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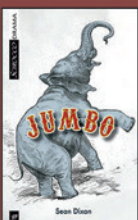
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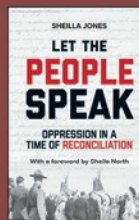
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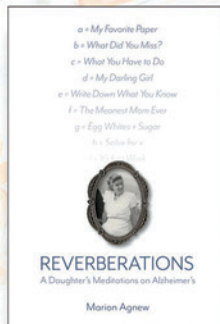
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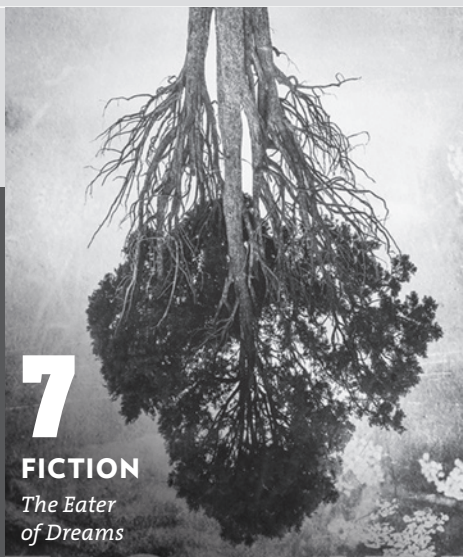


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Weaving a tale of trauma with empathy, honesty, and hope

Lauren Carter began writing her novel after being inspired as a reader

by Bev Sandell Greenberg

THIS HAS NOTHING TO DO WITH YOU

Lauren Carter

Freehand Books (freehand-books.com)

\$22.95 pb, 360 pages

ISBN: 978-1-988298-54-2

Where do writers get their ideas? In the case of her latest novel, *This Has Nothing to Do with You*, Manitoba author Lauren Carter responded so strongly to a book about sibling relationships and family secrets that she penned her own novel along similar themes.

In Carter's words, "I started writing my novel the afternoon that I finished Karen Joy Fowler's PEN/Faulkner Award-winning novel *We Are All Completely Beside Ourselves*."

At the time, Carter was working on short fiction about friends living with trauma and change in a small town. "At first I thought this would be the fourth story," she says, "but it kept going."

Set in the early 1990s, Carter's page-turning novel takes place mainly in northern Ontario, where she was raised. The story recounts the tumultuous life of the protagonist Mel from ages 18 to 21. Written in her voice, the narrative hopscotches in time between the past and present.

At the outset, her mother commits a double murder on the morning after Mel's high school graduation, one of the victims being Mel's father.

The enormity of the crime discombobulates Mel and her brother, Matt. She escapes to the West Coast, while he appears to handle things better, maintaining contact with their imprisoned mother.

After two years, Mel returns home. However, Matt has changed drastically, and she struggles alone to jump-start her life.

She takes in Grommet, an abused dog from the animal shelter where she volunteers. "Adopting a dog is Mel's

attempt to create a normal life," Carter says. "This is the sort of semi-delusional 'everything will be fine' thinking that happens with unaddressed trauma. This is the way Mel knows how to act from within her family, so it's what she tries, but obviously, it doesn't work."

Throughout the novel, Matt often rails against the 1994 Rwandan genocide. Reflecting on this aspect of the story, Carter states, "I wanted to draw a clear link between an atrocity that demanded an assertion of moral action that the West critically failed at and the microcosm of a family that also failed – at moral decision making, at overcoming dysfunction, at being honest, facing hard truths, and supporting one another."

Mel definitely experiences some failures. Carter explains: "I loved hanging out with Mel through writing this novel. In fact, she was quite alive to me from the beginning. It was fun – although also sometimes uncomfortable – to encourage her to make one stupid decision after another."

In terms of craft, Carter's greatest challenge was weaving together the three plot lines: the family experience, Mel's West Coast journey, and the events that happen in the present.

Despite the dark subject matter, Carter would like her novel to offer readers honesty and hope. "While the book is about trauma and healing, it is also about empathy and raises the question of forgiveness," she says.

"It isn't easy to accept that we are all more than the worst thing we've ever done – something that one of the characters says. But that's ultimately the truth – one which we often forget nowadays, but one which makes empathy possible." 🌿



Lauren Carter

HEATHER RUTH

Hang out with Hendershot as he builds a life after hockey

“Dark humour works against the slings and arrows of the world” for this Don Dickinson novel

by Ian Goodwillie

RAG & BONE MAN

Don Dickinson

Coteau Books (coteaubooks.com)

\$24.95 pb, 312 pages

ISBN: 978-1-55050-274-9

A Canadian hockey player. A mysterious artist. An 83-year-old man chasing the IRA.

These are the three characters brought together by Don Dickinson in *Rag & Bone Man*.

Set in London, England, circa 1974, *Rag & Bone Man* follows Hendershot, a Saskatchewan athlete who travelled across the Atlantic Ocean to play hockey. Now, he finds himself beaten up by too much rough hockey and way too much rough living, and trying to recover from it all.

A fitting name for a hockey player, Saskatchewan-born Dickinson drew “Hendershot” from his previous work and from real life. “I knew a man with that name, liked it, and for this book allowed Hendershot to grow up – and to have his name stencilled on the back of his jersey.”

Hendershot rooms with Mister Green, an 83-year-old man who is obsessed with the IRA and spends his autumn years chasing them. Who wouldn’t be engrossed by the IRA if they were living in London during that era? Dickinson drew from his own views on the notorious group.

“What fascinates me about the IRA is the paradox it poses,” he says. “The Irish are renowned for poetry and humour, while at the same time they are tenaciously combative.”

Why bring the IRA into this story? Dickinson explains, “They seemed to parallel Hendershot. He’s a ‘good guy’; however, he does enjoy playing one of the most violent team sports in the world. The IRA gave me an opportunity

to consider the fine line between hero and thug.”

And then there’s Margaret Lowenstein, an artist who has been commissioned to create a portrait of Beowulf and has chosen Hendershot as her model. But choosing a hockey player as a model seems odd.

“I think she understands the contradiction heroes (or terrorists, athletes, or artists, for that matter) must face: that at times achievement doesn’t live up to expectation, and they are left to contemplate their own humanity. In Hendershot, she senses this possibility.”

As Hendershot finds himself drawn deeper into Mister Green’s IRA-hunting mission, their breadcrumb path leads them on a trajectory toward Margaret.

Rag & Bone Man takes what appear to be incongruous elements and builds a highly engaging story out of them. Given some of the hard realities of the world Dickinson has built, one might think it would be difficult to infuse humour into it organically.

“Hell no! Dark humour works against the slings and arrows of the world,” Dickinson says.

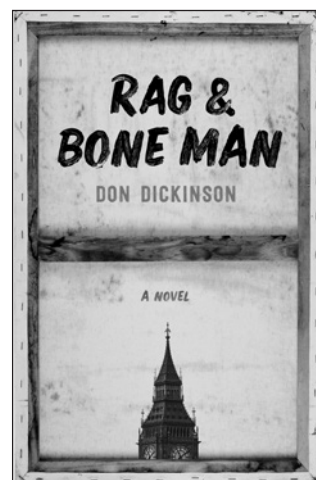
And what about casual readers who aren’t familiar with the core subject matter – London, hockey, and the IRA? Can they still find something to connect to in this book? Dickinson knows they can.

“The world is still a threatening place that invites us to deal with it. Terrorism is bullying. Most of us want to be safe, to protect children from bullies, to love and be loved,” he says.

“In addition to that, most of us would like a laugh once in a while.”



“The world is still a threatening place that invites us to deal with it. Terrorism is bullying. Most of us want to be safe, to protect children from bullies, to love and be loved.” DON DICKINSON



Kat Cameron wrestles with ghosts of the past in short story collection

Magical realism mixes with author's own experience with bullying, loss, and living abroad

by Laura Kupcis

THE EATER OF DREAMS

Kat Cameron

Thistledown Press (thistledownpress.com)

\$20.00 pb, 216 pages

ISBN: 978-1-77187-184-6

The characters in Edmonton-based Kat Cameron's debut collection of short stories, *The Eater of Dreams*, find themselves navigating – and living – life in spite of, or because of, their past suffering.

A woman reflects on the loss she suffered due to a miscarriage while watching her friend's daughter; Zoe, an opera singer in Edmonton, is stalked by her abusive ex despite a long-distance move; Kal, a teacher in Alberta, is reminded of her own childhood bullying after reading work submitted by a student; sitting around discussing “firsts,” Sara thinks back to a summer more than a decade earlier when she had longed for an unattainable love.

While the 15 stories are works of fiction, blending realism and magic realism, some of the characters – or their adventures – are based on Cameron's own encounters and travels. Having lived in five cities in three provinces and overseas in Japan in her 20s and 30s, Cameron says the characters' peripatetic lives reflect her own experiences.

Those experiences include her work as a writer. “Cutting Edge”

and “Truth or Fiction” take a humorous look at the writing life. The life of the artist is also examined in three stories – “Whyte Noise,” “White-Out,” and “Dancing the Requiem” – that feature opera singer Zoe.

“My mother sang opera with the Edmonton Opera chorus for 25 years. Because of her career, I'm aware of the joys and struggles of a singer's life,” Cameron says.

“Through Zoe, I explore both the financial insecurity of an artist's life and what Lisa Moore calls ‘the transformative power of art.’”

The bullying Kal experiences in “Searching for Spock” mirrors Cameron's own experiences with bullying in elementary school. And like Elaine in the title story, Cameron taught ESL in Japan.

Lafcadio Hearn, Elaine's *gai-jin* (foreigner) ghost in “The Eater of Dreams,” is based on a writer who lived in Japan from 1890 until his death in 1904, and who wrote several books about the country, Cameron explains. Lafcadio embodies a romantic vision of Japan, while Elaine offers a more contemporary viewpoint.

“The idea for ‘The Eater of Dreams’ actually came from a student's comment,” Cameron says. “She told me that her family had a ghost (*yurei*) in their house. I started wondering what kind of ghost would haunt an English teacher's house.”

Cameron initially wrote the book as a novel about the *gai-jin* experience in Japan. This then became her master's thesis at the University of New Brunswick. While working on her PhD, teaching, and writing poetry, she again revised the novel and rewrote it into stories, some of which are connected, and the result is a collection that is about more than her experience in a foreign land.

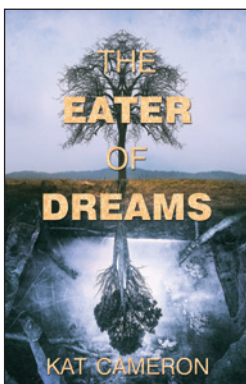
“When I put the collection together, I was looking for a recurring theme and realized that the characters are haunted by lost relationships – a partner, a parent, a child,” Cameron says. “Before I moved to Japan, my first husband died of complications from cystic fibrosis. In the years I was completing the collection, I lost three aunts and one uncle; my second husband lost both his parents.

“The reality of mortality and transience permeates my fiction and poetry.” 🌿



“When I put the collection together, I was looking for a recurring theme and realized that the characters are haunted by lost relationships – a partner, a parent, a child.”

KAT CAMERON



Anthology is grounded in artifacts that illuminate characters and alter history

Speculative fiction anthology offers different lenses on the past

by David Jón Fuller

ALCHEMY AND ARTIFACTS:

Tesseracts Twenty-Two

Edited by Lorina Stephens and Susan MacGregor

EDGE Science Fiction and Fantasy Publishing (edgewebsite.com)

\$20.95 pb, 290 pages

ISBN: 978-1-77053-194-9

If you're looking for transformative literature, an anthology that mixes history and alchemy may just fit the bill.

In the latest volume of the long-running Tesseracts series of speculative fiction anthologies, editors Lorina Stephens and Susan MacGregor have curated 23 stories set around the world and in many eras. The tales in *Alchemy and Artifacts* explore the use of artifacts that are some strange fusion of secret knowledge and artifice.

Throughout, the stories mix historical people, events, and context with speculative elements.

