of institutional responses, and historical and contemporary forms of activism.

(Wilfrid Laurier University Press, \$44.99 pb, 360 pages, with b/w illustrations, ISBN: 978-1-77112-283-2)

SPACES AND PLACES FOR ART: MAKING ART INSTITUTIONS IN WESTERN CANADA, 1912–1990

Anne Whitelaw

From the founding of the Winnipeg Art Gallery in 1912 to the 1990s heyday of art museums in Manitoba, Saskatchewan, Alberta, and British Columbia, Whitelaw tells the story of the financial and ideological struggles that community groups and artist societies in booming frontier cities faced in establishing spaces for art.

(McGill-Queen's University Press, \$39.95 pb, 352 pages, with b/w photos, bibliography, index, ISBN: 978-0-7735-5032-2)

THE SPECTACULAR SISTERHOOD OF SUPERWOMEN: AWESOME FEMALE CHARACTERS FROM COMIC BOOK HISTORY

Hope Nicholson

Powerful women have been a staple of comics since the creation of the medium, and Nicholson guides readers through the decades from the 1930s to today, exploring prominent women and key trends in comics history, highlighting iconic (Little Lulu, Wonder Woman, Batgirl) and forgotten (Torchy Brown,

Pauline Peril) characters. Includes vintage art and essential reading suggestions.

(Quirk Books, \$26.95 hc, 240 pages, with full colour images, index, ISBN: 978-1-59474-948-3)

STATE OF EXCHANGE: MIGRANT NGOS AND THE CHINESE GOVERNMENT

Jennifer Y. J. Hsu

Engaging a new conceptual framework, this study examines how NGOs interact with the spaces and layers of the Chinese state and a complex web of government bodies, lending stability to, and forming mutually beneficial relationships with, the state.

(UBC Press, \$65.00 hc, 224 pages, with b/w photos, tables, ISBN: 978-0-7748-3364-6)

UNDERSTANDING ATROCITIES: REMEMBERING, REPRESENTING, AND TEACHING GENOCIDE

Edited by Scott W. Murray

This wide-ranging collection of essays bridges scholarly and community-based efforts to understand and respond to the global, transhistorical problem of genocide, demonstrating the vibrancy and breadth of genocide studies.

(University of Calgary Press, \$34.95 pb, 296 pages, with illustrations, notes, bibliography, index, ISBN: 978-1-55238-885-3)

STORIES BEST LEFT UNTOLD: TALES FROM A MANITOBA LEGISLATOR

Gord Mackintosh

This is a candid take on the quirky places and people behind the career of the long-time MLA and former Attorney General, from Manitoba's French-language crisis to the internal rebellion against former premier Greg Selinger.

(Great Plains, \$29.95 pb, 240 pages, ISBN: 978-1-927855-74-4)

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Darryl Raymaker

This insider account, part memoir and part chronicle, tells of the tangled political relationships that developed when charismatic statesman Pierre Trudeau confronted the forces of oil and agriculture in Alberta.

(University of Alberta Press, \$24.95 pb, 244 pages, with b/w photos, bibliography, notes, index, ISBN: 978-1-77212-265-7)

TRANS-PACIFIC MOBILITIES: THE CHINESE AND CANADA

Edited by Lloyd L. Wong

This book charts how the cross-border movement of Chinese people, goods, and images affects notions of place, belonging, and identity, particularly in Canada.

(UBC Press, \$89.95 hc, 336 pages, with photos, maps, charts, tables, ISBN: 978-0-7748-3379-0)

TWO YEARS BELOW THE HORN: OPERATION TABARIN, FIELD SCIENCE, AND ANTARCTIC SOVEREIGNTY

Andrew Taylor

Edited by Daniel Heidt and P. Whitney Lackenbauer

This is a personal account of Operation Tabarin, a landmark British expedition to Antarctica to establish sovereignty and conduct science research during the Second World War, by Andrew Taylor (1907–1993), one of Canada's foremost polar explorers.

(University of Manitoba Press, \$34.95 pb, 480 pages, with maps, bibliography, index, ISBN: 978-0-88755-791-0)

VASCULAR PLANTS OF ALBERTA, PART 1: FERNS, FERN ALLIES, GYMNOSPERMS, AND MONOCOTS

John G. Packer and A. Joyce Gould

This portable, user-friendly guide to ferns and allied plants of Alberta includes a list of all species, native and introduced, known to occur in the province, keys for identification, and distribution and habitat information for native species.

(University of Calgary Press, \$34.95 pb, 282 pages, with bibliography, ISBN: 978-1-55238-682-8)

WRITING ALBERTA: BUILDING A LITERARY IDENTITY

Edited by George Melnyk and Donna Coates

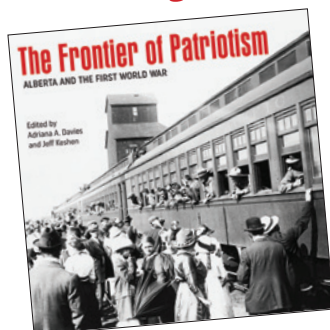
This collection of essays about Alberta writing, from bio-literary discussions of literary figures to critical studies of single texts, demonstrates that Alberta writers are not afraid to uncover, rethink, and re-imagine Alberta history.

(University of Calgary Press, \$34.95 pb, 264 pages, with tables, notes, bibliography, ISBN: 978-1-55238-890-7)



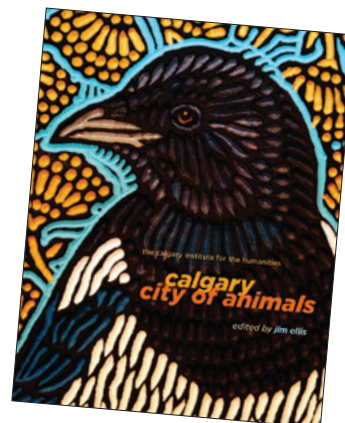
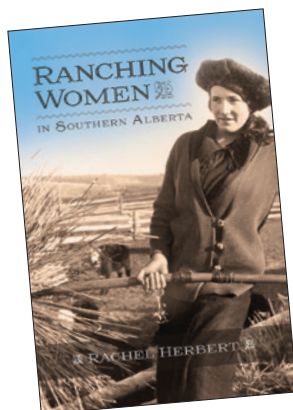
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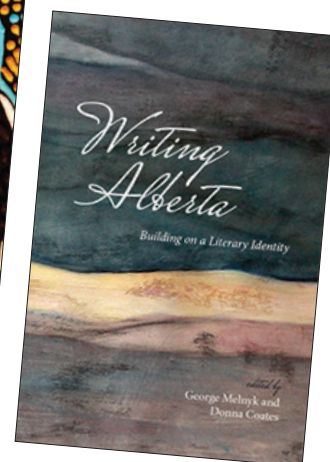
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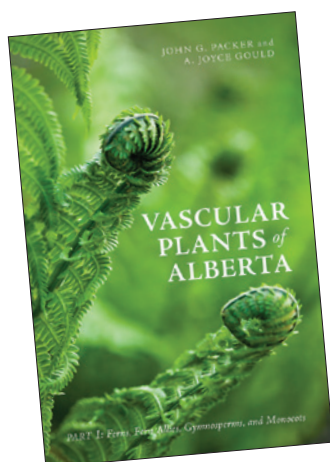
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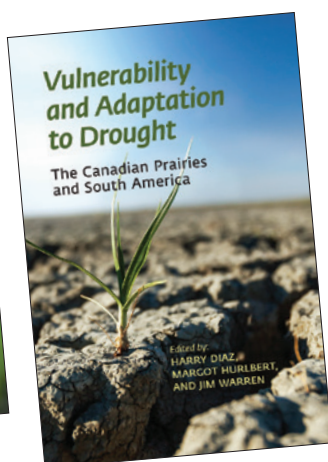
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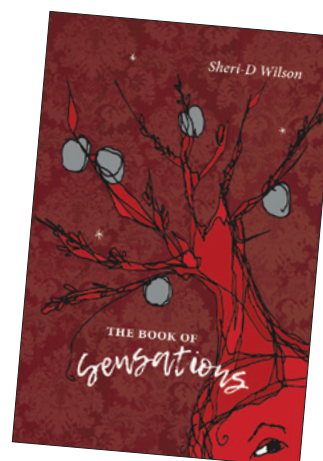
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Environment

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Voulez-vous publier avec...

French-language publishers a Prairie staple

by Quentin Mills-Fenn

Manitoba and Saskatchewan are home to thousands of French-language speakers, readers, and writers: There are more than 150,000 French speakers in the two provinces.

There are numerous towns in Manitoba with deep roots in francophonie. St. Boniface was founded as a Catholic mission in 1818, and amalgamated with the City in Winnipeg in 1971. It remains one of the largest French-language communities outside of Québec. Meanwhile, the Fransaskois, or Franco-Saskatchewan, community makes up around 6 percent of that province's population, with French-language speakers living everywhere from Regina and Saskatoon to Ponteix and Zenon Park.

Four French-language publishers in Manitoba and Saskatchewan discuss French-language publishing on the Prairies, and the challenges, necessity, and joys of serving a language minority.

LES ÉDITIONS DU BLÉ

Founded more than 40 years ago in St. Boniface, Manitoba, Les Éditions du Blé is a community-based, French-language, non-profit publishing house. From its inception, the first francophone

publishing house in Western Canada had a clear mandate: to publish, in French, authors from the region and general-interest books about the West. Its catalogue includes a variety of genres: poetry, novels, short stories, and historical and biographical essays. Les Éditions du Blé's

"The challenge of our publishing house rests on the ability to attract new western authors and, of course, increase awareness of what we do and what we are."

books and authors have been well received by critics and the general public alike, and the house is known for the quality of its books. Critically acclaimed nationally and internationally, its leading authors are at the forefront of the literature of French-speaking Canada.

"Les Éditions du Blé, with its colleagues in the West, Ontario, and the Atlantic provinces, gives real meaning to a truly pan-Canadian francophone literature," says Emmanuelle Rigaud, the executive director.

"The challenge of our publishing house rests on the ability to attract new western authors and, of course, increase awareness of what we do and what we are." Les Éditions du Blé was created to demonstrate the quality and the diversity of western francophone Canadian literature, she says, "and we continue day after day to do just that."



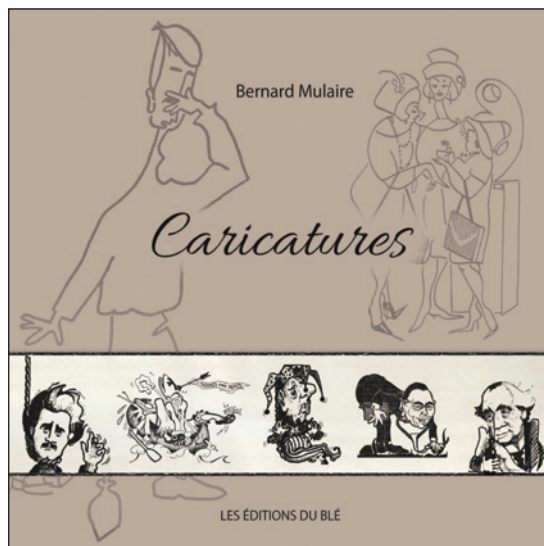
LES ÉDITIONS DE LA NOUVELLE PLUME

Les Éditions de la nouvelle plume's mandate is to serve all of the Fransaskois (and French western Canadian communities) by publishing first of all the works of Fransaskois writers, but as there are no other publishing houses west of Winnipeg, they also publish the works of French-language writers from Western Canada, like Nadine Mackenzie of Calgary.

Les Éditions de la nouvelle plume is an entirely volunteer-based organization. Laurier Gareau, president of Les Éditions de la nouvelle plume, explains: "Much of our funding comes from Heritage Canada and our annual grant doesn't allow us to hire even a part-time employee."

Despite this, they have been publishing two to four books a year and the publishing house has been in existence since 1985. "If we did not publish works by Fransaskois authors," says Gareau, "they would probably never see the light of day."

The publisher has established a few quality collections, such as "Les



p'tits copains," which are books for children three to eight years of age; the 'eSKapade' series, which are young adult novels for teens 12 to 17 years of age, and also a five-volume collection of Fransaskois plays, *Théâtre fransaskois*.

"In April, we will be launching a new collection, 'Voix nouvelles,' which will bring several authors under one cover," says Gareau. The first will be *Mots d'ados* – 11 short stories written by Fransaskois high school students."

Three recent titles have been nominated for the Prix du livre français at this year's Saskatchewan Book Awards: David Baudemont's *Lignes de fuite*, Madeleine Blais-Dahlem's *La voix de mon père*, and Gareau's own first novel, *De poussière et de vent*.

LES ÉDITIONS DES PLAINES

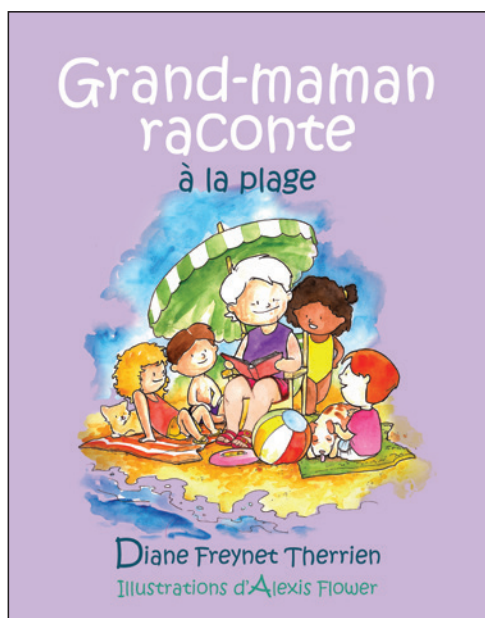
Les Éditions des Plaines has been promoting French-language literature and education in Western Canada since 1979, publishing an average of 10 books per year. Its catalogue of over 300 titles reflects a varied publishing program, with general literature and educational resources prominently featured.

"In addition to being a French-language publisher of western Canadian authors," says Joanne Therrien, president and editor-in-chief, "we are

"There is much interest in western Canadian literature as it is an 'undiscovered' part of Canada for many Europeans. In particular, Canadian Indigenous literature is always of interest."

also now the largest French-language publisher of Indigenous books in Canada, publishing mostly children's books, books on residential schools, Inuit, Métis and First Nations culture, history and traditions, with many books in several Indigenous languages. This was a publishing decision we made about eight years ago, as part of our editorial mission." Therrien says this was something they felt strongly about, and a natural progression since western French-Canadians have close ties to Indigenous people through their Métis/voyageur heritage.

Les Éditions des Plaines books are also well received in Europe. "We are at the Paris book fair most years, and at other European book fairs on an alternating schedule," she says. "There is much interest in western Canadian



CONTINUED ON PAGE 26

“Like any minority francophone organization, our common interest is to promote French-Canadian culture and support the use of the French language.”

literature as it is an ‘undiscovered’ part of Canada for many Europeans. In particular, Canadian Indigenous literature is always of interest.”

The publishing house continues to develop. “We see continued interest and growth,” says Therrien, “as there are more and more French-speaking people, with the increase in French immersion schools.”

SOCIÉTÉ HISTORIQUE DE LA SASKATCHEWAN

Founded on November 12, 1977, during the francophone community’s biennial meeting, and incorporated March 4, 1978, the Société historique de la Saskatchewan (SHS) is a non-profit organization with charity status. From the very beginning, SHS has been a small publisher specializing in this province’s history. From 1978 to 2015, the organization published 14 books in French and one in English.

In 1989, SHS founded the *Revue historique* under Laurier Gareau. First printed in black and white as a booklet, the idea was to use it as a way for the community to share and create around the history and heritage of the francophones of Saskatchewan. In 2015, SHS revised its publication strategy to better attract young readers and accommodate digital publication, and they also began to focus on specific themes with each issue.

“We know that the *Revue historique* reaches isolated francophone populations and that it is one of the rare windows into the francophone community,” says Alexandre Chartier, the executive director of the Société historique de la Saskatchewan.

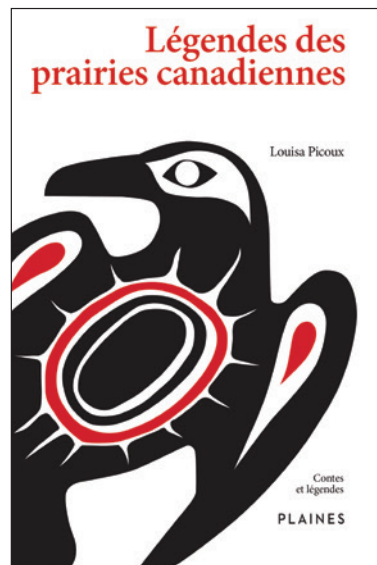
“In 2015,” he continues, “SHS embarked on the journey of revamping the magazine and launching it as the cultural magazine of the francophones of Western Canada: the paper format was improved, a digital format is now available, partnerships in Manitoba, Alberta, and others are being set up to reach new audiences, and a website just for the magazine is in the works.”

They currently print 1,000 copies per issue, and the magazine is distributed mainly in Saskatchewan and in Quebec, but also in francophone homes across Western Canada, in France, and in some universities in Germany, Italy, Japan, and Australia.

“Like any minority francophone organization, our common interest is to promote French-Canadian culture and support the use of the French language,” says Chartier. “In this context, a publisher’s role is even more important as it fits perfectly within this interest. We promote a fair amount of cultural content as it relates to history, culture, and heritage. We provide resources to schools and teachers to educate youth, support newcomers in better understanding their new community and province, et cetera. Our impact, while not felt immediately, lasts in the long run.

“Naturally, we face multiple challenges that are difficult, but not impossible; otherwise we would not still be here!”

“Naturally, we face multiple challenges that are difficult, but not impossible; otherwise we would not still be here!”



Edited by Kiera L. Ladner and Myra J. Tait

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CARICATURES

Bernard Mulaire

Une histoire de la révolution tranquille au Manitoba français vue à travers les dessins de l'artiste. A story of the quiet revolution in francophone Manitoba as seen through the artists' drawings.

(Blé, Caricatures, \$25.95, 106 pages, ISBN: 978-2-924378-43-4)

EMPREINTES

Lise Gaboury-Diallo

En passant par quatre grands volets, la poète se dévoile doucement et nous plonge, au fil des pages, vers son « moi » intime. In four major sections, the poet gently reveals and unveils herself and takes us, page by page, towards her intimate “me.”

(Blé, Poésie, \$16.95, 82 pages, ISBN: 978-2-924378-53-3)

FM YOUTH

Stéphane Oystryk

L'ouvrage évoque avec humour et irrévérence l'histoire collective d'une communauté en plongeant dans l'intimité et le drame humain de trois camarades. With humour and irreverence, this book recalls a community's collective history by diving into the intimacy and drama of three friends.

(Blé, Ciné-roman, \$15.95, 108 pages, ISBN: 978-2-924378-14-4)

HOMMAGE AU BISON : UNE LÉGENDE DES CRIS DES PLAINES

Judith Silverthorne

À travers le Créateur, le bison s'est offert en cadeau au peuple cri des Plaines pour lui procurer nourriture et assurer sa survie. Cette histoire relate comment le bison s'est donné sans compter. Through the Creator, the buffalo offered itself as a gift to the Cree people of the Plains to provide them with food and ensure their survival. This story explains the way the buffalo gave of itself freely.

(Nouvelle plume, Jeunesse 8 à 12 ans, \$18.95, 48 pages, ISBN: 978-2-924237-14-4)

LIGNES DE FUITE

David Baudemont

Inspiré par la beauté subtile et envoûtante des Prairies, Baudemont nous propose vingt-sept courts textes accompagnés d'autant d'œuvres originales réalisées à l'encre et au fusain, croquées sur le vif. Au fil des saisons, l'angoisse de l'hiver interminable fait place à l'exaltation du printemps retrouvé. Inspired by the subtle and captivating beauty of the prairies, Baudemont offers readers 27 short pieces, each accompanied by original art made from ink and charcoal. Throughout the seasons, the anguish of the endless winter adds to the excitement of spring.

(Nouvelle plume, Poésie, \$30.00, 84 pages, ISBN: 978-2-924237-09-0)

DE POUSSIÈRE ET DE VENT

Laurier Gareau

Dans son premier roman historique, l'auteur fransaskois Laurier Gareau trace l'histoire d'Hubert Lupien de son village natal au collège de Gravelbourg, de ses aventures pendant la grande dépression, de ses luttes pour conserver la langue et la culture des Canadiens français et à ses efforts pour éviter la conscription durant la Deuxième Guerre mondiale. In his first historical novel, Fransaskois author Laurier Gareau traces the story of Hubert Lupien, from his native village to the Gravelbourg College, his adventures during the Great Depression and struggles to preserve the language and culture of French Canadians, and his efforts to avoid conscription during the Second World War.

(Nouvelle plume, Roman, \$20.00, 302 pages, ISBN: 978-2-924237-16-8)

LA VOIX DE MON PÈRE / MY FATHER'S VOICE

Madeleine Blais-Dahlem

La voix de mon père raconte l'histoire de Ti'Loup qui, au seuil de l'adolescence, se sent invisible au sein de sa famille. Malgré tout, elle recherche l'affection et les mots chaleureux de son père ombrageux. The story of Ti'Loup (Lil' Wolf) who, at the threshold of adolescence, feels invisible in her family. Despite everything, she searches for affection and for the comforting words of her moody father. (Nouvelle plume, Roman, \$18.00, 172 pages, ISBN: 978-2-924237-01-4)

GRAND-MAMAN RACONTE À LA PLAGE

Diane Freynet Therrien

Laissez-vous guider par votre imagination en découvrant dans les mots et les images les personnages dans ces petites rimes amusantes. Histoires quelquefois vraies, quelquefois imaginées, voilà pour vous des contes à lire et à écouter. Let yourself be guided by your imagination and discover the characters in these little funny rhymes through their words and images. Here are tales for you to read and to listen to in stories which are sometimes true, sometimes imagined.

(Plaines, Album jeunesse, \$11.95, colour, pb, 32 pages, ISBN: 978-2-89611-552-5)

LÉGENDES DES PRAIRIES CANADIENNES

Louisa Picoux

Ce recueil suscitera un vif intérêt pour les prairies canadiennes et la richesse de leur folklore. Ces récits, qui donnent l'impression de remonter dans le temps, s'inspirent de l'histoire orale des Premières Nations, des Métis, de Louis Riel, des pionniers et des voyageurs. Seeming to take you back in time, this story collection, about the Canadian Prairies and the richness of their folklore, is inspired by the oral history of the First Nations, the Métis, Louis Riel, the pioneers, and the voyageurs. (Plaines, Contes et légendes, \$19.95, b/w, pb, 172 pages, ISBN: 978-2-89611-560-0)

NOÉ ET GRAND-OURS: UNE AVENTURE AU YUKON

Danielle S. Marcotte

Noé, le petit avion, et Grand-Ours, son pilote, profitent du beau temps pour faire des livraisons à travers le Yukon. Whenever the sun shines over the vast wilderness of the Yukon, Noah the little airplane, and his pilot, Great Bear, eagerly take to the skies to deliver packages all over the territory. (Plaines, Album jeunesse, \$11.95, colour, pb, 32 pages, ISBN: 978-2-89611-564-8)

Taking the Heat

Author hopes Fire Starters will spark change

by Chadwick Ginther

I wanted to have a story that felt relevant to my own experiences and was relatable to others in today's world," author Jen Storm says on the inspiration for her debut graphic novel, *Fire Starters*.