Leslie Brown's "Cleaning House in Ithaca" shows classical hero Odysseus facing the legacy of his exploits in Troy; in "Blood, Lead, and Torchlight," Cat McDonald explores the cause of the disastrous fire at the fabled Library of Alexandria.

"By a Thread" teases out the different levels of conflict between the Beothuk and the Norse on the East Coast of what would later be Canada, and Bev Geddes's "The

Witch of Glencoe" tells of an attempt to forestall what would become a legendary betrayal of the MacDonald clan in Scotland by the Campbell clan.

"The selection of the stories for *Alchemy and Artifacts* was a long process," Stephens says. "Susan and I read independently, and each came up with the 25 stories we felt were best. Our lists differed considerably. What informed my decision to cull or consider a story was an adherence to the presence of an actual historical artifact, and how that artifact might resonate with, and influence, the characters in the story."

The theme of what an artist puts into their work, literally and metaphorically, plays a role in the stories as well. "The act of manufacturing an artifact is an act of creation, and while that artifact is an inanimate object, there's no denying that if the person who created the artifact has done their job well, communication does indeed occur," she says.

"And the user, or viewer, or listener, often is transported by that communication."

That act of creation can hold serious consequences. In "Caligula's Eagle" by Tony Pi, a cruelty visited on a mythical creature comes back to haunt none other than Claudius Caesar and Seneca, among others.



Lorina Stephens



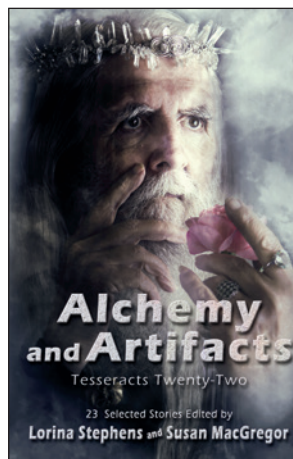
Susan MacGregor

Knowledge shared also has repercussions: in Mary-Jean Harris's "The Guardian of Wisdom," Aristotle realizes too late that telling his young pupil, Alexander of Macedonia, of an artifact of great power hidden in Egypt will drive the future conqueror to great lengths to acquire it.

Alchemy and Artifacts certainly works an alchemy of its own: even as the characters in the stories gain wisdom, often to their sorrow, the reader is offered a new way to look at the past and to think about how things might have (or might well have) been.

"One of my favourite stories in the collection

is 'The Berlin Golem,' by Geoffrey Hart," Stephens says. "The theme is explicit: the creation of a golem. The transformation, however, is stunning and unexpected. Without giving away too much, it is a timeless cautionary tale, and it is because of the theme, the transformation, and the artifact I felt this is a tale that will stand the test of time, resonate, if you will, with future generations." 🌿



Archivist turns to her own family history, and considers how to live with its legacy

Dora Dueck's novel examines shame and insecurities among an imagined ancestry

by Margaret Anne Fehr

ALL THAT BELONGS

Dora Dueck

Turnstone Press (turnstonepress.com)

\$19.00 pb, 228 pages

ISBN: 978-0-88801-681-2

All That Belongs, the latest novel by Dora Dueck, tells the story of Catherine, a newly retired archivist, who decides to spend the next year examining her life story and those of her deceased Mennonite predecessors to gain insight into her family history.

Dueck says the title comes from a conversation in the prologue that jars Catherine into the recognition that although she has preserved the pasts of others as an archivist, she has resisted fully facing her own past and “all that belongs” to her.



Dora Dueck

What unfolds is a two-century chronicle of lives lived from pre-Soviet Russia to Alberta farm life to Catherine's eventual move to Winnipeg, her adopted home, during a period of urban renewal, including the building of the Canadian Museum of Human Rights.

Dueck says her book started with the compelling characters, especially Uncle Must, who she describes as “a mysterious and haunted man, a kind of Desert

Father, equal parts faith and fear” who, she says, “dropped into my head. Then, like the narrator Catherine, I had to figure out who he was and what he wanted, and who she and the other characters who soon gathered round her were and what they wanted.”

These characters led to deeper themes. “I was interested in the whole concept of shame as well as how the past remains with us and what we do with its legacy when we would rather turn away than embrace,” Dueck says.

While the general circumstances of the characters are similar to Dueck's, the specific events and characters are not. She says, “Since the protagonist's life essentially overlaps the years I've lived, I could draw on historical events and cultural references and a particular environment that had affected me. Also, I grew up in Alberta and then lived some 40 years in Winnipeg, which I could draw on for the setting.”

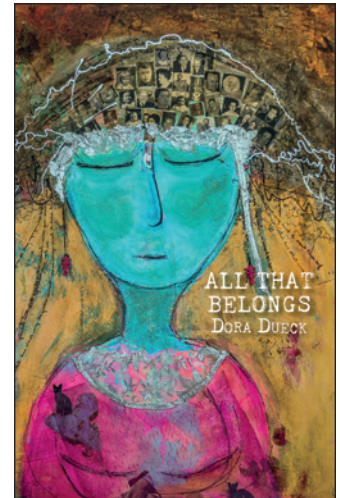
A Mennonite background is another similarity that Dueck holds with the family in the novel. Dueck sees herself as a writer who happens to be Mennonite.

“Every writer, I think, has a particularity about them that may or may not be mined for their work, and certainly in some of my work I've drawn on the particularity of ‘Mennonite’ (which itself is diverse and multi-faceted) to create an environment in which the characters move and face their challenges. Although the rituals, vocabulary, and pressures of that environment may be specific, I like to think I'm writing a human story.”

Dueck hopes the resulting universality will connect with a range of readers. Baby Boomers, she thinks, will relate to the story, “not just because of the look back over familiar times, but because for all our confidence, we do have our insecurities and secrets!”

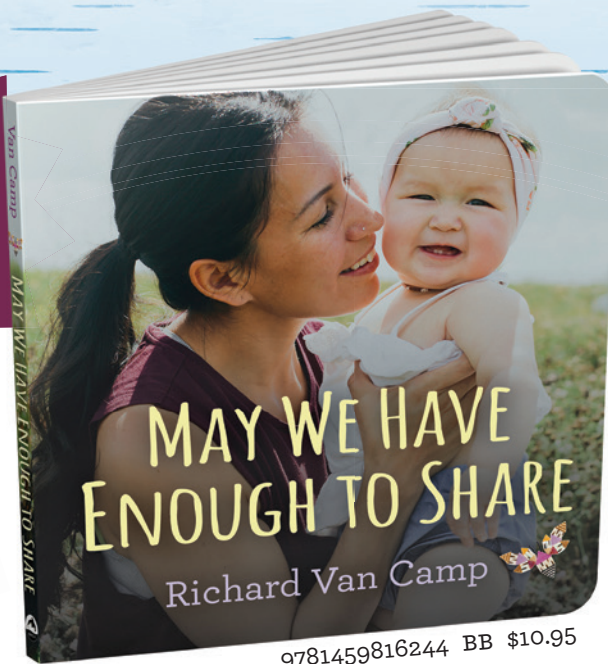
The book may resonate with younger generations, too. “I think that the idea of vague shame/anxiety, not necessarily for anything we've done but perhaps by family association or comparison with others or simply circumstance, is also very relevant for younger readers immersed in the world of social media,” Dueck says.

“Perhaps it's a factor of being human, needing to own who and what we are and where we've been placed.”



Begin and end the day with gratitude.

The latest from
**Richard
Van Camp**



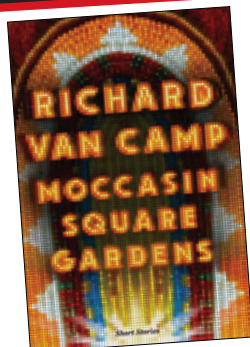
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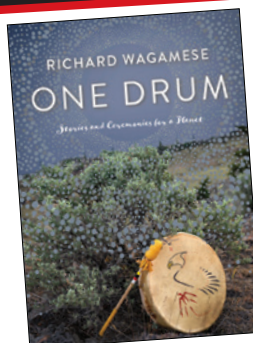


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(Stonehouse Publishing, \$16.95 pb, 102 pages, ISBN: 978-1-988754-18-5)

ALL THE LOVELY PIECES

J. M. Winchester

Drew Baker is trying to prove her brutal husband's true nature while on the run from him and from her own terrible crimes. How can she protect her 10-year-old son if the police or her husband catch up with her?

(Thomas & Mercer, \$23.95 pb, 320 pages, ISBN: 978-1-5420-4159-1)

ARCTIC SMOKE

Randy Nikkel Schroeder

For his 30th birthday, punk rocker Lor returns to Lethbridge, only to find the Weird is still there. He reunites with his old band and heads north, followed by rogue CSIS agents, in this wild and wintry novel.

(NeWest Press, \$20.95 pb, 296 pages, ISBN: 978-1-988732-70-1)

BONE BLACK

Carol Rose GoldenEagle

From the author of *Bearskin Diary* comes a novel that reimagines female revenge and retribution in the story of Wren StrongEagle, who, after her sister becomes one of the thousands of missing and murdered Indigenous women, takes justice into her own hands.

(Nightwood Editions, \$21.95 pb, 256 pages, ISBN: 978-0-88971-364-2)

BROKE CITY

Wendy McGrath

The final book in McGrath's Santa Rosa trilogy looks back at Christine's childhood – how she gains knowledge about the adult world and tries to express a creativity that her working-class parents do not understand.

(NeWest Press, \$18.95 pb, 72 pages, ISBN: 978-1-988732-73-2)

THE CAT BETWEEN

Louise Carson

This third Maples Mystery sees Gerry Coneybear finding another dead body, this time while rescuing a neighbour's cat. She tries to stay out of the murder investigation by keeping busy with snowshoeing, skiing (where she meets the handsome ski instructor Jean-Louis), and teaching art history at a local college.

(Signature Editions, \$16.95 pb, 240 pages, ISBN: 978-1-773240-49-7)

THE COCKROACH CRUSADE, SIC TRANSIT TERRA BOOK 5

Arlene F. Marks

The latest volume in this space opera series continues the twenty-fifth-century saga of the Forrand-Dedrick family against a backdrop of looming interstellar war, one in which an alien race is determined to wipe out every human in existence.

(EDGE Science Fiction and Fantasy Publishing, \$19.95 pb, 288 pages, ISBN: 978-1-77053-196-3)

COLLISION COURSE

Douglas Morrison

In this sequel to *Course Correction*, Michael Barrett's adventure in Ukraine with Dmitri, his captor-turned-friend, continues, despite his return to Canada and hopes for a regular life. Why has a million dollars just popped into his bank account?

(Stonehouse Publishing, \$19.95 pb, 336 pages, 342 pages, ISBN: 978-1-988754-19-2)

CORRIDOR NINE

Sophie Stocking

This debut novel explores a father-daughter relationship plagued with complications. Bernadette cut her ties with her father, Fabian, and his opiate addiction, gun collection, and bizarre behaviour,

but now that he has died by suicide, he is somehow able to contact her from his after-life purgatory. How can Bernadette manage a reunion that will bring them both peace and liberty?

(Thistledown Press, \$20.00 pb, 320 pages, ISBN: 978-1-77187-181-5)

THE DIFFERENCE

Marina Endicott

In her new novel, Endicott explores questions about the idea of difference – between people, classes, continents, cultures, customs, and species – through the story of half-sisters Thea and Kay, who embark on a life-changing voyage aboard the *Morning Light*, a ship from Nova Scotia sailing the South Pacific in 1912.

(Knopf Canada, \$32.95 hc, 392 pages, ISBN: 978-10-7352-7668-0)

FINDING CALLIDORA

Stella Leventoyannis Harvey

Against the backdrops of the Anatolia, the isolated Greek islands of Naxos and Crete, the streets of Cairo, and the vast expanse of Canada, this novel follows four generations of the Alevizopoulos family as they search for a place where they belong.

(Signature Editions, \$22.95 pb, 336 pages, ISBN: 978-1-773240-61-9)

A GOD IN CHAINS

Matthew Hughes

In a far-future world of wizards and walled cities, Farouche hires on with a wealthy merchant's caravan as he seeks to recover his stolen identity and memories. He has a soldier's skills – was he a participant in a notorious massacre of innocents?