Storm wanted to write a story looking at racism and reconciliation through her own experiences and those of her peers. "How can we be a part of that huge responsibility as individuals?" Storm asks of reconciliation. The answer, she believes, is in the choices we all make in our everyday interactions, and she wanted to explore how those choices could play out.

Fire Starters opens with a series of bad decisions by two boys that escalate to terrible consequences after they burn down a gas station to hide their theft of cigarettes. When they pin the blame on an innocent, Storm doesn't shy away from portrayals of racism and the toxicity of privilege. These portrayals are made all the more visceral by the artwork of Scott Henderson and Donovan Yaciuk.

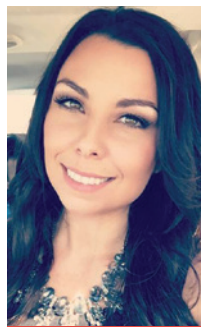
"There are no budget constraints," illustrator Henderson says of the strength of graphic stories, as compared to other art forms such as film. Like film, though, the art of a comic can give the reader a shortcut to understanding the scene, setting, and characters.

Colourist Yaciuk agrees, saying, "Movies engage a variety of senses as well, but it's passive communication." In comics and graphic novels, Yaciuk adds, it is the reader who controls the narrative's forward momentum, likening the gestalt of these factors in his medium to "a kind of magic."

Storm felt challenged knowing her work was going to print, and worried what her family's reaction might be, as she'd told some of their story in it. "It was hard to shake the imagined weight and pressure of that expectation."

Henderson ensured his art matched the references Storm provided of her settings in Couchiching First Nation and Fort Frances. "In particular, the Grandmother's house had to go through several revisions," Henderson says. "There was a history there I didn't fully understand at first."

Yaciuk's lush colour palette completes Henderson's detailed images. Yaciuk frequently uses colour to highlight emotional moments in a story. In *Fire Starters*, he adds a hazy light that "separated what was important for the reader to focus on from the backgrounds." In contrast, the closing moments of the book where the character of Michael is – literally and figuratively – cleaning up a mess he had made, Yaciuk colours the scene in



FIRE STARTERS

Jen Storm
Illustrated by Scott B.
Henderson, Colours by
Donovan Yaciuk
HighWater Press/
Portage & Main
\$18.95 pb, 56 pages
ISBN: 978-1-55379-685-5

"We need more stories that aren't just about the past but about who we are today and tomorrow too."

bright sunlight "as if to put the spotlight on him, to shine a light on his attitudes and afford him a vehicle to adapt and change."

While the creation of *Fire Starters* was a team effort, as Henderson says, "It all started with Jen." When Storm was young, most stories about Indigenous people were "in a historical context" or relegated them to "a sidekick character in a male story (Princess Minnehaha and Tiger Lily, for example)."

Storm believes that, fortunately, things are changing and Indigenous writers and stories are getting their share of the stage.

"We need more stories that aren't just about the past but about who we are today and tomorrow too." 🌿

SEASONED LIVING

Childhood memories inspire a Cree calendar for living

by Shirley Byers

Dedicated to “the Elders of the Past,” and “Nico and the Children of Today,” *When the Trees Crackle with Cold: A Cree Calendar / pīsimwasinahikan* is sure to become a treasured resource for all peoples.

The book was inspired by the childhood memories of co-author Bernice Johnson-Laxdal. From an early age, she was involved in her family’s traditional activities of gathering, growing, and preparing food, as well as hunting, fishing, and trapping, and making clothing. Most of these activities are dependent on the seasons of the year, and this Cree calendar represents them month by month, moon by moon.

WHEN THE TREES CRACKLE WITH COLD: A CREE CALENDAR / PĪSIMWASINAHIKAN

Bernice Johnson-Laxdal and Miriam Körner
Illustrated by Miriam Körner

\$19.95 hc, 32 pages

ISBN: 978-1-927756-84-3

Co-author Miriam Körner says the book was created in a collaborative process. “Bernice and I would go for long walks and talk about the seasonal activities she did with her family when she was young.” Körner would write the stories down at home, print them out, and then they would revise them on their next walk.

“Bernice told me lots of stories about growing up in Ile-a-la-Crosse,” says Körner, “and I would get ideas of images that go beyond the text that’s in the book. If I couldn’t get a clear enough picture in my head, I would keep asking her questions or look at historical pictures of northern Saskatchewan.”

Eventually Körner drew sketches in pencil and ink and showed them to Bernice. “If she was okay with the sketch, I would pencil the image very lightly on watercolour paper and then colour it with watercolours.”

Today, Johnson-Laxdal is a Cree language and culture teacher with over 20 years of teaching experience. Körner, a writer, illustrator, and arts educator, is her neighbour in the northern Saskatchewan community of Potato Lake.

The two women met and became friends at the school where they both worked. They talked about ways they could present the book. They agreed on the months and discussed the three dialects of the northern Plains Cree people.

“We tried to include all three dialects in one book; it was not easy, although a person could see how diverse the North is at a glance,” says Johnson-Laxdal. In the end, the book is written in English and the y-dialect, with plans for e-books with audio recordings in the n-dialect, the th-dialect, and the y-dialect. The book also includes a y-dialect pronunciation guide for seasons and moons of the year, with English translations.

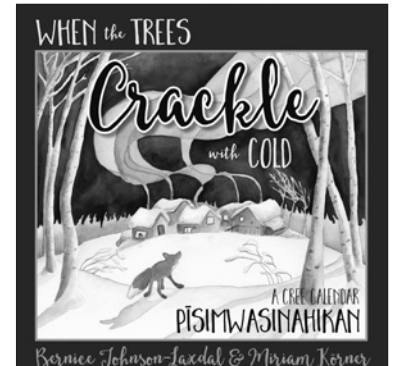
The two women went on a book tour in the y-dialect speaking communities in northern Saskatchewan (Ile-a-la-Crosse, Beauval, Buffalo Narrows, Green Lake, and Pine House).

Körner says, “It was great to see the kids connect to it, and Bernice tell stories about each month.”

Johnson-Laxdal hopes that First Nations people who read this book will see themselves proudly.

“In our large family,” she says, “we had chores to do. We were not wealthy but we had fun and camaraderie; we were in it for the long haul.

“Times are changing and the nuclear family is more prevalent. Some families still have the extended family, which is beneficial for everyone. We have got to know where we came from, so we can plan for the future.” 🌿



GIFTED STORIES

Impact depicts the resilience and richness of Indigenous peoples and traditions

by Laura Kupcis

Each story, essay, and poem in *Impact: Colonialism in Canada* evokes raw emotion – pain, fear, sorrow – but also hope, promise, and determination.

This collection, edited by prize-winning writers Warren Cariou, Katherena Vermette, and Niigaanwewidam James Sinclair, brings together emerging writers such as Lance Guilbault and Gina Peters with established ones, including Rosanna Deerchild, Richard Van Camp, and Beatrice Mosionier.

For Sinclair, most exciting was the opportunity to work with emerging writers to bring their stories to a wider audience.

“I would like to see readers meet voices they have never heard from before and know that in amongst leading Indigenous poets and storytellers is an up-and-coming generation of youth not afraid to take these roles on,” he says.

We impact one another’s lives through sharing, we remake our traditions via our expressions, Sinclair notes.

“Writers get better when they are continually writing, editing, and reading other’s writing,” he says. “What we hoped to do was to create a community of artists working and witnessing each other’s work in order to undo the forces of division colonialism has instilled in our communities.”

Sharing is a theme he discusses in the foreword: stories are the first gift an Anishinaabe will give another, akin to a handshake, time, or food.

“Stories provide sustenance. Stories also can hurt and hinder – don’t forget that too,” he writes. “Anishinaabe are not perfect.”

Stories can make the reader think, react, and dream. And the best gift of all: stories can provoke laughter.

“Most of all, stories will almost always inspire more stories,” he writes. “And then stories begin again.”

Which brings us full circle back to this deeply moving collection.

“We are surrounded by powerful, inspiring, and dynamic Indigenous storytellers: all we have to do is listen,” says Sinclair. “I hope readers do – and learn.”

There is much to learn. Indigenous peoples are the most resilient peoples in the world, Sinclair says. “No matter the amount of residential schools, Indian Acts, and Canadian policy thrown at us, we persevere.”

This spirit exists in every part of the stories shared by Indigenous peoples,



and was definitively the spirit sought – and found – in this collection, he says.

Within the stories told here, the Indigenous people undoubtedly face hardship, but this does not define them. As Sinclair notes, they are full, complete, and authentic people; agents of their lives.

“These are brave, fierce, and sharp words that resist and build on ongoing and rich Indigenous experiences of the world,” Sinclair writes.

“Like our travels throughout landscapes of earth and water, these stories are rich in geographies Indigenous peoples journey through today; on streets, in cities, and into the future.”

IMPACT:

Colonialism in Canada

Edited by Warren Cariou, Katherena Vermette, and Niigaanwewidam James Sinclair, with a foreword by Niigaanwewidam James Sinclair
Manitoba First Nations Education Resource Centre Inc.

\$24.95 pb, 244 pages

ISBN: 978-1-927849-29-3

“We are surrounded by powerful, inspiring, and dynamic Indigenous storytellers. All we have to do is listen.”

RECONCILIATION BEFORE CELEBRATION

Exploring Indigenous Peoples' frustrating relationships with Canada.

by Paula E. Kirman

Canada's 150th birthday is being seen by some as a cause for celebration, at least officially. However, many in the country's Indigenous population feel differently about the 150 years since Confederation, as they continue to fight for their right to exercise control over their economic development, land, water, and even their own lives.

This complicated and frustrating relationship with Canada is expressed in *Surviving Canada: Indigenous Peoples Celebrate 150 Years of Betrayal*, edited by Myra Tait and Kiera Ladner. Topics such as the Indian Act, Idle No More, colonial theft of land and resources, Métis rights, and residential schools are explored by a variety of Indigenous elders, scholars, artists, and activists such as Christie Belcourt, Hayden King, Buffy Sainte-Marie, and Leroy Little Bear.

"My piece is about the Kapyong legal struggle in Winnipeg, a story that has a very long history, beginning with Treaty 1 in 1875," says Tait, who is currently studying for her master's degree in law at the University of Manitoba, and who wrote this (as part of her LLM thesis) to demonstrate how entrenched colonial thinking is

in Canada's legal and political institutions.

The Kapyong case shows how Canada continues to disregard treaty obligations, specifically land entitlement, even when surplus federal land becomes available.

"It is incredibly hard to take the Crown's overtures about reconciliation seriously, when stories like Kapyong are the norm, and not the exception," says Tait. "The law was, and continues to be, used to maintain a status quo that is indisputably tipped in favour of privileging (white) patriarchy and all of its trappings.

"One of our 'Canadian values,' a phrase often bandied about, is the assertion that ours is a fair and just country, open to a multiplicity of cultures, and so on. Cases like the Kapyong saga tell a different story."

The writing presented in *Surviving Canada* includes essays, poetry, and personal stories. Ladner and Tait intended to produce a book that will have general appeal to community and academic audiences.