(EDGE Science Fiction and Fantasy Publishing, \$19.95 pb, 236 pages, ISBN: 978-1-77053-203-8)

HOME GAME

Endre Farkas

As a child, Tamasz Wolfstein escaped from Hungary with his family and found refuge in Montreal. Ten years later, his university soccer team is invited to Hungary to play, and he learns about his family's difficult past and the ongoing dangers they face.

(Signature Editions, \$19.95 pb, 300 pages, ISBN: 978-1-773240-52-7)

CONTINUED ON PAGE 12

AN HONEST WOMAN**JoAnn McCaig**

Exploring the territory of mature women and the relationship between literature and life, this novel features metafictional elements like a self-conscious narrator, intertextuality, and support materials such as an infographic and appendices to keep all the layers and interwoven stories within stories straight.

(ThistleDown Press, \$20.00 pb, 304 pages, ISBN: 978-1-77187-178-5)

THE INQUIRER**Jaclyn Dawn**

Amiah Williams heads back to the farm in Kingsley, Alberta, to help out her mother when her father is laid up due to an accident. Her arrival and past and present activities make the front-page news in the mysterious (in that no one knows who publishes it) popular local tabloid.

(NeWest Press, \$19.95 pb, 184 pages, ISBN: 978-1-988732-67-1)

KAIDENBERG'S BEST SONS: A NOVEL IN STORIES**Jason Heit**

These tales of grit and indomitable will give an unvarnished view of the lives of settlers in the early days of immigration to the Canadian Prairies. Their greatest challenge in the new land is each other, as the stories reveal jealousy, grudges, domestic violence, and rivalry among them.

(Coteau Books, \$24.95 pb, 312 pages, ISBN: 978-1-55050-231-2)

OPERATION STEALTH SEED**George Amabile**

NYPD Detective Nicola Cortese, a war veteran with PTSD, is returning to active duty after a demotion due to violent outbursts. In his first case, he uncovers an international conspiracy that is using a genetically engineered seed to take control of the world's wheat.

(Signature Editions, \$18.95 pb, 320 pages, ISBN: 978-1-773240-55-8)

THE PATIENT**Steenia Holmes**

Therapist Dani Rycroft suspects one of her patients may be responsible for the string of murders in town, but which patient? She

has her best friend, who happens to be a detective, and her own therapist to confide in, but can they help?

(Lake Union Publishing, \$21.95 pb, 358 pages, ISBN: 978-1-5420-4038-9)

PRIVILEGE**Jason Patrick Rothery**

Just when his life is coming together and he's on track for a tenure position, Dr. Barker Stone gets caught up in an epic scandal involving a mayoral candidate and then learns that an anonymous complainant at the university has made a claim of sexual misconduct against him.

(Enfield & Wizenty-Great Plains, \$21.95 pb, 296 pages, ISBN: 978-1-77337-022-4)

THE RED CHESTERFIELD**Wayne Arthurson**

Who knew investigating suspicious yard sales and examining red chesterfields in a ditch could lead to murder investigations, Russian gangsters, and biker gangs? In this delightful novel that plays with the conventions of crime fiction, bylaw officer M navigates all that and more.

(University of Calgary Press, \$18.99 pb, 108 pages, ISBN: 978-1-77385-077-1)

SET-POINT**Fawn Parker**

This brutally honest and humorous debut novel follows Lucy Frank, a young aspiring screenwriter and digital sex worker, who tries to separate her work from her art until a user threatens to reveal her identity.

(ARP Books, \$20.00 pb, 232 pages, ISBN: 978-1-927886-25-0)

SHADOW STITCHER, AN EVERLAND MYSTERY**Misha Handman**

Basil Stark, a reformed pirate and private detective, faces mobsters and magic in 1950s Neverland as a missing-persons case turns into a murder investigation.

(EDGE Science Fiction and Fantasy Publishing, \$19.95 pb, 268 pages, ISBN: 978-1-77053-199-4)

SHOT ROCK**Michael Tregobov**

Set in 1970s Winnipeg, this novel follows Blackie Timmerman, whose beloved Queen Victoria, the last remaining Jewish

curling club in the city, is threatened with redevelopment by his arch-enemy Max Foxman. Together with his teammates, his son, and his son's radical socialist mentor, he enters into a class war on and off the rink.

(New StarBooks, \$22.00 pb, 256 pages, ISBN: 978-1-55420-153-2)

SILENT MANIFEST**Sean O'Brien**

Donn Cardenio watches over thousands of developing embryos en route to colonize an extrasolar planet, and due to his history in Earth's disastrous First Interstellar War, he considers this a chance to redeem himself. But all is not as it seems in this mission.

(EDGE Science Fiction and Fantasy Publishing, \$19.95 pb, 276 pages, ISBN: 978-1-77053-192-5)

THE TOWERS OF BABYLON**Michelle Kaeser**

Four hapless Millennials struggle professionally, personally, and spiritually as they try to find meaning in their lives and to find a place in a civilization past its prime.

(Freehand Books, \$22.95 pb, 320 pages, ISBN: 978-1-988298-49-8)

VALENCIA AND VALENTINE**Suzu Krause**

In this debut novel, the alternating narratives of Valencia, a timid debt collector with OCD who decides to fly to New York, and Mrs. Valentine, an older woman desperate for company who tells her life story to her cleaning woman, connect in a delightful way.

(Lake Union Publishing, 254 pages, \$36.95 hc, ISBN: 978-1-54209-296-8; \$21.95 pb, ISBN: 978-1-54204-039-6)

THE WHEATON**Joanne Jackson**

A year after the early death of his wife, John Davies comes out of retirement to take a job at The Wheaton, a senior's residence, where he begins to relate to other people and reconsider his past as a selfish husband and distracted absentee father. Is it too late to make amends?

(Stonehouse Publishing, \$19.95 pb, 290 pages, ISBN: 978-1-988754-17-8)

WINTER WILLOW

Deborah-Anne Tunney

During a winter season in the mid-1970s, Melanie, a young graduate student, takes a position as a personal assistant to Stone, the owner of an old mansion in the neighbourhood, moving in with him and his housekeeper, Celeste.

(Enfield & Wizenty-Great Plains, \$21.95 pb, 196 pages, ISBN: 978-1-77337-025-5)

THE WORK

Maria Meindl

A historian is trying to write about the 1980s theatre group SenseInSound, but has little to go on, unless stage manager Rebecca Weir and actor Amanda Garten speak up about the charismatic director Marlin, who has the status of a guru in the company, or is it more of a cult?

(Stonehouse Publishing, \$19.95 pb, 260 pages, ISBN: 978-1-988754-16-1)

YAMS DO NOT EXIST

Garry Thomas Morse

In this surrealistic display of literary opulence and allusion, Farinata Feck, a poet

of mixed heritage, is consumed by the search to find his romantic ideal, a search that takes him back and forth between Regina and Winnipeg, and into the company of colonial ghosts, cosplay enthusiasts, and a sweet potato activist, among others.

(Turnstone Press, \$19.00 pb, 200 pages, ISBN: 978-0-88801-677-5)

SHORT FICTION

EVEN THAT WILDEST HOPE

Seyward Goodhand

This debut collection of “post-human” stories is a chaotic but satisfying fabulist journey in the baroque tradition of Angela Carter and Carmen Maria Machado.

(Invisible Publishing, \$19.95 pb, 224 pages, ISBN: 978-1-98878-436-6)

FANTASTIC TRAINS: AN ANTHOLOGY OF PHANTASMAGORICAL ENGINES AND RAIL RIDERS

Edited by Neil Enock

These stories-on-a-train – spanning the genres of literary fiction, steampunk, space opera, futurism, tragedy, magical realism, horror, comedy, urban fantasy, and more

– feature characters who are schemers, dreamers, adventurers, lovers, detectives, and rogues.

(EDGE Science Fiction and Fantasy Publishing, \$20.95 pb, 236 pages, ISBN: 978-1-77053-201-4)

LOST BOYS

Darci Bysouth

Each of the 18 stories in this debut collection depicts a world in the process of unravelling, as the characters – brothers and sisters, fathers and daughters, widows and teenagers – face losing what they hold most dear.

(Thistledown Press, \$20.00 pb, 328 pages, ISBN: 978-1-77187-175-4)

TRAVELLERS MAY STILL RETURN

Michael Kenyon

Comprising two novellas with a story in between, this collection examines what happens when diversity is lost to homogeneity, when we do not accept parts of ourselves, when classification engulfs freedom.

(Thistledown Press, \$20.00 pb, 344 pages, ISBN: 978-1-77187-187-7)

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Poetic exchanges between Monahan and Thompson lead to a book-length collection

Writers jointly craft poems to work as “a song of sorrow, joy, celebration, or reverence”

by Kyla Neufeld

A BEAUTIFUL STONE:

Poems and Ululations

Lynda Monahan and Rod Thompson

Radiant Press (radiantpress.ca)

\$20.00 pb, 72 pages

ISBN: 978-1-989274-20-0



Lynda Monahan



Rod Thompson

A *Beautiful Stone: Poems and Ululations*, a new work of collaborative poetry by Lynda Monahan and Rod Thompson, has its roots in an old Japanese tradition.

“There is a long tradition of poets trading/exchanging tanka and haiku. Two or more people [write] a sequence of three lines, followed by two lines. The first three lines are the genesis of haiku. There were all kinds of rules over the years for length, subjects, et cetera. I think it is fair to say we have riffed off that tradition,” says Monahan, whose partnership with Thompson is the result of a long-standing writing relationship.

Monahan and Thompson belonged to the same poetry group for several years, during which time Thompson was writing tanka. Years later, Monahan thought to ask him if he would like to give collaborative writing a try. “After we had written together for a period of time,” says

Monahan, “we realized that we had accumulated what amounted to a book-length manuscript of these collaborative poems.”

A Beautiful Stone includes various forms of collaborative poetry, such as tanka suites, three-line repetitions, and tapestry poems, and is divided into three sections: “Choice of Light,” “Loon and I,” and “Ululation.”

The poems in “Loon and I” and “Ululation” have an interesting back-and-forth format. For “Loon and I,” the poets exchanged stanzas as they built the poems. In “Ululation,” the same technique was employed, but with an added refrain.

“What appealed to us about it is the contrast between the symmetry of the four lines and the tension of three lines, which is at the heart of

haiku and tanka,” Monahan says.

Being a collaborative effort, the composing was a to-and-fro process until both of them were satisfied.

“Our process was to send topic suggestions or first lines or

sometimes entire stanzas to each other by email. We collaborated on each poem, working jointly to make each individual poem as strong as possible,” says Monahan.

For the tapestry poems in the first section, they each composed a poem on a title chosen by one of them. The two poems were then exchanged and woven into one poem.

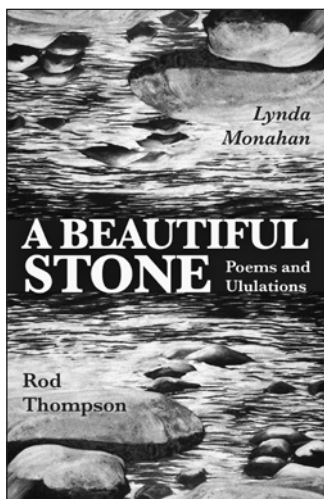
But, while these poems feature two writers, Monahan’s and Thompson’s voices blend seamlessly into one cohesive tone, making way for the larger themes of family, grief, ancestry, and love, amid images of wildlife, lakes, and forests, to emerge without obstruction.

“The themes we chose to write about have a great deal to do with thinking about where we come from, where we are going, the relationships that are formed in a lifetime,” Monahan says.

“We drew from our individual experiences to write specifically about those universal themes. The poems also often revolve around place – the lakes and forests of northern Saskatchewan play a significant role.”

“Ululation” means “a song of sorrow, joy, celebration, or reverence.” For Monahan and Thompson, these poems are that song.

“What we hope to convey in *A Beautiful Stone*,” Monahan says, “is the importance of knowing where we come from, our connection to the past, as well as the importance of living in the moment and enjoying being out in nature.” 🌿



This is what happens when Jonathan Ball aims for “a very normal poetry book”

Unconventional collection appeals to readers who both love and tire of poetry

by Ariel Gordon

THE NATIONAL GALLERY

Jonathan Ball

Coach House Books (chbooks.com)

\$19.95 pb, 112 pages

ISBN: 978-1-55245-397-1

Winnipeg-based writer Jonathan Ball calls himself the Poet Laureate of Hell, which is Ball in a nutshell: fun, inventive, and kind of dark.

For Ball, it signals to readers that he doesn't write conventional poems.

“The weird Venn diagram I'm after is the audience that loves poetry but is sick to death of poetry,” Ball says.

This fall, Ball launches *The National Gallery*, which he says was influenced by Gary Barwin, Aaron Giovannone, Jenny Boully, Natalee Caple, and Rainer Maria Rilke.

He has the following message for his unconventional audience:

“I want them to know that this was my best attempt to write a very normal poetry book for them,” Ball says. “And I am sorry that it ended up as a bunch of poems about Leatherface and school shootings and my dead iPhone and how poetry has failed the world and how the universe is a nightmare. I tried to write about flowers and cute puppies, but this is what happened.”

But make no mistake, Ball wrote this book as a way of pushing his craft.

“My goal for this book was to engage with things I have avoided, like confessional lyrics and expressing my feelings in a direct fashion, and yet not sacrifice my experimentation, humour, and conceptual complexity,” Ball says. “I tried to write versions of the poems I hate writing that I would love.”

After four books of poetry, Ball has realized what he needs to do to keep producing.

“The most important part of the writing process, for me, is to treat it like a job, like digging ditches, and not let yourself get precious about it, to have regular scheduled times to write and then force yourself to write whether you like it or not, and so on,” Ball says.

“I also think time spent planning to write, outlining or making notes or thinking through the project in an analytical way, is of primary importance. Then in the moment, in the writing session, you have to really be open to trying things and doing tests.”

What's different this time is that he worked on this book, as well as the manuscript for his upcoming book of short stories, as a stay-at-home parent to two toddlers while also taking on freelance work, including teaching university classes.

Ball's focus in these busy years is his family and his writing career.

“It's busy and stressful a lot of the time, and I don't have much free time for relaxing or ‘self-care’ or whatever you want to call it, but I can't let myself slack on the writing front,” Ball says. “If I stop now, then I will never start again. It happens to people all the time.”

Ball considers himself a professional writer, not an amateur or a hobbyist, which to a certain extent simplifies his life and his decisions.

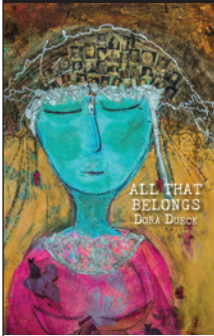
“I don't have Netflix, I have *The National Gallery* coming out this fall, and another book of short stories coming out next fall, and I just got a grant to finish a novel. I would like to sleep and go on a bike ride, but I can only do one. That's how it goes.” 🐾



“I don't have Netflix, I have The National Gallery coming out this fall, and another book of short stories coming out next fall, and I just got a grant to finish a novel. I would like to sleep and go on a bike ride, but I can only do one.” JONATHAN BALL



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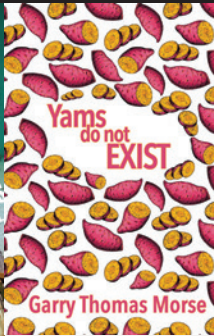
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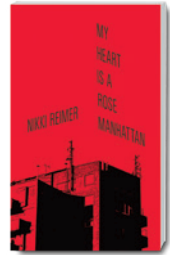
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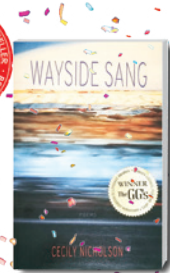
CECILY NICHOLSON

Winner of the 2018 Governor General's Literary Award for Poetry!

"In this hypnotic suite of long poems, Cecily Nicholson makes room, offering glimpses and echoes of the Canadian landscape as she explores ideas of borders, identity, industry and travel."

—2018 Governor General's Award Jury

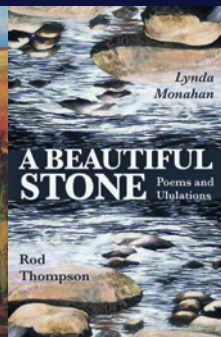
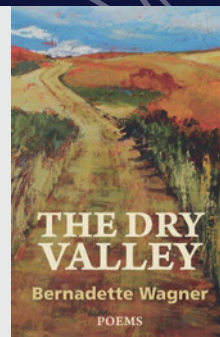
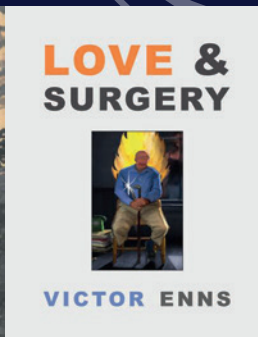
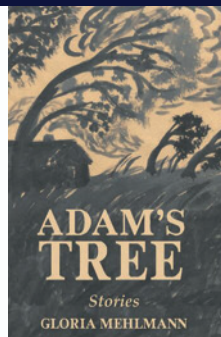
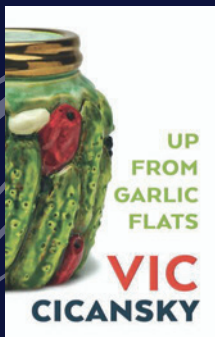
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SASKATCHEWAN

Cam Scott explores life writing in works informed by sound artistry

ROMANS/SNOWMARE avoids poetic closure, imagines “total political participation”

by melanie brannagan frederiksen

ROMANS/SNOWMARE

Cam Scott

ARP Books (arpbooks.org)

\$17.00 pb, 120 pages

ISBN: 978-1-927886-27-9

Cam Scott, a poet and sound artist from Winnipeg, describes the earliest successful layers of his first collection of poetry as “an attempt at vacuum-packing a working notebook.” He conceives of *ROMANS/SNOWMARE* as a “personal response to some of the great life poems.”

The question that drives the collection is “how to attempt life writing as a material archive rather than a confessional flip book.”

While his response to that question changed through the writing process, *ROMANS/SNOWMARE* is the first layer of this life-poem project that Scott imagines will continue more or less indefinitely.

Scott’s work as a sound artist is intertwined with his work as a poet. “Sound is at the forefront of my writing, too – interpretation chases the momentum of words,” he says. “All of my work partakes of the same basic obsessions: with texture, duration, the reversal of background and foreground, or the latent rhythms in assorted materials not typically regarded as musical, or poetic.”

There’s a risk in this approach to poetic composition, and Scott says he guards against placing sound “on the side of pre-semantic sensuality.” The temptations in some sound art to fall back on “the popular perception of sound as non-representational” is, in his view, an evasion of responsibility.

“To use language, or to find new uses for found language, is to assume responsibility as a speaker . . . where the page is a context of speech. So I maintain that

one can’t be politically disinterested in artistic matters, even though my particular approach prizes sound as such.”

The texts collected in *ROMANS/SNOWMARE* are filled with disjunctions and non sequiturs, which work to disrupt the lyric poem’s “formal expectation of closure.” Scott says, “‘ROMANS’ is set as large blocks of prose to call attention to the fact that it is not ‘a’ poem, it is a ‘not-poem,’ including all the stuff that seems to resist that.”

That Scott’s poems refuse narrative coherence, epiphany, and closure does not mean he has no recuperative vision. “There is a tension between this self-interrupting text and my desire to finish, and between the scattershot text and the desire to repair.” Poetic closure, he argues, prematurely ends the real work of grief and repair.

“Maybe by extending the duration of this poem indefinitely, far past the jurisdiction of this single book, I’m hoping to linger between poems a little, and allude to the social circumstances of their construction. Maybe that’s where the real work of resolution occurs.”

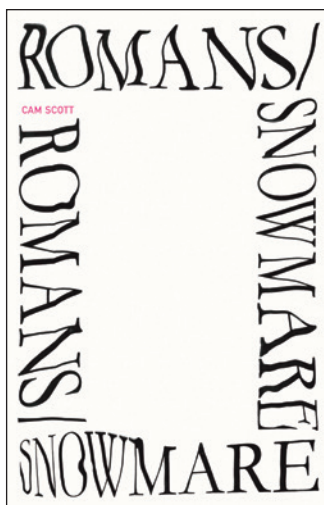
Scott’s urge to “envision a poem with the capacity for self-criticism,” his connection of sound to social meaning, and his refusal to prematurely resolve the poems, are all connected to his political motivations.

“I think of bpNichol’s utopian expectation that everyone ought to write poetry, which is another way of alluding to total political participation,” he says.

Thus, Scott intends *ROMANS/SNOWMARE* to convey “just the smallest amount of prefigurative inspiration to imagine the world as a massively co-authored undertaking.”



Cam Scott



MORE POETRY

AIR SALT: A TRAUMA MÉMOIRE AS A RESULT OF THE FALL

Ian Kinney

In this subversive and intriguing collage, Kinney (un)writes his hospitalization and recovery from a seven-storey fall, stitching together splintered narratives with verse, and cutting up and reassembling found text from correspondence, personal journals, police reports, and more.

(University of Calgary Press, \$18.99 pb, 112 pages, with illustrations, ISBN: 978-1-77385-112-9)

COLD METAL STAIRS

Su Croll

These poems are a lament for those suffering from dementia and for those who are left behind, bringing readers to the bedside of the poet's father to witness his final years, months, days, and hours, and the days that follow his death.

(Turnstone Press, \$17.00 pb, 126 pages, ISBN: 978-0-88801-685-0)

DENDRITE BALCONIES

Sean Braune

Braune harvests the language that surrounds us – pieces and shards from other writers, conversations, and popular media – reassembling textual fragments into a poetic montage that collapses experimental traditions into the noise and clang of urban space, and out of the silence of canons and libraries.

(University of Calgary Press, \$18.99 pb, 120 pages, ISBN: 978-1-77385-095-5)

THE DRY VALLEY

Bernadette Wagner

Edgy narrative poems and longer, meditative lyrics add tension to this collection that looks at one woman's relationship with herself, her alcoholic spouse, and the world, in Saskatchewan landscapes ranging from mixed grassland to Regina to the Qu'Appelle Valley.

(Radiant Press, \$20.00 pb, 100 pages, ISBN: 978-1-989274-08-8)

LIVE ONES

Sade McCarney

This debut collection examines mourning, coming of age, and queer identity against the backdrop of rural and small-town Atlantic Canada with an exuberant imagination and a profound sense of celebration and complexity.

(University of Regina Press, \$19.95 pb, 80 pages, ISBN: 978-0-88977-640-0)

LOVE & SURGERY

Victor Enns

This final collection in Enns's Life Series trilogy is an elegy to love, loss, and letting go as he describes his third marriage and its demise, and the amputation of his leg after years of suffering with a congenital condition.

(Radiant Press, \$20.00 pb, 56 pages, ISBN: 978-1-989274-11-8)

MOBILE

Tanis MacDonald

This uncivil feminist reboot of Dennis Lee's *Civil Elegies* is an impassioned urban lament about female citizenship and settler culpability, and a witty homage to working and walking women in a city of rivers and creeks, sidewalks and parks, misogyny and violence.

(Book*hug Press, \$18.00 pb, 108 pages, ISBN: 978-1-77166-554-4)

MOWING

Marlene Cookshaw

Harvests of all kinds – haying June grasses, logging fragments of poetry, honouring the deaths of her parents – are observed carefully, and seasons are brought into balance in this long-awaited collection of poems.