"We aim to celebrate the continued existence of Indigenous peoples, challenge the normative discourse concerning the status of the Canadian state, and stimulate discussion



"For reconciliation to be meaningful it has to be transformative. Meaningful reconciliation is not an apology and a 'national hug.'"

regarding the resurgence of our Nations and rebuilding of our communities, both urban and 'on-reserve,' " they say.

"This represents an opportunity to not only educate settler Canadians about our Indigenous histories and struggles with the Canadian state, but to also inform and inspire our youth."

But meaningful reconciliation requires more than education.

"I hope that readers come away with an understanding that reconciliation will not be an easy process," says Ladner, an associate professor and former Canada Research Chair in Indigenous Politics and Governance in the Department of Political Studies at the University of Manitoba.

"For reconciliation to be meaningful it has to be transformative. Meaningful reconciliation is not an apology and a 'national hug.' Meaningful reconciliation will require a new/renewed nation-to-nation relationship and for Canada to live up to its treaty commitments. It also requires addressing settler colonialism and its effects – past, present, and future." 🌿

SURVIVING CANADA: *Indigenous Peoples Celebrate 150 Years of Betrayal*

Edited by Myra Tait and Kiera
Ladner

ARP Books

\$24.95 pb, 240 pages

ISBN: 978-1-894037-89-1

MORE FIRST NATIONS, MÉTIS, AND INUIT TITLES

PICTURE BOOKS & GRAPHIC NOVELS

MÉTIS CHRISTMAS MITTENS

Leah Marie Dorion

Michif translation by Norman Fleury

Award-winning author and illustrator Dorion takes readers back to the Métis tradition of making colourful mittens as presents for loved ones.

(Gabriel Dumont Institute, \$15.00 pb, 48 pages, with CD of English and Michif narration, ISBN: 978-1-926795-79-9)

NICĀPĀ OWĀSKAHIKAN / CĀPĀN'S HOUSE: A FAMILY ALBUM FROM THE HOME OF DR FRED AHENAKEW

Arden C. Ogg and Dolores Greyeyes Sand

In both Plains Cree and English, this unusual book uses family photos to take readers inside the home of Dr. Freda Ahenakew at Muskeg Lake Cree Nation, offering a glimpse of the warmth and security enjoyed within its thick log walls by a large and loving First Nations family.

(Cree Literacy Network, Inc., \$20.00 pb, 32 pages, ISBN: 978-0-9878923-0-0)

WHEN WE WERE ALONE

David Alexander Robertson

Illustrated by Julie Flett

When a young girl helps her grandmother in the garden, she notices things that make her curious, leading the grandmother to tell about her time in a residential school. This picture book aims to help children in Kindergarten to Grade 3 begin to learn that history.

(HighWater Press, \$18.95 hc, 28 pages, ISBN: 978-1-55379-673-2)

WILL I SEE?

Story by Iskwé and Erin Leslie

Script by David Alexander Robertson

Art by GMB Chomichuk

May, a young teenage girl, walks the city streets, learning there is strength in the spirit of those who have passed, in this graphic novel that illuminates the issue of missing and murdered Indigenous women.

(HighWater Press, \$18.95 pb, 56 pages, ISBN: 978-1-55379-674-9)

DRAMA & POETRY

AN HONEST WOMAN

Jónína Kirtón

From the perspective of a mixed-race woman, Kirtón challenges the perception of women's bodies as commodities and imagines a female experience that accommodates the role of creativity and a nurturing relationship with the land in poems that use language precisely and with care.

(Talonbooks, \$17.95 pb, 104 pages, ISBN: 978-1-77201-144-9)

#INDIANLOVEPOEMS

Tenille K. Campbell

This poetry collection humorously delves into the truths of love and lust, intimacy and honesty, in Indigenous communities from Wahpole Island to Northern Saskatchewan to the West Coast, reflecting on the complexities of sex, race, culture, and intention within relationships.

(Signature Editions, \$17.95 pb, 104 pages, ISBN: 978-1-927426-99-9)

IN CARE

Kenneth T. Williams

This play is about Janice Fisher's quest to get her children out of foster care – it is both an indictment of the racism inherent in the system and a tribute to the strength people as disadvantaged as Janice must have to survive.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN: 978-1-927722-30-9)

NIPĒ WĀNĪN: MY WAY BACK

Mika Lafond

These poems portray the journey of how one woman discovered her Cree heritage and how it shaped her, paved by her grandmother's life and teachings. In Cree and English on facing pages.

(Thistledown Press, \$20.00 pb, 160 pages, ISBN: 978-1-77187-129-7)

A TEA IN THE TUNDRA / NIPISHAPUI NĒTE MUSHUAT

Joséphine Bacon

Translated by Donald Winkler

This English-Innu edition of the Governor General's Literary Award finalist for poetry in the French language pays tribute to the tundra, challenging traditional notions of

the northern landscape and wilderness and honouring the subtle intricacies of daily life. (BookLand Press, \$16.95 pb, 94 pages, ISBN: 978-1-77231-035-1)

TOTEM POLES AND RAILROADS

Janet Rogers

This collection of poems forthrightly defines the 500-year-old relationship between Indigenous nations and Canada, written in a powerful, playful, challenging, intimate voice, and presented in a boldly designed format.

(ARP, \$18.95 pb, 82 pages, ISBN: 978-1-894037-87-7)

FICTION

BAD ENDINGS

Carleigh Baker

These stories explore the awkward, uncomfortable, unexpected, and just plain strange aspects of modern relationships, taking troubled characters to moments of realization or self-revelation.

(Anvil Press, \$18.00 pb, 168 pages, ISBN: 978-1-77214-076-7)

GLASS BEADS

Dawn Dumont

This collection of stories about contemporary Cree life and challenges in an urban environment is set over two decades and centres on four First Nations people who are the first from their families to live off reserve. (Thistledown Press, \$20.00 pb, 196 pages, ISBN: 978-1-77187-126-6)

MITĒWĀCIMOWINA: INDIGENOUS SCIENCE FICTION AND SPECULATIVE STORYTELLING Edited by Neal McLeod

An Indigenous science fiction anthology with contributions by Eden Robinson, Richard Van Camp, Duncan Mercredi, Trevor Greyeyes, and Neal McLeod.

(Theytus Books, \$24.95 pb, 336 pages, ISBN: 978-1-926886-39-8)

NEECHIE HUSTLE

Neal McLeod

Set in the fictional Broken Elbow First Nation in Saskatchewan, this novel takes a satirical look at the *Indian Act* and the emergence of the neechie swagger of the late 1960s and 1970s.

(Kegedonce Press, \$22.00 pb, 200 pages, ISBN: 978-1-928120-09-4)

WINTER CHILD

Virginia Pésémapié Bordeleau

Translated by Susan Ouriou and

Christelle Morelli

This luminous novel is about a Métis woman tracing the life and death of her son and journeying from devastation to strength, told through alternating and overlapping memories.

(Freehand Books, \$21.95 pb, 168 pages,

ISBN: 978-1-988298-06-1)

TRADITIONAL STORIES

AANIHH / GROS VENTRE STORIES

Compiled and edited by Terry Brockie

and Andrew Cowell

Illustrated by local Aaniih/Gros Ventre artists

This is the first collection of narratives, from traditional trickster tales to war narratives, of the Aaniih/Gros Ventre people, who lived in Saskatchewan in the 1700s before being driven south to Montana. The stories are told in the Aaniih/Gros Ventre language. Part of the First Nation Language Readers series.

(University of Regina Press, \$24.95 pb, 120 pages, with b/w illustrations, glossary, ISBN: 978-0-88977-480-3)

NON-FICTION

ARTS OF ENGAGEMENT: TAKING AESTHETIC ACTION IN AND BEYOND THE TRUTH AND RECONCILIATION COMMISSION OF CANADA

Edited by Dylan Robinson and Keavy Martin

Focusing on the sensory and affective impact of music, film, visual art, and Indigenous practice, the contributions in this collection address the role of the arts in residential school history, in Truth and Reconciliation Commission events, and outside the formal boundaries of the TRC process.

(Wilfrid Laurier University Press, \$39.99 pb, 384 pages, with colour illustrations, ISBN: 978-1-77112-169-9)

THE CLAY WE ARE MADE OF:**HAUDENOSAUNEE LAND TENURE ON THE GRAND RIVER**

Susan M. Hill

This book retells the history of the Grand River Haudenosaunee, from their Creation Story to contemporary land claims negotiations, incorporating Indigenous theory, Fourth World post-colonialism,

and Amerindian autohistory, along with Haudenosaunee languages, oral records, and wampum strings.

(University of Manitoba Press, \$27.95 pb, 344 pages, with b/w photos, maps, bibliography, index, ISBN: 978-0-88755-717-0)

THE EQUITY MYTH: RACIALIZATION AND INDIGENEITY AT CANADIAN UNIVERSITIES

Edited by Frances Henry, Enakshi Dua, Carl E. James, Audrey Kobayashi, Peter Li, Howard Ramos, and Malinda S. Smith

Drawing on survey data, interviews, and policy analysis, this comprehensive, data-based study examines the experiences of racialized and Indigenous faculty members in Canadian universities who have yet to see meaningful changes in everyday working conditions.

(UBC Press, 336 pages, with figures, tables, \$75.00 hc, ISBN: 978-0-7748-3488-9; \$34.95 pb, ISBN: 978-0-7748-3489-6)

A LAND NOT FORGOTTEN: INDIGENOUS FOOD SECURITY AND LAND-BASED PRACTICES IN NORTHERN ONTARIO

Edited by Michael A. Robidoux and Courtney W. Mason

This is a comprehensive picture of the food security and health issues Indigenous people are encountering in Canada's rural North, demonstrating how some communities are addressing challenges to food security through the restoration of land-based cultural practices.

(University of Manitoba Press, \$27.95 pb, 184 pages, with bibliography, index, tables, b/w photos, ISBN: 978-0-88755-757-6)

LOUIS RIEL: LET JUSTICE BE DONE

David Doyle

Weaving together Riel's speeches and writing, and historical research, long-time Riel activist David Doyle provides the founder of Manitoba the opportunity for the first time to give his evidence and to assume his proper place in Canadian history.

(Ronsdale Press, \$24.95 pb, 240 pages, with b/w photos, index, bibliography, ISBN: 978-1-55380-496-3)

MEDICINE UNBUNDLED: A JOURNEY THROUGH THE MINEFIELDS OF INDIGENOUS HEALTH CARE

Gary Geddes

After hearing the story of Joan Morris, a Songhees woman and former nurse's aide turned advocate for survivors of the segregated Indian hospitals, Geddes set out across the country to record the stories of Elders whose lives and health were permanently compromised by abuses at these substandard facilities.

(Heritage House, \$22.95 pb, 320 pages, with b/w photos, ISBN: 978-1-77203-164-5)

MUDEATER: THE STORY OF AN AMERICAN BUFFALO HUNTER AND THE SURRENDER OF LOUIS RIEL

John D. Pihach

This is the story of the son of a Wyandot Chief, born in Kansas in 1849, who moved to Canada and passed as white, taking the name Robert Armstrong, and who played a leading role in bringing Louis Riel into custody. Includes Mudeater's never-before-published memoir. (University of Regina Press, \$27.95 pb, 308 pages, with b/w photos, maps, index, ISBN: 978-0-88977-458-2)

PRAIRIE RISING: INDIGENOUS YOUTH, DECOLONIZATION, AND THE POLITICS OF INTERVENTION

Jaskiran Dhillon

This book explores the changing face of settler colonialism in Canada through an ethnographic investigation of Indigenous-state relations in Saskatoon, exposing how the push for inclusionary governance ultimately reinstates colonial settler authority and raises questions about the federal government's commitment to justice and political empowerment for Indigenous nations. (University of Toronto Press, 320 pages, \$88.00 hc, ISBN: 978-1-4426-4692-6; \$34.95 pb, ISBN: 978-1-4426-1471-0)

SPIRIT BUILDERS: CHARLES CATTO, FRONTIERS FOUNDATION AND THE STRUGGLE TO END INDIGENOUS POVERTY

James Bacque

This book outlines the broken promises that led to deprivation and tragedy for many Indigenous peoples, and tells the story of how Charles Catto and the Frontiers Foundation, a volunteer and co-operative organization, tried to alleviate the struggles faced by Indigenous peoples in Canada by building houses and developing livable communities. (Rocky Mountain Books, \$25.00 pb, 304 pages, with colour and b/w photos, ISBN: 978-1-77160-136-8)

The Depths of Grief

Exploring the depths of a maritime disaster

by Steve Locke

A disaster at sea. Grief and life-shattering loss. A public inquiry into an unending tragedy. One story triggers the next in Karen Clavelle's long poem, *Iolaire*, which memorializes the second of two peacetime disasters in British waters in the twentieth century.