(Brick Books, \$20.00 pb, 80 pages, ISBN: 978-1-77131-515-9)

NDN COPING MECHANISMS: NOTES FROM THE FIELD

Billy-Ray Belcourt

This new collection by the Griffin Poetry Prize-winning Belcourt uses poetry, poetics, prose, and textual art to take a playful, candid, and campy look at what

is missed by mainstream media when it comes to NDN and queer social worlds. (House of Anansi Press, \$19.95 pb, 112 pages, ISBN: 978-1-4870-0577-1)

PHASES: NEW POETRY

Belinda Betker

About breaking the bonds of stifling gender roles, this collection takes readers on a life's journey through a young girl's coming of age, the confusion and disorientation of her burgeoning sexuality, an unhappy marriage, the triumph of coming out, and the liberating power of drag in tender and tough poems that celebrate non-conformity.

(Coteau Books, \$17.95 pb, 80 pages, ISBN: 978-1-55050-522-1)

SHAPE YOUR EYES BY SHUTTING THEM

Mark A. McCutcheon

This collection explores intertextuality in poetry by challenging the cultural tradition of seeing quotation as derivative, as McCutcheon engages in literary play and uses the Surrealist practices of juxtaposition to create poems that range from the erotic to the macabre.

(Athabasca University Press, \$19.99 pb, 100 pages, ISBN: 978-1-77199-269-5)

VULGAR MECHANICS

K. B. Thors

The poems in this collection are concerned with trauma, exploitation, anger, and the shifting lines between pain and play, and they push the boundaries of language and the body to create vehicles for survival and beauty.

(Coach House Press, \$19.95 pb, 112 pages, ISBN: 978-1-55245-398-8)

WHAT FOX KNEW

Mary Barnes

This debut collection captures a quiet world in rich and subtle poems that calm and awaken, drawing on the poet's Ojibwe roots to look back on her past with forgiving eyes.

(At Bay Press, \$19.95 pb, 136 pages, ISBN: 978-1-988168-20-3)

Play casts Everett Klippert as a resilient and unashamed Queer Elder

Fiction and non-fiction are blended in Natalie Meisner's deeply researched story

by Paula E. Kirman

LEGISLATING LOVE:

The Everett Klippert Story

Natalie Meisner, with contributions by Kevin Allen, Tereasa Maillie, and Jason Mehmel

University of Calgary Press (press.ucalgary.ca)

\$24.99 pb, 128 pages

with illustrations

ISBN: 978-1-77385-081-8

Everett Klippert was a beloved Calgary bus driver who, when confronted by police about his sexuality, refused to lie, and as a result became the last Canadian man imprisoned for being gay.

In the play *Legislating Love: The Everett Klippert Story*, Klippert's real-life story is interwoven with that of fictional present-day Maxine, who discovers him while researching social policy and navigating her own new relationship with Tonya, a Métis comedian. The result is a poignant examination of queer love through different generations.

Calgary-based playwright Natalie Meisner was commissioned to write a play that looked at queer history and local queer history in particular, and Meisner thought of Klippert. "His story was fascinating and seemed to be a great entry into understanding the complicated and often difficult lives of the people we

began calling our Queer Elders," she says.

Meisner, a professor of English and Director of Changemaking at Mount Royal University, worked with Kevin Allen and Tereasa Maillie of the

Calgary Gay History Project, examining court documents, Canadian policy and laws, and archives.

"From there, we were very lucky to have been granted access to Mr. Klippert's personal papers, diaries, letters, and writings by kind members of his family," Meisner says. "This personalized the story and brought into focus

a way to light up history, to craft it in a way that makes a compelling play for audiences."

As well, while writing the play, Meisner had the chance to consult

"Members of Mr. Klippert's family attended the show and were moved by our portrayal of the uncle they loved."

NATALIE MEISNER



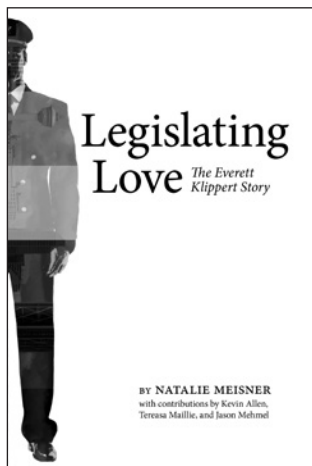
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with and hear the stories of many Elders and seniors in the LGBT+ community. “It was great to see how the telling of this story made them feel visible in culture,” she says.

Legislating Love premiered with sold-out performances at Calgary’s Sage Theatre last year, has been accepted for the Dublin International Gay Theatre Festival, and will be produced as one of 12 downloadable radio plays in the Alberta Queer Calendar Project.

“Members of Mr. Klippert’s family attended the show and were moved by our portrayal of the uncle they loved,” Meisner says. “His story through this play touched so many lives, and we are all really happy to be a part of this as it moves forward.”



The play not only tells the story of a dark period in Canada’s history, but also of resilience in the face of persecution. “This play does not shy away from the hard edge of the way LGBT+ people were persecuted.

I witnessed this personally as I saw a beloved uncle who was a wonderful father lose custody of his child, purely for being gay,” Meisner says.

Klippert lost 10 years of his life and much more. “But the thing about him that really captured my heart,” Meisner says,

“was that he held onto his humanity and his love for others. He even held onto his sense of humour. In his papers I found a book of limericks that he had written while in jail. The resilience and determination he displayed and love for his fellow humans, even while they were persecuting him, was incredibly inspiring.

“I also loved that he refused to be ashamed in an age where shame was used (and I guess it still is) as social control.”

“The resilience and determination he displayed and love for his fellow humans, even while they were persecuting him, was incredibly inspiring.”

NATALIE MEISNER

MORE DRAMA

JUMBO

Sean Dixon

A cast of larger-than-life characters present the last performance of the legendary Jumbo, the star elephant in the 1885 fall tour of P. T. Barnum’s Greatest Show on Earth through southwestern Ontario. (Scirocco Drama-JGS Publishing, \$15.95 pb, 80 pages, ISBN: 978-1-927922-52-1)

LES FILLES DU ROI

Corey Payette and Julie McIsaac

This gorgeous trilingual musical written in English, French, and Kanien’kéha (Mohawk) tells the story of Kateri, a young Kanien’kéhá:ka girl, and her brother Jean-Baptiste, whose lives are disrupted upon the arrival of *les filles du roi* (the King’s Daughters) in 1665.

(Scirocco Drama-JGS Publishing, \$15.95 pb, 80 pages, ISBN: 978-1-927922-54-5)

THE NEW CANADIAN CURLING CLUB

Mark Crawford

This play tells the hilarious and inspiring story of a group of diverse new Canadians (a Chinese medical student, a Jamaican Tim Horton’s manager, an Indian father of three, and a 17-year-old Syrian refugee) who are learning to curl in a small town, facing off against local prejudice to become a true team.

(Scirocco Drama-JGS Publishing, \$15.95 pb, 80 pages, ISBN: 978-1-927922-53-8)

See prairiebooksnow.ca for a new online exclusive, *Pages to Stages*, which lists works by Prairie playwrights being produced this season.

Poetic fragments from non-fiction Namibian travel book grow into their own collection

Peter Midgley hopes that collection can link common colonial contexts and challenge perceptions

by Ariel Gordon

LET US NOT THINK OF THEM AS BARBARIANS

Peter Midgley

NeWest Press (newest.com)

\$18.95 pb, 80 pages

ISBN: 978-1-988732-66-4

Peter Midgley could be said to be a hybrid writer – he works in multiple genres, publishing non-fiction, children’s lit, plays, and poetry.

“I do not consciously set out to write a children’s story, or a poem,” says the Edmonton-based author. “I write. Sometimes, the form emerges from within the words. Sometimes, it appears in multiple forms.”

For instance, his third collection of poetry, *let us not think of them as barbarians*, which draws upon a history of violence in Namibia and explores African worldviews in sensual and evocative poems, also exists as a stage play called *barbarians*, which was runner-up in the Toronto Fringe Festival’s new play contest in 2017.

Born and raised in small communities in Namibia and South Africa, Midgley’s writing process doesn’t just involve movement between genres – it also means movement between languages and cultures.

let us not think of them as barbarians started in 2011, while Midgley was working on *Counting Teeth*, a non-fiction account of travelling through Namibia with his daughter.

“There were fragments, almost exclusively in Afrikaans, that were clearly poetry – images, line breaks, et cetera – that did not fit with the prose narrative I was working on,” he says. “I put the fragments aside while I worked on *Counting Teeth* and *Unquiet Bones*, but kept adding new bits and pieces that clearly belonged in this collection.”



Peter Midgley

Midgley finds the interplay between languages to be enormously generative.

“Most of the poems were initially written in Afrikaans and then reworked during translation,” Midgley notes.

“Although the Afrikaans remains unpublished, this is an Afrikaans collection in its conception and development.

After a first draft, I translated the works, exploring the opportunities English gave me. The poems changed; those changes were then taken back to the Afrikaans.”

Midgley emigrated to Canada 20 years ago to do a PhD in African literature at the University of Alberta, but he is still connected to his home communities, which makes for a unique perspective.

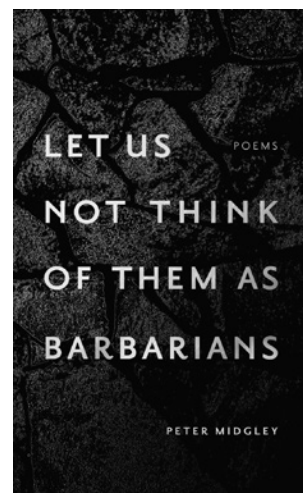
“Although this is a book about the colonial experience in Namibia, my experience of living in multiple places and in different contexts has reinforced my belief that the colonial experience has many commonalities throughout the world,” says Midgley.

“It doesn’t take a huge stretch of the imagination to go from genocide in Namibia to genocide in Canada. We are all implicated (and imbricated) – through familial lines, through privilege, through conscious choices – and writing is one way of exploring our part in it. North American readers should not think that this is not about them, too.”

And Midgley is all about conscious choices.

“A number of readers remarked of my previous Namibia book, *Counting Teeth*, that there were too many unpronounceable names,” Midgley says. “Such criticism just makes me more determined to use language to shake such people out of complacency. I’d wager that the majority of the world’s population has to work in polyglot frameworks. It is arrogance to assume we’re monolingual here in Canada, or that our culture is a more or less homogenous assemblage of Euro-American values.

“If this collection can start to challenge such perceptions, I’m satisfied that it is doing its job.”



Teen werewolf who couldn't change deserved her own novel

Nicole Luiken spots a natural leader where the rest of the Pack see an outcast

by Amanda Sanders

FERAL

Nicole Luiken

Yellow Dog-Great Plains (greatplains.mb.ca)

\$14.95 pb, 200 pages

ISBN: 978-1-77337-031-6

The latest novel for young adults by Edmonton author Nicole Luiken, *Feral*, features a modern pack of werewolves in Pine Hollow. The Pack is being challenged not only by its proximity to humans, but also by other foreign creatures that are infiltrating the community.

The novel follows Chloe, a headstrong 'Dud,' or werewolf who has been unable to change into her wolf form, and Marcus, a young Pack member who has gone through unspeakable tragedies.

Feral is an expanded version of a short story Luiken wrote for *Tesseract's Fifteen: A Case of Quite Curious*

Tales, a YA anthology in the long-running speculative fiction series. Expanding on Marcus and Chloe's story seemed like a natural decision as she had had to cut many scenes to keep it to the length of a short story.

Feral begins with Chloe having a hard time at school and being relegated to the bottom of the pack hierarchy due to her 'Dud' status. The Pack lives on a reserve and co-exists with the human members of the town – great care is taken to keep the

townspeople unaware of the differences between the town and the reserve residents. Chloe is constantly challenging the orders of the Alpha, or leader of the Pack, and her dad fully believes that one day she will make a great Alpha.

While creating Chloe, Luiken realized that she was a natural leader, and incorporated that into her character.

She says, "I think we need more books with girls who are leaders, not followers."

While Chloe is trying to force herself to change, she comes across a wolf that she assumes is feral, a wild werewolf that does not belong to a pack. Chloe soon realizes that he is Marcus Jennings, a Pack member who was assumed dead after he and the rest of his family were in a horrific plane crash the year before.

Luiken's interest in developing the character of Marcus came at least in part from her fondness for *Beauty and the Beast* retellings. She says, "I've always wondered if the

Beast struggled to return to the human world. Would he ever really become truly tame again or would he always be a bit wild? Those are the kinds of questions that drew me to Marcus."

Most of Luiken's 17 novels were written for and about teens, allowing her to explore "the intensity of the

emotions, the see-saw between being a carefree child and embracing/resenting the responsibilities of adulthood, the newness of falling in love for the first time," she says.

And Luiken finds she can address issues that young people face today through fantasy fiction – it seems the average teenager is not that different from werewolves and other fantastical creatures.

"What Chloe experiences, being snubbed and bullied by people she thought were her friends, is something I think many teens can sympathize with." NICOLE LUIKEN



"What Chloe experiences, being snubbed and bullied by people she thought were her friends, is something I think many teens can sympathize with," Luiken says. "The reasons behind it – her inability to change – are different, but the experience is essentially the same."

"Having werewolf characters, or using any fantasy element really, just intensifies the plot and heightens the consequences of failure to make a gripping story." 🐾

Novel revisits missionaries' mandates with more cross-cultural understanding

Joan Thomas steps into the “bubble” of evangelicalism to explore without condoning its effects

by Margaret Goldik

FIVE WIVES

Joan Thomas

HarperCollins Canada

(harpercollins.ca)

\$24.99 pb, 396 pages

ISBN: 978-1-4434-5854-2

In *Five Wives*, Winnipeg-based novelist Joan Thomas takes a clear-eyed look at a true incident, Operation Auca.

This was an attempt by American evangelical Christians to convert the Waorani, an isolated tribe in Ecuador's Amazonian jungle. In 1956, after dropping gifts from their small plane, five men land and try to make contact. The men are massacred, and their wives are left to continue the mission.

“It was important for me to revisit this story with a broader cultural understanding and a willingness to acknowledge the truths the missionaries refused to admit,” Thomas says.

Thomas takes us into the minds of the missionaries both before and after the incident, but in the course of the novel also touches on themes such as the indoctrination of children, how stories shape our behaviour, and “the shaping of a narrative and living in its confines, in spite of the cognitive dissonance you feel.”

The result is a fascinating look at Operation Auca, its legacy, and the women. Thomas says, “We tend to read and enjoy books about people who are similar to us – and many of the characters in *Five Wives* are profoundly different, and behave in ways that we deplore.

“Operation Auca was an egregious and very damaging act of cultural imperialism, yet as a writer, I attend to the humanity of the characters who perpetrated it. This is a book that steps inside a different world view

and seeks to understand it, without condoning it. That particular bubble – American evangelicalism – has a huge impact on North American culture today, and I think it's an important world to explore.”

One of the wives, Betty Elliot, was particularly successful, both in continuing the mission and in shaping

the story told to the world. Thomas says she was “formidably intelligent and a gifted writer, and so she sharpened the question for me: how can thoughtful individuals believe and act in ways that defy reason?”

In the novel, Elliot found consolation believing that the massacre was part of God's plan, but then entered a dark time when none of that made sense. Later she said only “Our God is a God of Mystery. His ways are not our ways.”



Joan Thomas

BRUCE THOMAS BARR



“It’s troubling to see this enshrining of a ‘white saviour narrative’ in the twenty-first century, because at the heart of it is a deplorable stereotype of Indigenous people.” JOAN THOMAS

Elliot wrote a book (still in print) that told the story to suit her purposes, to mythologize the killings. This book was used as a successful recruiting tool for North American missions, and is still being used in curricula in Christian schools.

“At the heart of all this,” Thomas says, “is the notion that the Waorani people were in desperate need of salvation and the Americans were heroes and martyrs who gave their lives for the souls of the Waorani. It’s troubling to see this enshrining of a ‘white saviour narrative’ in the twenty-first century, because at the heart of it is a deplorable stereotype of Indigenous people.”

Thomas adds, “I don’t have much patience for notions that missionaries are ‘well-intentioned.’ There is something fundamentally offensive in the belief that the Waorani’s own culture was wrong and that they needed saving.”

Best-selling author traces history of her Saskatoon home back to 1920s

Candace Savage uncovers stories marked by challenge and resilience

by Michelle Bailey



Candace Savage

STRANGERS IN THE HOUSE: A Prairie Story of Bigotry and Belonging

Candace Savage

Greystone Books (greystonebooks.com)

\$32.95 hc, 272 pages

ISBN: 978-1-77164-204-0

In 1990, Candace Savage entered her new home in Saskatoon, Saskatchewan, with her then 11-year-old daughter, Diana, to begin a new life. The wood-framed house built circa 1928 was, as the author describes it in her latest book *Strangers in the House: A Prairie Story of Bigotry and Belonging*, “in need of care and attention.”

Yet, there was something about this corner-lot house on a quiet street that delivered a sense of tranquility for Savage, who left the Prairies years earlier following the sudden death of her young husband.

She became curious about its history when one day Diana brought a scrap of paper, listing the heads of the household from the very beginning, home from a local library. Savage was noted as the most recent.

“That’s when I felt the need to learn more,” says Savage, the author of 28 books, including a picture book called *Hello, Crow*, also being released this fall.

That scrap of paper revealed that the first to inhabit the house was a French family, the Blondins. This was startling to Savage. In the 1920s, folk like Napoléon Sureau dit Blondin were considered “undesirable” by society.

This family’s presence in the house became even more real when Savage and her new partner made renovations to the house, and inside a wall discovered a treasure trove of clues, from tattered pages of a cookbook to a valentine. Still, she didn’t know whether these bits of a life were

those of the Blondin family until she noticed a smudged, yet legible, childish signature of Ralph Blondin, one of the sons of Napoléon.

Savage began to research, tracing the family’s moves from Ontario to small-town Saskatchewan – where Napoléon, his father, and his brothers tried to make a successful life as landowners and farmers – and eventually to Saskatoon.

Using the Blondin family as a focal point, Savage presents an in-depth history of French-speaking Canadians outside of Quebec, and of the constant bigotry and conflict they experienced as white Anglo-Saxon Protestants fought to “Keep Canada British.”

Savage describes the arrival of settlers from England in 1903 as the beginning of “an enclave of white Anglo-Saxon Protestantism. A WASP nest.” She explains that immigrants from other parts of Europe came to Saskatoon a few years later where the welcome mat was not always out.

So, what, then, was the Blondin family doing living in this house on the “respectable” east side of the city?

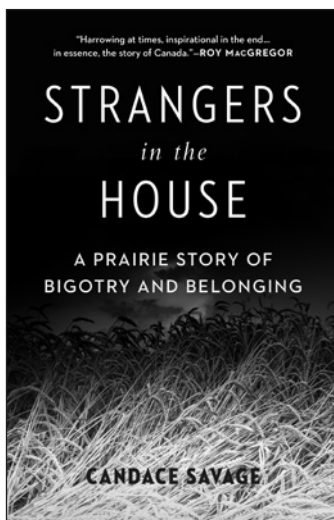
“I had to find out more about them and how they existed in such times,” she says, explaining how the young family had to adopt anglicized names and stop speaking their language at a time when the Orange Order and Ku Klux Klan had a presence.

Much to Savage’s surprise and delight, Napoléon’s descendants made contact with her after learning she had been scouring the Internet for information. She visited with Ralph’s daughters and

Ralph’s brother Charles, the youngest son of Napoléon.

“Apparently, I left enough breadcrumbs online for them to connect with me,” Savage says. “I have since seen pictures and heard so many amazing stories.

“This has been both an excavation and a revelation for me.” 🌿



Observations made while witnessing dementia progress forced Agnew to stay engaged

Essay collection shares how author made sense of the diagnosis and her own life

by Laura Kupcis

REVERBERATIONS

Marion Agnew
Signature Editions (signature-editions.com)
\$19.95 pb, 192 pages
ISBN: 978-1-73240-58-9

Marion Agnew weaves her mother's childhood, her parent's marriage, and her own childhood into the telling of her mother's diagnosis and experience of Alzheimer's disease.



Marion Agnew

Agnew did not start her collection of essays, *Reverberations*, with a book in mind, but found herself writing notes upon notes, scenes, and short narratives for other purposes during the last years of her mother's life.

"At Mom's diagnosis, I couldn't picture what her life might look like – the routine, day-to-day experiences of progressing dementia," Agnew says.

"Twenty years ago, far less information was available. I wrote as events happened, partly to make sense of it . . . and because it was the information I'd wanted.

"I also wrote so that I couldn't pretend it wasn't happening. It was a way to force myself to stay engaged with my parents' reality during this difficult time."

The essays reveal how, by Agnew's own admission, her mother's diagnosis forced Agnew to grow up and reassess her life. Agnew tells about her struggling marriage, her childhood wish to move to Canada, and how she became aware of the progression of her mother's dementia and how much her father needed help.

It wasn't always easy to provide the support her parents needed.

"I travelled to be with them often, which brought career and family stresses," Agnew says. "I talked directly with her

doctors. I spoke openly and frankly with my father. I learned how to be with my mother in different phases of her illness. From these actions, I learned how to face difficult decisions and, eventually, take action."

And take action she does. She takes a leading role in her mother's care, she helps her father throughout her mother's illness and after her passing, and, finally, four years later, she leaves the United States to move to her family's summer property in the Canadian Shield.

Agnew's mother, Jeanne, was born in Port Arthur, Ontario, before moving to Kingston to attend Queen's University. From there, she and her husband moved to Oklahoma to teach for 60 years.

While she never returned to live full time in northern Ontario, she returned every summer to the shores of Lake Superior where her family had two small camps. She

was intelligent and driven, fascinated by mathematics, and used her knowledge to contribute to our understanding of the world, Agnew says of her mother.

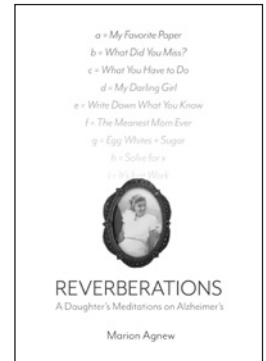
She loved teaching and family life. In her leisure time, Jeanne watched college sports, and enjoyed reading mysteries, knitting, and crocheting. Little by little, Agnew watched as her mother lost the ability to do all of these things.

Her mother didn't lose her humanity, though, and Agnew, through this book, teaches readers that there is no shame in a dementia diagnosis.

"People with dementia are still people, and the rest of us must find better ways to support them and their families," she says. "Also, your parents' lives can influence your own life in positive and meaningful ways, even decades after their deaths." 🌿

"People with dementia are still people, and the rest of us must find better ways to support them and their families ... your parents' lives can influence your own life in positive and meaningful ways, even decades after their deaths."

MARION AGNEW



Farmers on the front lines of food sovereignty share their visions

National Farmers Union members propose “a radical transformation of food systems”

by Margaret Anne Fehr



Annette Aurélie
Desmarais

FRONTLINE FARMERS:

How the National Farmers Union Resists Agribusiness and Creates Our New Food Future

Edited by Annette Aurélie Desmarais

Fernwood Publishing
(fernwoodpublishing.ca)
\$25.00 pb, 264 pages
ISBN: 978-1-77363-173-8

The publication of *Frontline Farmers: How the National Farmers Union Resists Agribusiness and Creates Our New Food Future*, edited by Annette Aurélie Desmarais, will mark the National Farmers Union's 50th-anniversary celebration in November 2019.

Desmarais explains that the National Farmers Union (NFU) has been at the forefront of important issues affecting agriculture and food in Canada since its formation in 1969.

“The NFU is the only national, direct membership farm organization that was recognized by an Act of Parliament outlining its purpose as ‘Strong Communities. Sound Policies. Sustainable Farms.’

“NFU members share the goal of working together to protect people's interests against the increasing corporate control of the Canadian food system,” she continues. “It seeks to keep family farms as the key food production unit in Canada,

to promote sustainable farming practices, women's equality in policy development, fair food prices, youth involvement, and building solidarity with family farmers around the world.”

Frontline Farmers recounts the stories of some of the NFU's most significant struggles over time, told by NFU members in their own voices.