IOLAIRE

Karen Clavelle
Turnstone Press
\$17.00 pb, 128 pages
ISBN: 978-0-88801-611-9

Weeks after the Armistice of the first Great War and on the first day of a new year, the ship *Iolaire* was carrying soldiers home to Scotland's Western Isles when it capsized in the harbour. This profoundly disrupted a hope for new beginnings after such a lengthy war: "past the 37 million already-dead, but not / past the taking 205 more / 20 yards from home."

Clavelle draws from her experiences visiting Scotland's Outer Hebrides, where this deep sense of loss is still felt by its inhabitants.

"I was taken by two claims," Clavelle says. "At the time of the wreck, virtually everyone on the Island in 1919 had either been related to or knew a lost seaman, and the sinking had delivered a 'knock-down blow.' The tragedy, even approaching 100 years later, was still

spoken of with reverence, or not at all: in short, it hadn't ended."

In exploring the disaster, Clavelle's use of the long poem functions in two ways. The first reflects its traditional use as a means to memorialize tragedy, such as in the tenth-century Anglo-Saxon poem, *The Wanderer*.

"It seems to me that one of the ways people deal with disaster is by telling *their* story of it, and moving on begins at that point – telling a story as catharsis," explains Clavelle. "Memorial as repository."

The second function of the long poem here is to accommodate the varied, differing, and even contradictory accounts of the disaster. Clavelle takes advantage of the form's plasticity of non-linear narratives, and one could look at *Iolaire* as a dossier of evidence that includes journal entries, lists, documents, letters, newspaper clippings, and more.

"To some extent we are not apart from the past at all – we are the transience of it."

To root the poem in an emotional arc, Clavelle has created Isabella – Is – as the touchstone for the grief felt by the island community. Married just prior to the Armistice, her plans of beginning a new life in Canada are disrupted by the war, as well as the loss of her husband in the disaster. Is's love letters to DB, complete with Gaelic phrases, are the backbone of the book.

"I needed someone to tell the story of place," Clavelle says. "I wanted the resonance of personal loss – a story beyond newspaper accounts and inquiry reports – and communal loss."

In revisiting the past disaster, readers see both the limitations of lived experiences and the lasting effects of emotional memory. Where the former is bound to one's lifetime, the latter can span generations.

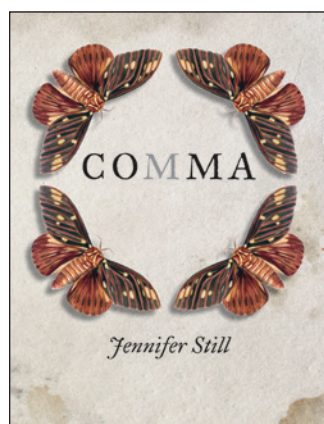
"The fact that *remembered places* are those with which we have had emotional contact – lived experience – significantly reduces the gap," says Clavelle. "To some extent we are not apart from the past at all – we are the transience of it." 🌿

EXPLORING A STILL LIFE

Collection combines imagery and poems to create a tactile counter to helplessness

by Quentin Mills-Fenn

Comma, the latest book from award-winning poet Jennifer Still, came out of a family crisis, the serious illness of a family member. It is an act of commemoration and regeneration.



COMMA

Jennifer Still
Book Thug
\$18.00 pb, 160 pages
ISBN: 978-1-77166-310-6

“*Comma* is in many ways a bedside vigil,” Still says. “A listening to the silence occupied by my brother while he was in a coma in intensive care for a very long time. It’s an attempt to animate and find ground inside the unsettled, fragmented state of writing.”

While her brother was in hospital, Still discovered something of his, a small book with his handwritten notes on prairie grasses. She regarded the notebook as a reminder of the man he was but also as a tool with which to work. Flipping through *Comma*, its flat surfaces seem tactile, with some pages giving the impression of being erased, and others appearing sewn.

Combining poetry and imagery, the book resembles a handmade object.

“I like that you sense a tactility in this work,” Still says. “*Comma* began as a cut-and-paste composition on a scroll and a few smaller hand-bound books that I shared with a few friends.

“I am looking to animate the intimate, turning to the material world – the pencil, eraser, thread and needle, the page, my brother’s long stillness. My tactile, playful impulses with the page are attempts to locate life inside that which is paused. I want



the page, the poem, to speak back.”

Her brother’s condition was hour-by-hour survival for six months, she says, and day-by-day for another year after that. “Living in this state of acute crisis for so long becomes a surreal experience. All my play with broken books, my brother’s handwritten field guide, and other found objects and

texts gave tangibility, body, reality to a situation that was ephemeral and very out of my hands.”

During that time, Still wondered, what could she do for her brother and her family?

In part, the answer turned out to be *Comma*.

“We come from a working-class family of labourers,” Still says. “Railway workers. Resourceful immigrant women. Doing is loving in my family.

“What could I possibly do in his fragile, tenuous, unpredictable state with the scant resources of a poetic ear, a labourer’s work ethic, a page? How could I counter the loss, the terror of losing him in a meaningful way? How could I hold space for him and his long, silent, unwinding dream?”

She decided to follow the old dictum of show, don’t tell. “The broken books, the loose threads, the instability and vitality of words, stitches, seeds – these are my marks of grief,” Still says.

“The show inside the show.”

She felt the need to respond in a very physical way, to give herself something to hold on to.

“What is there to hold onto in such dark, unknown spaces? My pencil, my scissors, my sewing needle, my physical interaction and movement with the page gave me ground, concrete action, forward motion. Everything my brother didn’t have. A counter to helplessness,” says Still.

“The physical composition, moving into a page with all my being, when my brother could not, it was the greatest gesture I could make.”

Renovating the poem

Experimental collection examines how poetry is constructed

by Steve Locke

Though the term may be new to most readers, *archi-poetry* is not at all a new concept, and Winnipeg-based Ted Landrum is by no means the first poet of his kind.

“The neologism *archi-poetry* is a metaphor, in the form of a micro-collage made by erasure, substitution, and juxtaposition. It can be interpreted in many ways, which is what I like about poetry. If there are precise meanings, these are not absolutely important.”

In his debut collection of experimental poetry, *Midway Radicals & Archi-Poems*, the cross-sections of found poems are examined like buildings for their interstitial components, and then renovated to contribute to the conversation of *What is poetry?* As in – what are its building blocks, its rules, and how can they be broken?

“Poetry is making. It gives a voice to making.”

“Poetry is making. It gives a voice to making,” says Landrum, who is also an architect, teacher, artist, and critic. “What it makes, with its voice, its ink, its configuration of text, words, images, is an opening: for the reader. Archi-poetry makes openings by beginning again, in the middle and at the root.”

Most of the poems in the collection are what Landrum refers to as *Midway Radicals*, an exhibit of erasures that the poet sees more as collaborations with their source authors, including Gertrude Stein, Christian Bök, and

George Bowering, among many others. The title of the exhibit refers to media, middle-ness, and mediation – philosophies that explore the in-betweens that grant authors and readers the freedom of interpretation.

While these poems may also be considered a form of found poetry, Landrum makes a point to note that his sources are not just some form of base matter to turn to gold with his particular alchemy. Rather, they were curated as valuable learning texts that were “golden to begin with, and I’m not simply polishing them with gloss. I’m breaking them open, melting them down to see what else I can find, or make, from the best of starting points I can find.”

As an example, Landrum has found a “provocative simultaneity” in two texts published in the same year: Edgar Allan Poe’s essay “The Poetic Principles,” and a chapter from John Ruskin’s *The Seven Lamps of Architecture*.

“What they have in common depends on how you slice them,” he says, explaining his process of taking cut-aways of various paragraphs, linking opening and closing words or phrases with new seams that open up suggestive or even humorous “wrinkles in the act of making sense, or something in the direction of possible sense.”

To Landrum, sense and meaning is up to the reader to interpret, and in turn as the author, to translate or synthesize into something that contributes to the conversation.



“Performed partially and collaboratively, the joint act of making meaning is left open for the reader to engage in, to risk and enjoy as their own act of discovery and fulfillment,” says Landrum.

“Do the poems actually succeed in enabling open readings? I hope so.”



MIDWAY RADICALS & ARCHI-POEMS

Ted Landrum
Signature Editions
\$17.95 pb, 112 pages
ISBN: 978-1-773240-04-6

THE FABRIC OF THE PRAIRIE

Prairie landscape at the core of poet's work

by Kyla Neufeld

Anne Campbell was in her 30s when she published her first poem. Since then, Campbell has written five collections of poetry and has just released her sixth, *The Fabric of Day: New and Selected Poems*.

"My first *real* poem was in 1976, in my office at the MacKenzie Art Gallery [in Regina]," she says. "Being older, [I] had more focus on the writing and less on worrying or getting published, and had the good fortune of wonderful teachers."

The Fabric of Day includes new poems and old poems selected from her previous collections. Though Campbell's poetic career spans four decades, these poems are all united by one underlying theme: the prairie landscape.

"The prairie was beneath them all, it was as though we were all in it together, trees, humans, animals, air, the whole ball of wax. So the land – especially for me, my prairie – was continually speaking, even as stuff was going on within it," says Campbell.

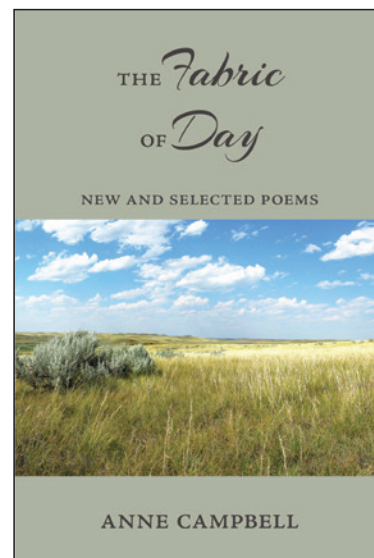
Campbell is a passionate supporter of the arts; she has presented at conferences and served on a number of writing boards. And her interest in the visual arts shows; her poems are full of spaces, very little punctuation,

and long breaks between lines that shape them into something visually appealing.

"If I'd had a different 'gift,' I'd have made visual art," says Campbell. "Since I have always loved language and dealt with the world through language this is what I 'use' to create. I see the poems as individual artifacts, out there on their own, created with shape and colour; yet in a collection, they relate to one another. I think, like a painter, I probably 'paint' the same things over and over, but in a different way each time."

When she looks back on her older work, Campbell sees history repeating itself, the same images and ideas cropping up again and again, images of grass and sky – she is a poet who finds comfort in nature, but she also writes of a more interior life of reading, writing, and thinking.