Desmarais, a former grain farmer in Saskatchewan and now the Canada Research Chair in Human Rights, Social Justice, and Food Sovereignty at the University of Manitoba, considers these members to be the real protagonists.

“The various authors are all activists and they are also associate members of the NFU,” she says. “Each chapter focuses on a particular struggle, discusses what was at stake, and what actions the NFU took. Importantly, it also explains why this matters not only for farmers but for all Canadians.”

The book begins with an “Introduction to the Protagonists,” listing the 45 members who are interviewed throughout. Their biographies reveal the rich diversity and long-time service that each individual has made their life's work within the context of the NFU.

To name but a few, they include Terry Boehm, an organic and conventional grain farmer in

Saskatchewan, who refuses to grow genetically modified crops on his 4000-acre farm; Diane and Peter Dowling, who run Doublejay Farms, an organic beef operation on Howe Island in Ontario – Dianne is deeply engaged in the Save Our Prison Farms committee; Ken Laing of Ontario who provides workshops on the care and

handling of draft horses to help reduce fossil-fuel dependency; and Pat Mooney, who has received numerous awards for his defence of plant genetic resources and the farmers' right to control their seed. All of these and more speak passionately about the ventures that fuel NFU members.

Desmarais anticipates a wide readership for *Frontline Farmers* since

the issues it describes are central to the health and well-being of everyone.

“Food sovereignty is changing the way we think about agriculture and food. It is changing the way that we think about our relationship to the environment and one another. It is about a radical transformation of food systems,” she says.

“If you want to get to know those who produce your food, if you want to better understand what the progressive farm movement has done and why this matters to farmers and consumers and the planet, if you want to learn more about how to build sustainable food systems, read this book!”



Offering a path toward honouring the treaties and empowering First Nations people

Sheilla Jones speaks to the power of ordinary Canadians to influence change

by Paula E. Kirman

LET THE PEOPLE SPEAK: *Oppression in a Time of Reconciliation*

Sheilla Jones

Foreword by Sheila North

J. Gordon Shillingford Publishing (jgshillingford.com)

\$22.95 pb, 256 pages

ISBN: 978-1-927922-56-9

In *Let the People Speak: Oppression in a Time of Reconciliation*, Winnipeg-based, award-winning journalist Sheilla Jones presents social inequities that affect Indigenous communities in disproportionate numbers as the symptoms of institutionalized powerlessness.



Sheilla Jones and
Sheila North

Thus, the solution to these issues – such as high levels of poverty, suicide, incarceration, children in care, and family violence – is empowerment.

Jones explains how this can be achieved through modernizing the system of treaty annuities, which

would be linked to the increasing value of ceded lands and paid directly to every First Nations person.

“For First Nations people, that empowerment was written into the historic treaties, and has yet to be honoured,” she says. “Modernizing annuities to share the land and honour the treaties is both revolutionary and practical. But most important, it is entirely achievable if there is the political will to make it happen. *Let the People Speak* takes a hard look at the effects of federal Indigenous politics over the past 50 years, and then offers a path forward.”

Jones has been thinking about this need for empowerment for a long time. “As a journalist covering Indigenous issues 20 years ago, I was perplexed by the seeming inability of Canada’s federal and Indigenous political leaders to resolve the issues of grinding poverty and hopelessness plaguing

so many Indigenous communities,” she says.

“Despite the efforts of hundreds, if not thousands, of well-meaning and enthusiastic bureaucrats and officials over the years, those issues seemed to be getting worse instead of better. I wanted to know why. It took time and insight from Indigenous activists and Indigenous Affairs insiders to finally be able to frame the issues at stake in a way that made sense to me.”

Let the People Speak was written specifically “for ordinary Canadians who may not know a great deal about the seemingly impenetrable complexities of Indigenous issues, but who are among the roughly 80 percent of non-Indigenous people who want to be actively part of reconciliation,” Jones says.

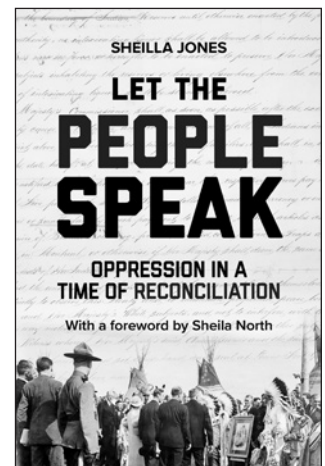
“There are reconciliation events and exercises they can participate in, and those can all be helpful. However, if the First Peoples are systemically rendered politically and economically powerless and voiceless, how can there be any meaningful talk of reconciliation?”

Including the voices of regular Canadians is something Jones believes is essential for reconciliation to move forward. “There is no place at the table for the voices of ordinary Canadians – Indigenous and non-Indigenous – to be heard. We are shut out of the important and necessary work of arriving at a new relationship between the First Peoples and settlers. How can there be reconciliation without us?”

“Ordinary Canadians hold the fate of federal politicians in their hands, and we can use our voices and our power to ensure that Indigenous voices are also heard. That’s when talk of reconciliation will become real.”

Jones hopes that ordinary Canadians will recognize their collective power to influence change in federal Indigenous policy.

She says, “Politicians are loath to take political risks – and Indigenous politics can be a minefield – but if they are assured that a significant number of Canadians support empowerment of First Nations people through annuity modernization, we can make it happen.”



Learning about the feminist movements, and their history, through an Edmonton magazine

Tessa Jordan links cultural production and activism between generations

by Paula E. Kirman



Tessa Jordan

FEMINIST ACTS:

Branching Out Magazine and the Making of Canadian Feminism

Tessa Jordan

University of Alberta Press (uap.ualberta.ca)

\$34.99 pb, 300 pages

with b/w photos, notes, bibliography, index

ISBN: 978-1-77212-484-2

Branching Out, Canada's first national magazine of second-wave feminism, was published in Edmonton, and reached readers from coast to coast – more than any other Canadian second-wave feminist periodical. However, after it ceased publishing in 1980, *Branching Out* all but completely disappeared from the historical record.

After completing a PhD dissertation on the magazine, Tessa Jordan, a Vancouver-based researcher and educator, decided to bring the story of *Branching Out* and its influence to a wider audience through her book *Feminist Acts: Branching Out Magazine and the Making of Canadian Feminism*.

As a feminist who came of age in the 1990s and 2000s, Jordan was surprised by the similarities between the issues *Branching Out* was tackling in the 1970s and those of her time. She wanted to trace the continuities between generations of feminists to add to and complicate some of the narratives and scholarship that tend to highlight conflicts between second- and third-wave feminists.

"I was eager to build bridges between the work that feminists across generations have done and are doing to not only change laws and policies but also hearts and minds," Jordan says.

For her research, Jordan did a close textual analysis of the magazine's 31 issues, and conducted interviews with 17 women who worked on and contributed to *Branching Out*, including the magazine's founding editor Susan McMaster

and long-time editor Sharon Batt. She also accessed uncatalogued materials from the Canadian Women's Movement Archives.

The result is a book for anyone interested in feminist activism, gender studies, Canadian cultural history, and women's cultural production.

"While the intention is certainly to add to the field of feminist periodical studies, I hope that the book will reach beyond an academic audience and be read by those who are interested in Canadian feminist activism, history, and publishing more broadly, whether because they have participated in the feminist movement or have a desire to learn about its history," Jordan says.

The book also keeps *Branching Out*'s legacy alive. "*Branching Out* benefited from being published in Edmonton, outside of Canada's publishing centres. Inside these centres

the audacity of the project – to publish a national feminist magazine that appealed not only to women active in the feminist movement but to Canadian women more broadly – may have prevented *Branching Out* from ever getting off the ground," Jordan explains.

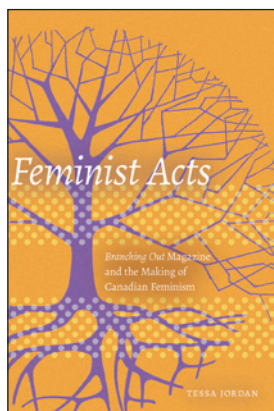
In fact, it was the magazine's attempt to reach as broad a readership of women as possible that contributed to its downfall.

"At times, it was accused by active feminists of being too moderate; at other times, it was accused by more moderate readers of being too radical," Jordan says. "*Branching Out* tried to walk that line, providing quality art and literature alongside social, economic, legal, and political analysis written by

Canadian women. Its high production values meant that it ran the risk of being dismissed as a glossy magazine."

Feminist Acts not only keeps the legacy of *Branching Out* alive, but also stimulates discussions surrounding Canadian feminism.

Jordan says, "I hope that readers will get a sense of the complexity of second-wave feminism, the continuities between generations of activists, the features that are unique to Canadian feminism, the role of cultural production in political movements, and the importance of speaking and acting from the margins." 🌿



Groundbreaking work from symposium grows into anthology of Indigenous performance

Resulting resource is essential for theatre practitioners and teachers on Turtle Island and beyond

by Paula E. Kirman

PERFORMING TURTLE ISLAND:

Indigenous Theatre on the World Stage

Edited by Jesse Rae Archibald-Barber, Kathleen Irwin, and Moira J. Day

University of Regina Press (uofrpress.ca)

256 pages

\$89.00 hc, ISBN: 978-0-88977-676-0

\$29.95 pb, ISBN: 978-0-88977-656-2

Performing *Turtle Island: Indigenous Theatre on the World Stage* collects multidisciplinary and diverse perspectives that discuss performance as a tool for engagement, education, and resistance, and examines how communities can construct Indigenous identities through theatre.

The project was partially inspired by a symposium called Performing Turtle Island: Fluid Identities and Community Continuities, at the University of Regina and the First Nations University of Canada in the fall of 2015, where over 100 established and emerging scholars and artists focused on how Indigenous theatre and performance are connected to Indigenous ways of knowing and well-being.

After the success of the gathering, organizers wanted to publish some of the insightful and groundbreaking work being done.

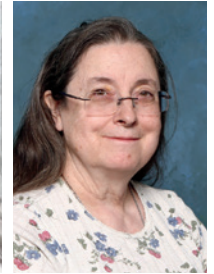
“The resulting collection offers far more than a record of the symposium,” co-editor Jesse Rae Archibald-Barber says, “as each chapter provides direct knowledge and applicable advice on how to navigate the many challenges that may arise when creating and producing Indigenous performance.



Jesse Rae
Archibald-Barber



Kathleen Irwin



Moira J. Day

“This kind of resource is critical for teachers and practitioners, especially considering how Indigenous performances often aim at confronting the violent legacies of our colonial past while opening new pathways to self-empowerment through the very process of performance.”

Archibald-Barber, along with fellow editors Kathleen Irwin and Moira J. Day, invited participants of that gathering to submit a chapter, and contributors include Michael Greyeyes, Armand Garnet Ruffo, Daniel David Moses, Spy Dénomme-Welch, Carol Greyeyes, Yvette Nolan, Dione Joseph, Kahente Horn-Miller, and Floyd P. Favel, among others.

“Our aim was to place Indigenous performance in dialogue with other nations, both on the shores of Turtle Island and on the world stage,” says Archibald-Barber, who is a professor of English and Indigenous Literatures and the head of the Department of Indigenous Languages, Arts, and Cultures at First Nations University of Canada in Regina.

This cross-pollination of cultural practices is key. “It is the ways in which Indigenous artists draw on those

cultural practices to reclaim traditions as well as create new forms of knowledge and performance that make up the guiding threads of the works in the collection,” she says, “with particular attention paid to the ways in which models indigenous to Turtle Island are in diverse, multidimensional, and fluid dialogue with models indigenous to other places.”

The first section of the collection addresses the processes of performing Indigeneity and what this means to contemporary theatre and performance arts, with chapters from writers, teachers, and performers who work within existing professional structures

in the arts and education while advancing efforts at decolonization and reconciliation.

The second section shifts the focus to the dramatic text. Archibald-Barber says, “All the chapters in the second section are intensely focused on how traditional



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NON-FICTION

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concepts of 'text' and 'performance' have been complicated, subverted, exploded, and radically transformed by processes of decolonization that also dialogue in complex, edgy, and provocative ways with the ends of reconciliation."