"There is a very short poem I like in my first book, *No Memory of a Move* [1983], called 'Land Song.' It's in *Fabric*. It ends 'the grass and me /



THE FABRIC OF DAY: NEW AND SELECTED POEMS

Anne Campbell
Thistledown Press
\$20.00 pb, 176 pages
ISBN: 978-1-77187-130-3

equal.' And in *Soul to Touch* [2009], my fifth book, there is a long poem called 'The Grass and Me in the Morning.' I think it is a more full version of the earlier one, but I didn't even remember the earlier one at the time I wrote 'Grass.' "

For Campbell, this new collection is a chance to see how her poetry has developed over the years.

"I am pretty happy with the older poems, she says. "I felt a lot of life! And it's in the poems."

Campbell feels the new poems may not be as "happy" as she'd like, because they reveal a life closer to the end, rather than the beginning.

"The new poems in *Fabric* are the poems of an older person, both with some regret, but still in wonder at the world we live in – for our short time here." 🌿

"So the land – especially for me, my prairie – was continually speaking, even as stuff was going on within it."

GOLDEN-AGE FEMINISM

Elizabethan playwright digs deep into scandal and political maneuverings

by Kyla Neufeld



THE VIRGIN TRIAL

Kate Hennig
Playwrights Canada
\$17.95 pb, 144 pages
ISBN: 978-1-77091-770-5

The *Virgin Trial*, a new play by Kate Hennig set to premiere at the Stratford Festival this summer, explores key periods of the young teenage life of Elizabeth I of England. It is the second play in Hennig's



Queenmaker Trilogy – the first, *The Last Wife*, tells the story of Henry VIII's sixth (and last) wife, Katherine Parr, and the third, "Father's Daughter," will pick up when Mary becomes queen.

Hennig had no idea that *The Last Wife* would blossom into three plays. "I guess I didn't have that much interest in Mary and Elizabeth until I started writing about Katherine Parr and considering the influence she had over the first two reigning queens of England."

While others have written extensively about the women of the Tudor line, Hennig wanted to explore the stories from a feminist point of view.

"There is a lot of new feminist insight that is being blown through the stuffy history of England, and it is really exciting to read new discoveries and differing points of view," she says.

In *The Virgin Trial*, Hennig digs deep into the scandal and political maneuverings that surrounded Elizabeth as a young girl, specifically her inappropriate relationship with Thomas Seymour, her stepmother's new husband. After Parr's death, Thomas was arrested for attempting to marry Elizabeth and overthrow his brother, the

Lord Protector, and both Thomas and Elizabeth were questioned extensively. The play includes interrogation scenes interspersed with others that show Elizabeth's relationship with Thomas, as well as her relationship with her older half-sister Mary.

"The story of Elizabeth and Thomas Seymour comes down to us through a few letters and one testimony of Elizabeth's governess, Kat Ashley," says Hennig. "The rest has to be pieced together: imagined. It's so much fun to just fill in the blanks, and I always look for the most dramatic way to do that. Elizabeth I is deified by history while her sister is vilified. I want to make both of them more human. I want to show the nasty side of Bess, and show the noble side of Mary."

Hennig's ideas for the Queenmaker Trilogy developed in 2011 during the Arab Spring. "I was watching the news, and kept wondering where the women were behind these autocratic male rulers who were suddenly faced with their demise," she says. "What were the wives of these men like?" And, while she felt that the story of the Middle East wasn't hers to tell, the women caught up in Henry VIII's life caught her eye.

As much as *The Virgin Trial* is about one woman who faces manipulation, sexual abuse, and interrogation, Hennig says it's about all women.

"[These] are aspects of women's lives that we are currently and constantly dealing with. I expect they did historically, too, but none of it was ever written down. I see the plays I am writing as contemporary stories written in an historical context.

"So the 'heavy material' is just part of our contemporary story as women, and the history gives us a mirror through which to observe and further understand it." 🌿

MORE POETRY

BELIEVING IS NOT THE SAME AS BEING SAVED

Lisa Martin

This collection focuses on spirit, ethics, and how to live a good life, in thoughtful and precise poems about airports, Easter at the zoo, and bruised apples, about fidelity, adultery, and friendship.

(University of Alberta Press, \$19.95 pb, 96 pages, ISBN: 978-1-77212-187-2)

THE BOOK OF SENSATIONS

Sheri-D Wilson

The first in the Brave & Brilliant series, this latest collection by the award-winning performance poet investigates the power of reading, the glory of books, the timelessness of libraries, and the wonder of languages, with her characteristic wordplay and passion for connection.

(University of Calgary Press, \$18.95 pb, 128 pages, ISBN: 978-1-55238-918-8)

CITYSCAPES IN MATING SEASON

Lise Gaston

This debut collection examines the textures and beauty of urban spaces, but also the industrial marks humans have made on wilderness areas, in poems that are playful, sensual, and unsettling.

(Signature Editions, \$17.95 pb, 96 pages, ISBN: 978-1-927426-98-2)

CLOUD PHYSICS

Karen Enns

Although Enns looks at various kinds of endings – cultural, ecological, and personal – she still affirms the power of love, music, and language in her third collection of poetry and the third book in the Oskana Poetry & Poetics series.

(University of Regina Press, \$19.95 pb, 64 pages, ISBN: 978-0-88977-461-2)

CONNECTOMICS: POEMS OF THE BRAIN

Alison Calder

Using the language, imagery, and ideas of neuroscience, Calder looks at our brains – and our memories, stories, perceptions – in playful, witty, and insightful ways.

(Iron Press, \$15.00 pb, 54 pages, with b/w images, ISBN: 978-0-9931245-9-4)

ESCAPE FROM WRECK CITY

John Creary

This debut collection by Calgary-based Creary includes poems about nature, love, city living, and travelling the globe, capturing life's and language's energy in lush, playful, and witty insights.

(Anvil Press, \$18.00 pb, 96 pages, ISBN: 978-1-77214-096-5)

HELPLESS ANGELS: A BOOK OF MUSIC

Tom Wayman

This poetry collection directly considers music's power, and how it carries us through life and helps us deal with significant loss, like the death of a loved one.

(ThistleDown, \$20.00 pb, 72 pages, ISBN: 978-1-77187-131-0)

LEAVING MILE END

Jon Paul Fiorentino

In his seventh collection of poetry, Fiorentino documents the cafés, galleries, and dive bars of the Montreal neighbourhood of Mile End, and then looks at the new online world of trolling, doxxing, and unfriending, addressing the disconnect in the way we treat each other online and in real life.

(Anvil Press, \$16.00 pb, 72 pages, ISBN: 978-1-77214-097-2)

LISTEN. IF

Douglas Barbour

The technically innovative poems in this collection, ranging from ekphrastic to lyric forms, invite the reader to join in some serious play as they leap from love to landscapes and politics to jazz.

(University of Alberta Press, \$19.95 pb, 128 pages, ISBN: 978-1-77212-254-1)

LITTLE WILDHEART

Micheline Maylor

In images ranging from road kill (made as beautiful as flowers) to DNA strands ("Double stranded ascensions to past and sky"), these poems challenge our ideas of history, nature, and love.

(University of Alberta Press, \$19.95 pb, 80 pages, ISBN: 978-1-77212-233-6)

THEN/AGAIN

Michelle Elrick

This second collection thoughtfully explores the meaning of home, as Elrick revisits places – an ancestral home in Scotland, houses and apartments in Winnipeg, temporary forts/art installations, her childhood home in Abbotsford – in surreal, surprising, and layered moments.

(Nightwood Editions, \$18.95 pb, 96 pages, ISBN: 978-0-88971-331-4)

THROWING THE DIAMOND HITCH

Emily Ursuliak

This debut collection draws on photos and the co-written diary of the poet's grandmother, Phyl, and her best friend, Anne, to recreate their trip from Victoria to Red Deer in a 1927 roadster and back again by pony in the early 1950s. Ursuliak lassoes this adventure with the verve and spirit of these young women.

(University of Calgary Press, \$18.95 pb, 112 pages, with b/w photos throughout, ISBN: 978-1-55238-922-5)

29 MENNONITE POETS

Edited by Clarise Foster

This inclusive collection of previously published poetry by Mennonite and Mennonite-associated poets from across Canada and the United States includes established poets and emerging voices, who incorporate a variety of techniques, idioms, and forms.

(Mennonite Literary Society, \$25.00 pb, 176 pages, ISBN: 978-0-9947680-0-1)

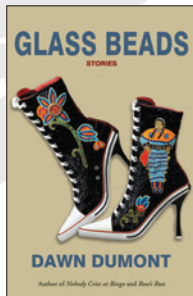
WHAT THE SOUL DOESN'T WANT

Lorna Crozier

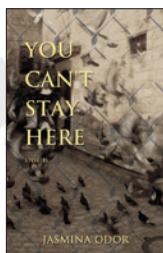
Crozier writes edgy and arresting poems about aging and grief, the natural world, and the stories we want to believe in, with her characteristic wit and quirky perspective.

(Freehand Books, \$16.95 pb, 72 pages, ISBN: 978-1-988298-12-2)

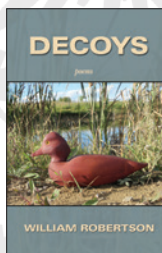
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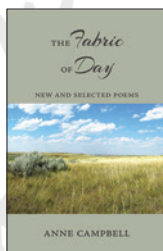
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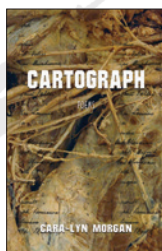
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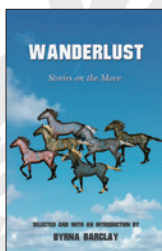
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WHISTLE STOPS: A LOCOMOTIVE SERIAL POEM

Emily Izsak

In the tradition of, and adding an unapologetically female perspective to, the railway poetry of the likes of Philip Larkin, Thomas Hardy, and Allen Ginsberg, Izsak's long poem occurs over a series of train rides between Toronto and London, Ontario, as the speaker travels toward and away from her love interest.

(Signature Editions, \$17.95 pb, 80 pages,
ISBN: 978-1-773240-05-3)

MORE DRAMA

ANIMALS: TWO PLAYS

Karen Hines

Crawlspace is a comic monologue about the darker side of home ownership, and *All the Little Animals I Have Eaten* explores questions of death and salvation through the perspectives of a sleep-deprived woman, the ghosts of authors, some well-heeled professionals, and a menagerie of lambs, tiny vertebrates, glowing arthropods, and more.

(Coach House Books, \$18.95 pb, 96 pages,
ISBN: 978-1-55245-342-1)

GA TING (FAMILY)

Minh Ly

An immigrant Chinese couple tries to come to terms with their gay son's suicide by inviting his Caucasian boyfriend for dinner in this poignant play about generational and cultural clashes.

(Scirocco Drama, \$15.95 pb, 96 pages,
ISBN: 978-1-927922-29-3)

PAST LIVES: PERFORMING CANADA'S HISTORIES

Edited by Heather Davis-Fisch

This anthology brings together plays that stage moments in Canada's past – in dramatic practices ranging from poetic tragedy to radio drama to Indigenous satire – and that also serve as a survey of Canadian drama from 1845 to the present.

(Playwrights Canada, \$29.95 pb, 400 pages,
ISBN: 978-1-77091-776-7)

PRAIRIE NURSE

Marie Beath Badian

In this comedy about two Filipino nurses working in a small-town Saskatchewan hospital, culture clashes, personality differences, homesickness, and the amorous but dimwitted goalie from local hockey team complicate the women's lives.

(Scirocco Drama, \$15.95 pb, 96 pages, ISBN:
978-1-927922-31-6)

WITHIN THE GLASS

Anna Chatterton

Two very different couples meet after a critical mistake at a fertility clinic: a fertilized egg has been implanted in the wrong woman. The situation forces each of them to reassess their relationships, the depths of their desire to parent, and their hopes for the future.

(Scirocco Drama, \$15.95 pb, 96 pages,
ISBN: 978-1-927922-32-3)

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A SHARK'S LIFE

Author sinks her teeth into her son's shark obsession

by Paula E. Kirman

Some of us have experiences with children who become obsessed with something to the point that it is all they talk about. Some of us may have been those children, as well! In the picture book *I Love Sharks, Too!*, little Stevie loves sharks so much that they are included in his responses to pretty much everything his mother says to him. The results are humorous and educational.

The author of *I Love Sharks, Too!*, Leanne Shirtliffe, says the inspiration for the story was very close to home. "My son has been passionate about all things shark for at least eight years," she says.

"There came a point when he was about 10 that he shifted our bedtime routine. When I said, 'Good night son,

on sharks out of my public library. I scoured those books for usable facts. I scoured the Internet, too. I also asked my son for lots of facts."

Fortunately, Shirtliffe likes research. "I also enjoyed figuring out how Stevie (the name of the shark-obsessed child) would interpret shark facts and use them to get out of responsibilities," she explains.

Incidentally, the character of Stevie is named after Shirtliffe's older brother (who goes by Steve). "Stevie is essentially one third my brother, one third my son, and one third Calvin from *Calvin and Hobbes*. I love naming characters after people in my life," says Shirtliffe.

A major feature of the book are the illustrations by Lorenzo Montatore. However, Shirtliffe did not work directly with him. "I've never met Lorenzo, who lives in Spain. My editor found him and thought his modern, cartoon-like humour was a perfect match for the story. I'm absolutely delighted with the energy and humour he's added. I think children will be tempted to mimic his style."

Shirtliffe currently has several picture book manuscripts on the go, and is continuing to explore some animal facts in humorous ways. As far as *I Love Sharks, Too!*



goes, she says, "My first hope is that readers will laugh. I write to entertain children and myself. Stevie is a bit devious and his mom is a bit haggard, so I think a lot of parents and children will identify with that dynamic.

"I also find sharks fascinating – especially from a distance! (I'm a land lover, by nature.) I'm in awe of how sharks have adapted over millions of years, and I really hope we humans don't mess up their existence." 🌿



CREDIT: TRISH BOYKO

I love you,' he started saying, 'Good night, Mom, I love sharks' instead of 'I love you too.' This went on for a week. Finally, one night I realized he was saying that he loves me in his new, tween way. So when he said, 'Good night Mom, I love sharks,' I said, 'I love sharks, too.' "

And that was the start of the book. The Calgary-based author, teacher, and mom wrote the first draft within a few weeks, and then revised for much longer.

Part of Shirtliffe's work on the book involved researching sharks. "I took nearly every non-fiction book

"I'm in awe of how sharks have adapted over millions of years, and I really hope we humans don't mess up their existence."

The Bard Plays Ball

Shakespeare diagrams plays in Kings of the Court

by Amanda Sanders

Edmonton author Alison Hughes presents a junior high school world of basketball, Shakespeare, and drama on the stage and in the gym in her latest novel for young readers, *Kings of the Court*. The Gladys Spinoza Junior High Gladiators are a basketball team with a losing record and a volatile coach. On the positive side, their announcer Sameer and mascot Vijay are beyond enthusiastic.

Sameer, the protagonist of the book, starts as the home team announcer who loves the game of basketball, taking statistics, and understanding strategy, but he himself does not play on the team. Before the events of the novel, Sameer was cut from the team by Coach Bosetti, but that didn't dull his loyalty and passion toward the home team.

This was a purposeful decision by Hughes, who wanted to highlight that a team does not consist only of the coach and the players, but also the mascots, fans, announcers, and scorekeepers. "Their school team was really a team effort, with lots of supporting roles," says Hughes. "I wanted to give a voice to that kind of child, rather than only to the ones who happened to make the team."

Coach Bosetti is considered a bully, and often overreacts to his team's performance – after he throws a ball at one of his players' faces at an away-game, he is fired from the school and the team. Unfortunately for the Gladiators, there is a shortage of teachers willing to coach the team, and the drama teacher, Mr. Williams, who knows nothing about basketball, is the one who steps up.

Coach Williams has a different style of coaching than Coach Bosetti. "Coach Boss," as the players call him, yells, throws things, and gets himself

kicked out of games on a regular basis – the players are genuinely afraid of him. Coach Williams, on the other hand, while admittedly clueless about basketball and sports in general, uses Shakespeare quotes and positive reinforcement to show the players their strengths, rather than tear them down for their weaknesses.

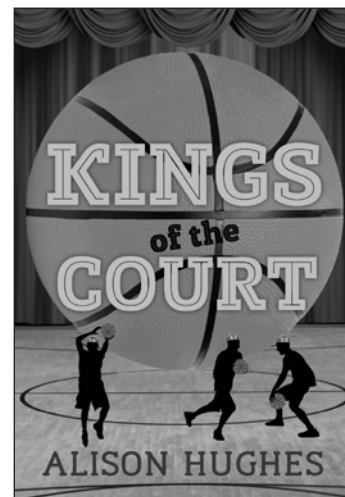
Sameer is enlisted as the manager of the team, and he helps Coach Williams learn the game. Hughes saw the value in coaches like Coach Williams while watching junior high and high school basketball games, and she also saw a number of coaches like Coach Boss.

"I wanted to shout out to those coaches who focus on strengths rather than weaknesses," she states, "and who genuinely want kids to have a great experience in sport. I also liked the humour that came with having a coach who was rather clueless about basketball, who used unconventional techniques to bring out the best in the boys."

Basketball and Shakespeare seem like an odd combination, but Hughes does not feel that children should be pigeonholed into groups like "jock," "geeks," and so on. She felt that putting the Gladiators into a situation that forced them to look outside of their own box was exactly what they needed, and Shakespeare was the perfect choice to force that change.

"There's not an element of human experience that Shakespeare didn't probe, make profound, or poke fun at," she says. "So he was the easy choice." 📖

"There's not an element of human experience that Shakespeare didn't probe, make profound, or poke fun at."



KINGS OF THE COURT

Alison Hughes
Orca Book Publishers
\$9.95 pb, 192 pages
ISBN: 978-1-4598-1219-2

A PARALLEL LIFE

*Narrator learns that most often,
we are our choices*

by Amanda Sanders

How can one decision vastly change the course of your life? Saskatoon-based author Alice Kuipers explores just that in her new novel for young adults, *Me and Me*, where songwriter Lark is faced with a split-second choice down at the lake on her 17th birthday, and whatever she decides will have life-changing implications for two people.

In the moment, Lark is unable to make a decision. “What I was interested in when I wrote about Lark was the fact she didn’t make a choice at the start of the book,” says Kuipers. “She didn’t know how. She was paralyzed. I wanted to explore that paralysis as a writer. Not making a choice is, in itself, a way of living.”

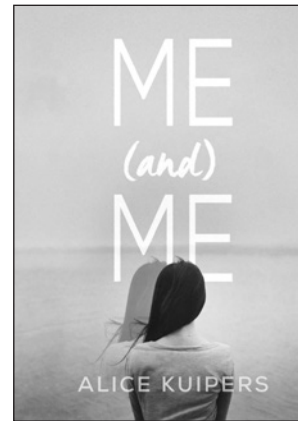
Kuipers says many people choose to make no choice in place of making a difficult decision, and *Me and Me* looks at the consequences of that way of living.

In an interesting twist, Lark begins to live the results from both decisions, in parallel lives. Kuipers originally came up with the idea of the parallel lives when she was 18 – her entire rough draft from that time stays in a drawer; it needed the right character to bring the idea to life.

“I wanted to explore that paralysis...Not making a choice is, in itself, a way of living.”

“When Lark came to mind, the idea finally had the right character to make a novel that I felt I could share with readers,” she says. “I think most of us wonder about what life would be like if we’d made a different choice along the way. Lark gets to experience this duality – it’s terrifying and destabilizing, but it shows her that to live fully, she has to pick one life.”

There are many layers to this young songwriter. Lark had lost her mother to cancer almost three years prior to the start of the novel, and her father is not in the best of health. Kuipers says that Lark



“appeared in my head, sitting in her room, writing lyrics, and then she looked up at me, and I just had to know who she was. Weird, but true. I think she popped into my head because I needed to write a character who had many elements to her personality – someone whose life could go in many directions.”

ME AND ME

Alice Kuipers

HarperCollins

\$14.99 pb, 292 pages

ISBN: 978-1-44344-882-6

While Lark came relatively easily to Kuipers, there was still a lot of research that went into her character. Lark is into parkour and songwriting, and has lost a parent, and Kuipers was not an expert in any of these areas. Songs written by Lark can be found throughout the novel. Kuipers listened to numerous bands and read books on songwriting, and eventually turned to someone who taught songwriting to help iron out the bumps.

“I learned that writing songs is really difficult, although fun,” she says. “It’s like any writing – the writer’s job is to make it seem easy, but in reality a few lines take a long time.” 🌿



Holy Hannah!

12-year-old heroine explores hidden corners of Jerusalem to help save her grandfather

by Laura McKay

"I wanted Jerusalem to be a character," says Tyler Enfield, Edmonton author and photographer, about *Hannah and the Magic Eye*, his new novel for young readers. He was influenced by a trip he made to the city, which holds all the most significant sites for Islam, Judaism, and Christianity.

"All three religions are literally brushing shoulders in the streets, and there is no question this creates tension," he says. "But it creates something else, possibly unnameable, that's equally palpable. Perhaps it's the impulse towards realization, perhaps harmony."

Enfield took photos extensively in Jerusalem, and this "led to the idea of a camera being a magic box, of sorts, capable of peeling back the skin of this world and illuminating the hidden codes beneath." This experience comes through as a source of enlightenment in the story, in which "Hannah's magic wand is not a wand at all, but a DSLR camera," he explains.

The protagonist, Hannah Dubuisson, isn't your average 12-year-old. She spends every summer in Jerusalem with her grandfather, a renowned archaeologist. And she's already learning the tricks of his trade.

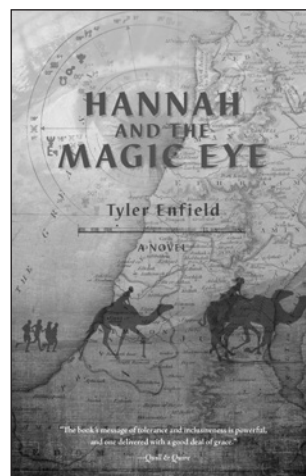
"Without much forethought, I just started ascribing her qualities I admire," says Enfield of his protagonist. "She became honest, forthright, organized, and clever, with just enough lioness in her to conquer her fears, and the task at hand."

In a previous work, *Wrush: The Secret Worlds of Tabetta Bright*, Enfield also cast a young female in the leading role. "Historically speaking – you could even say archetypally speaking – femininity is associated with vulnerability. And I'm enamoured by the idea of vulnerability kicking ass."

Hannah kicks ass right from the beginning of the novel. Her grandfather has been kidnapped by a secret society eager to get their hands on the ancient treasure he's been searching for. Clues lead Hannah on a journey all across Jerusalem, into parts of the city that she's never seen. The trail will lead her to a map only she can decipher, and maybe even the treasure itself.

If the description makes you think of Indiana Jones, well, Enfield says the similarities weren't intentional. He did love the movies as a kid though, so "it's only natural *Hannah and the Magic Eye* would draw inspiration from the most memorable treasure hunter of them all."

Along with her own detective work, Hannah relies on the help of her new-found guide, Samir. This boy knows his way



HANNAH AND THE MAGIC EYE

Tyler Enfield
Great Plains Teen Fiction
\$11.95 pb, 168 pages
ISBN: 978-1-927855-68-3

around Jerusalem, but he'd much rather be in Hollywood, which has earned him the nickname "George Clooney."

Enfield describes Clooney as "comic relief, foil, errant knight, and cultural counterpoint, all rolled into one," but his most important role is to show how "two people from adversarial cultures can come together, and set aside their differences to make a real difference."

The novel's cultural commentary is woven in alongside some unexpected magic that, according to Enfield, just slipped its way in.

"My goal was to create a fun, fast-paced, yet topical, adventure for young readers. It just so happens I'm drawn to magic, and magical moments, everywhere in life – and this inevitably finds its way into each of my books. I can't help it." 🌿

PRAIRIE FRICTION

Mistasiniy rubs readers in all the right ways

by Shirley Byers

Mary Harelkin Bishop's latest novel for young readers, *Mistasiniy: Buffalo Rubbing Stone*, is a fresh story about a relationship between Danny, an 11-year-old Saskatchewan farm boy, and Zach, a First Nations boy in his class. The two have a bit of history in more ways than one, and when he finds he has been assigned to work with Zach on a school project, Danny's first reaction is not a positive one.

Zach and Danny's history goes back to Harelkin Bishop's 2008 novel *Seeds of Hope: A Prairie Story*, primarily about Danny, but in which Zach played a minor part.

Nevertheless, Harelkin Bishop found she couldn't leave Zach behind, and she wanted to get to know him better.

Moreover, as she read and studied the history of Saskatchewan and Canada, and as she did some contract work on several Saskatchewan reserves, she began to see and understand the "real history and the treatment of the Indigenous people."



"We are all affected by treaties and we are all connected."

Harelkin Bishop wanted to write part of that story so that young readers and their parents and teachers could begin to have discussions about what really happened to Indigenous people.

In the course of investigating his family history, Danny discovers how his settler ancestors relied on the help of the First Nations people in the area, Zach's ancestors.

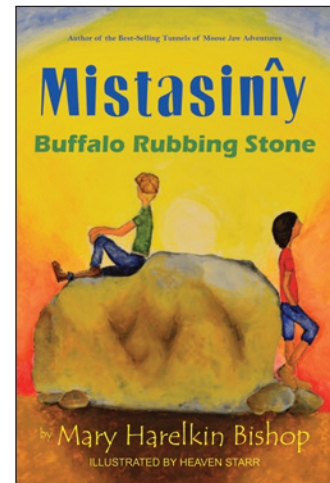
The mistasiniy, or buffalo rubbing stone, is another connection for the two boys. Danny discovers that the big flat rock on his family farm is not only important to him and his father and grandfather, but that it is also sacred to Zach and his family. Zach's people fear that the rock has been lost forever.

But, even as he gets to know Zach, even as the boys begin the journey from enemies to friends, can Danny share the rock? Can he tell Zach about the mistasiniy?

"It was important for me to write this story because all of the citizens of Saskatchewan are Treaty People," says Harelkin Bishop. "We are all affected by treaties and we are all connected."

"I believe the story helps readers see that we have more in common than we often realize, and it gives readers a place to start a dialogue about what really happened to the Indigenous people of our land when Saskatchewan was settled."

Reading authors such as W.O. Mitchell and Sharon Butala showed Harelkin Bishop how important the land and the Prairie landscape is, she says.



MISTASINIY: BUFFALO RUBBING STONE

Mary Harelkin Bishop
Illustrated by Heaven Starr
DriverWorks Ink
\$14.95 pb, 184 pages
ISBN: 1-927570-32-6

"They made me want to tell my own stories about other connections to the land and its importance to Prairie people."

Harelkin Bishop has also been influenced by the Indigenous children she has worked with.

"What struck me is their resilience, their sense of humour, and their eagerness to learn. Relationships are so important to them, and they needed to see that I valued and respected them and the experiences and gifts they brought to our classroom and our learning," she says.

"I wanted to write stories in which they would see themselves and their culture represented and they would know that they and their history and culture are an important part of Saskatchewan's history and its ongoing story today." 🌿

MORE YOUNG ADULT & CHILDREN TITLES

PICTURE BOOKS

LULLABY LILLY

Laurie Muirhead

Illustrated by Debora Johnson

Lilly's family has run out of lullabies to sing to her, so she has to make up her own! At first she worries that her spelling skills aren't up to it, but her mother helps to get her creative juices flowing.

(Your Nickel's Worth Publishing, \$14.95 pb, 48 pages, ISBN: 978-1-927756-94-2)

EARLY CHAPTER BOOKS

JUSTINE McKEEN: THERMOSTAT CHAT

Sigmund Brouwer

Illustrated by Dave Whamond

Justine McKeen, student environmentalist activist, is back at it, hunting down energy vampires as she and Principal Proctor set out to reduce the energy use of their school.

(Orca, \$6.95 pb, 72 pages,

ISBN: 978-1-4598-1201-7)

FOR MIDDLE READERS

THE FUR TRADE IN THE WEST

Phyllis A. Arnold

This book portrays, for a young audience, the traditional ways and transitional settlements of the people living in the Northwest Territories while Confederation was happening in the East and in BC.

(Edmonton and District Historical Society, \$19.95 pb, 80 pages, with colour illustrations and maps throughout, ISBN: 978-0-9937434-1-2)

GHOSTS IN THE GARDEN

Judith Silverthorne

This sequel to *The Ghosts of Government House* finds Sam and J. J. again swept up in the supernatural world of Saskatchewan's Government House, when the two girls somehow land in the past, encountering mysterious figures. How do they return to the present?

(Coteau Books, \$10.95 pb, 128 pages, ISBN: 978-1-55050-905-2)

TWO TIMES A TRAITOR

Karen Bass

Twelve-year-old Laz Berenger finds himself transported back to 1745, where he is held captive by English colonists who believe he is a French spy. To earn his freedom, he must spy on the French in Louisbourg. How will he find the key to returning to his own time?

(Pajama Press, 288 pages, \$17.95 hc, ISBN: 978-1-77278-031-4; \$12.95 pb, ISBN: 978-1-77278-024-6)

YOUNG ADULT

ABBY'S JOURNEY

Steena Holmes

This Calgary author's latest novel tells of 20-year-old Abby, who is finally healthy enough to break out from her father's overprotectiveness. Abby travels to Europe with her grandmother and gains a deeper understanding of her mother who died shortly after Abby was born.

(Lake Union Publishing/Thomas Allen & Son, \$21.95 pb, 238 pages, ISBN: 978-1-50394-032-1)

ADELE'S GARDEN

Linda Amyot

The Governor General's Award winner for French-language children's literature, in a new translation by Norman Cornett, tells the resonating story of a teenage girl and an elderly woman who together search for love and truth.

(Coteau Books, \$12.95 pb, 88 pages, ISBN: 978-1-55050-901-4)

BLOOD BROTHERS

Colleen Nelson

Two friends, Jakub and Lincoln, with a common passion for graffiti art despite their different backgrounds, find their friendship at risk when Lincoln gets pulled deeper into the world of gangs and Jakub knows more than he should about a murder.

(Dundurn, \$12.99 pb, 240 pages, ISBN: 978-1-4597-3746-4)

EXO

Fonda Lee

In this science fiction adventure, Earth has become a colony of an alien race, and Donovan Reyes, thanks to his high social standing and an exocel (an alien technology fused to his body), has a bright future, until he's abducted by the human revolutionary group Sapience.

(Scholastic Press, \$23.99 hc, 384 pages, ISBN: 978-0-545-93343-8)

IF THIS IS HOME

Kristine Scarrow

Jayce has been raised by her single mom who works two jobs and long hours, but has now been diagnosed with cancer. Jayce decides to track down her long-absent father, and discovers more about family and love than she had anticipated.

(Dundurn, \$12.99 pb, 200 pages, ISBN: 978-1-4597-3650-4)

ROAD SIGNS THAT SAY WEST

Sylvia Gunnery

Three sisters, one guitar, the Trans-Canada Highway – Hanna, Claire, and Megan think they can complete their road trip across the country from Halifax to Vancouver and back before their parents come home from Europe.

(Pajama Press, \$14.95 pb, 216 pages, ISBN: 978-1-77278-023-9)

SHEPHERD'S WATCH

Counios & Gane

In this second Shepherd and Wolfe mystery, Tony Shepherd and Charlie Wolfe are caught in a tangle of violence and danger at Tony's family's cabin at the lake when a local man goes missing.

(Your Nickel's Worth Publishing, \$19.95 pb, 472 pages, ISBN: 978-1-927756-95-9)

TERMINATE

Natasha Deen

After bringing down the cop responsible for the death of her family, Josie, along with her friends Jace, Bentley, and Raven, discover an underground fight club where at-risk youth are compelled to fight. Part of the Retribution series.

(Orca, \$9.95 pb, 192 pages, ISBN: 978-1-4598-1462-2)

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Manitoba 



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BOOKENDS

Prairie books NOW values your feedback. Please send your comments to pbn@mts.net.

On the cover

The stunning artwork was created by Anna Binta Diallo for the poetry collection *Empreintes* by Lise Gaboury-Diallo, and appears courtesy of Les Éditions du Blé and the artist. For more on francophone publishing in the Prairies, please see feature (pg. 24).

Sorry for the delay...

Our apologies for the late release of this issue. Thank you for your patience! Our Fall/Winter 2017 issue will be released as scheduled.

New Phone Number:

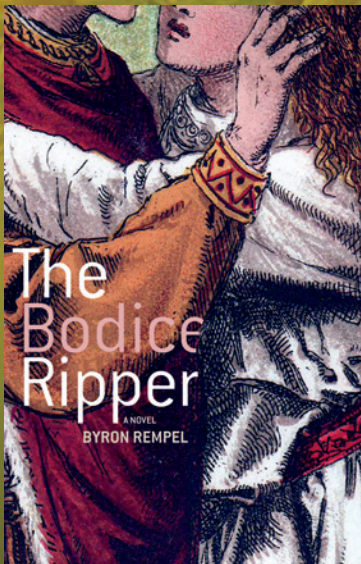
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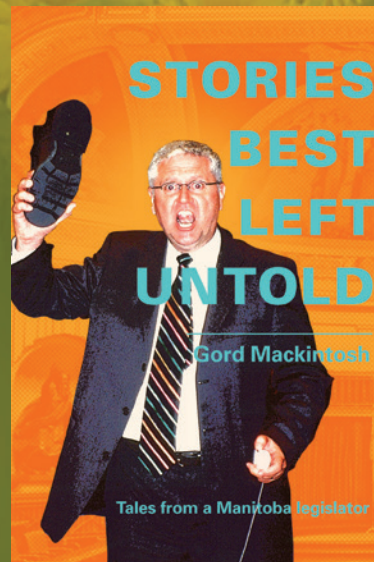
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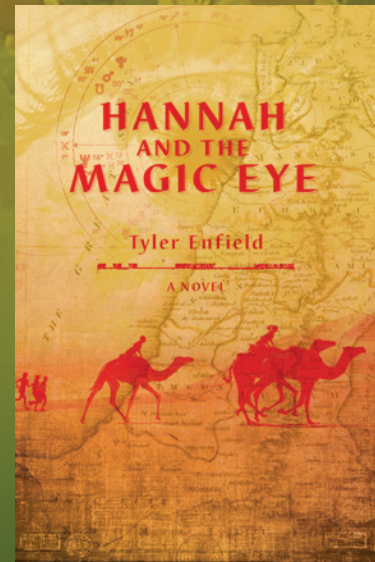
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