According to Archibald-Barber, the editors of *Performing Turtle Island* "hope to open up discussion around Indigenous theatre and performance practices. It is important to understand Indigenous cultures as sovereign and living histories of knowledge, meaning, and identities, and we see that the practices represented in the collection are also profound opportunities for community engagement, education, and creative expression." 🌿

MORE NON-FICTION

BIOGRAPHY/MEMOIR

ANGRY QUEER SOMALI BOY: A COMPLICATED MEMOIR

Mohamed Abdulkarim Ali

"Mo" writes this powerful and irreverent memoir of exile, addiction, and racism from a homeless shelter in Toronto, chronicling how he came to be there – his escape as a child from Somalia to the Netherlands, and finally to Canada, where he could not fit in, despite its promises of freedom and multiculturalism.

(University of Regina Press, \$24.95 hc, 208 pages, ISBN: 978-0-88977-659-3)

FINDING MY WAY

Lois Simmie

Simmie, a Saskatchewan author of children's books, adult fiction, radio plays, and children's drama, takes readers on a journey through her childhood and youth, through the Depression and the war years, to summer visits to Kentucky, an adventure in Brazil, and a research trip to Scotland to write her first non-fiction book about the murder of a Scottish woman.

(Coteau Books, \$24.95 pb, 284 pages, ISBN: 978-1-55050-793-5)

FLORENCE OF AMERICA: A FEMINIST IN THE AGE OF MCCARTHYISM

Florence Bean James with Jean Freeman

This new re-edited version of James's memoir, *Fists Upon a Star*, provides a sharper focus on the dramatic life of the actor, director, and theatrical impresario, from her time as a New York suffragette, to the founding of the Seattle Repertory Playhouse with her husband, and on to her 30-year career in Saskatchewan as an arts administrator, theatrical coach, and director and founder of theatre companies.

(University of Regina Press, \$24.95 hc, 280 pages, ISBN: 978-0-88977-647-0)

FROM THE ASHES: MY STORY OF BEING MÉTIS, HOMELESS, AND FINDING MY WAY

Jesse Thistle

A childhood home filled with Métis traditions and the love of his grandparents contrasted sharply with an abusive and alcoholic father, and it took Thistle a lot of hard living – on the streets and in jail – to see love conquer the effects of racism, prejudice, and colonialism.

(Simon & Schuster, \$24.99 pb, 366 pages, ISBN: 978-1-9821-0121-3)

THE GOLDEN BOY OF CRIME: THE ALMOST CERTAINLY TRUE STORY OF NORMAN "RED" RYAN

Jim Brown

Brown tells the true (or as true as it can be when the news accounts and other records are so unreliable) story of the "Jesse James of Canada," Red Ryan, who was possibly Canada's most overrated bank robber, infamous in the '20s and '30s for crime sprees and prison escapes.

(HarperCollins, \$24.99 pb, 284 pages, with b/w photos, ISBN: 978-1-4434-5009-6)

HOLOCAUST TO RESISTANCE, MY JOURNEY

Suzanne Berliner Weiss

This powerful memoir by a lifelong activist tells of how she was hidden from the Nazis in rural France, raised in Communist-run orphanages after the war, adopted by a family in Cold War USA, and engaged in social movements such as the Cuban Revolution, Black Power, women's

liberation, peace in Vietnam, and freedom for Palestine.

(Roseway-Fernwood Publishing, \$22.00 pb, 300 pages, ISBN: 978-1-77363-218-6)

IN MY OWN MOCCASINS: A MEMOIR OF RESILIENCE

Helen Knott

This unflinching account of addiction, intergenerational trauma, and the wounds resulting from sexual violence is also the story of sisterhood, the power of ceremony, the love of family, and the possibility of redemption.

(University of Regina Press, \$24.95 hc, 336 pages, ISBN: 978-0-88977-644-9)

THE LISTENER: A HOLOCAUST MEMOIR

Irene Oore

In this memoir within a memoir, Oore tells how she, from the time she was a young girl until her mother was a dying woman, listened over and over to the stories of how her mother, with her mother and sister, survived the humiliation, starvation, and horror of the Holocaust, until the day came when Oore decided to write it down so her own children can read it.

(University of Regina Press, \$24.95 hc, 160 pages, ISBN: 978-0-88977-653-1)

RIISING: FIRST CANADIAN WOMAN TO SUMMIT EVEREST, A MEMOIR

Sharon Wood

In 1986, as part of a Canadian team, Wood became the first woman from the Americas to summit Mount Everest, and the first woman in the world to do so via the West Ridge from Tibet without Sherpa support. She tells of the years leading up to it, the climb itself, and dealing with the unexpected acclaim and expectations that followed.

(Douglas & McIntyre, \$22.95 hc, 256 pages, with colour photos, map, ISBN: 978-1-77162-225-7)

SOUTH AWAY: THE PACIFIC COAST ON TWO WHEELS

Meaghan Marie Hackinen

The author, eager for adventure, takes a bicycle trip with her sister down the West Coast from Terrace to (almost) the tip of the Baja Peninsula. Neither woman is an

especially seasoned cyclist, but Meaghan learns to balance risk with safety and grows to better understand her sister and the rest of her family as she gains insight along the way.

(NeWest Press, \$20.95 pb, 264 pages, ISBN: 978-1-988732-63-3)

TRUTH BE TOLD: MY JOURNEY THROUGH LIFE AND THE LAW

Beverley McLachlin

The former Chief Justice of the Supreme Court of Canada gives an intimate and revealing look at her life, from her childhood in Pincher Creek to her university education in Edmonton, where she discovered her passion not for abstract philosophy but for the application of law to the problems of people around her, a passion that carried her through a stellar career in Canadian courts.

(Simon & Schuster, \$39.99 hc, 368 pages, ISBN: 978-1-9821-0496-2)

THE WAY HOME

David Neel

Drawing on memory, legend, and his own art and photographs, Neel recounts his struggle to connect with his Kwakwaka'wakw culture after decades of separation and a childhood marred by trauma and abuse. His career as an artist and his travels helped him to grow and heal.

(UBC Press, \$32.95 pb, 192 pages, with colour & b/w photos, ISBN: 978-0-7748-9041-0)

GUIDE BOOKS

THE BEST OF THE GREAT TRAIL, VOLUME 2: NORTHERN ONTARIO TO BRITISH COLUMBIA ON THE TRANS CANADA TRAIL

Michael Haynes

From Victoria to North Bay, Haynes provides comprehensive trail descriptions, maps, GPS coordinates, distance, access information, seasonal tips, points of interest, and more for 30 routes along the western half of The Great Trail (formerly the Trans Canada Trail).

(Goose Lane Editions, \$29.95 pb, 342 pages, with colour photos, maps, ISBN: 978-1-77310-032-6)

POLEPOLE: A TRAINING GUIDE FOR KILIMANJARO AND OTHER LONG-DISTANCE MOUNTAIN HIKES

Angela deJong and Erinne Sevigny

Adachi, photographs by Claudine Lavoie

This guide to prepare for life-defining mountain treks provides deJong's gradually intensifying workouts to strengthen one's body and increase endurance along with Adachi's Kilimanjaro story of how she trained for the most rewarding physical challenge of her life.

(Rocky Mountain Books, \$35.00 pb, 288 pages, ISBN: 978-1-77160-313-3)

POPULAR DAY HIKES: KANANASKIS COUNTRY, REVISED AND UPDATED

Gilleen Daffern

From easy, short-day walks to ridge walks, this guide includes a range of choices for day trippers, including hikes around Barrier Lake Lookout, Ribbon Falls, and Volcano Ridge Loop. Hikes include detailed directions to trailheads, colour maps and photographs, seasonal information, round-trip distances, commentary, and difficulty ratings.

(Rocky Mountain Books, \$20.00 pb, 144 pages, ISBN: 978-1-77160-265-5)

POPULAR DAY HIKES: CANADIAN ROCKIES, REVISED AND UPDATED

Tony Daffern

This guide covers 37 popular, accessible trails ranging from easy, short-day walks to full-day hikes to easy scrambles in areas around Banff, Lake Louise, Jasper, and more. Hikes include detailed directions to trailheads, colour maps and photographs, seasonal information, round-trip distances, commentary, and difficulty ratings.

(Rocky Mountain Books, \$20.00 pb, 144 pages, ISBN: 978-1-77160-267-9)

COOKBOOK

BEST OF BRIDGE COMFORT FOOD: RECIPES FOR FAMILY AND FRIENDS

Emily Richards and Sylvia Kong

This latest essential cookbook by the *Best of Bridge* ladies provides 150 recipes for such nostalgic feel-good meals as oven-fried chicken and triple-score mac and cheese, as well as elevated versions

of comfort classics like bacon-wrapped meatloaf and jambalaya.

(Robert Rose, \$29.95 hc, 256 pages, ISBN: 978-0-7788-0632-5)

PUZZLES

O CANADA CROSSWORDS, BOOK 20

Gwen Sjogren

This anniversary edition marks 20 years of puzzles on themes related to Canada, using witty wordplay and creative layouts.

(Nightwood Editions, \$15.95 pb, 132 pages, ISBN: 978-0-88971-359-8)

NON-FICTION

ARROWS IN A QUIVER: FROM CONTACT TO THE COURTS IN INDIGENOUS-CANADIAN RELATIONS

James Frideres

Illustrating the various "arrows in a quiver" that Indigenous Peoples use to resist settler-colonialism, such as grassroots organizing, political engagement, and the courts, this book explains why decolonization requires a fundamental transformation of government policy for reconciliation to occur.

(University of Regina Press, 320 pages, with tables, maps, glossary, timeline, \$89.00 hc, ISBN: 978-0-88977-681-4; \$39.95 pb, ISBN: 978-0-88977-678-4)

BACK TO BLAKENEY: REVITALIZING THE DEMOCRATIC STATE

Edited by David McGrane, John Whyte, Roy Romanow, and Russell Isinger

In this book, scholars reflect on Allan Blakeney's achievements as premier of Saskatchewan, as well as his legacy, and explore the challenges facing democracy today. In true Blakeney style, contributors identify not only problems, but also viable solutions.

(University of Regina Press, \$34.95 pb, 360 pages, ISBN: 978-0-88977-641-8)

BAD LAW: RETHINKING JUSTICE FOR A POSTCOLONIAL CANADA

John Reilly

This wide-ranging summation of the personal and intellectual journey of an Alberta jurist who went against the grain and learned about Indigenous Peoples to

become a public servant discusses topics such as punishment, deterrence, due process, the futility of “wars on drugs,” and the radical power of forgiveness. (Rocky Mountain Books, \$25.00 pb, 240 pages, ISBN: 978-1-77160-334-8)

THE BLUNT PLAYWRIGHT, SECOND EDITION
Clem Martini

This updated edition of the popular guide to playwriting examines process, structure, dialogue, and character; provides classic and contemporary scenes to study; outlines exercises to strengthen writing skills; and much more. (Playwrights Canada Press, \$24.95 pb, 168 pages, ISBN: 978-0-36910-019-1)

BY THE COURT: ANONYMOUS JUDGMENTS AT THE SUPREME COURT OF CANADA

Peter McCormick and Marc D. Zanoni
The “By the Court” anonymous and unanimous approach to attributing decisions is unique to the Supreme Court of Canada among Western democracies. This book explores the purposes and potential future of this format, and features a complete inventory, chronology, and typology of these cases. (UBC Press, \$89.95 hc, 220 pages, ISBN: 978-0-7748-6171-7)

CENTRING HUMAN CONNECTIONS IN THE EDUCATION OF HEALTH PROFESSIONALS

Sherri Melrose, Caroline Park, and Beth Perry
The authors argue that educational processes in the health disciplines should model, integrate, and celebrate human connections because it is these connections that will foster the development of competent and caring health professionals. (Athabasca University Press, \$24.99 pb, 164 pages, ISBN: 978-1-77199-285-5)

COLONIZING RUSSIA'S PROMISED LAND: ORTHODOXY AND COMMUNITY ON THE SIBERIAN STEPPE

Aileen E. Friesen
This book examines how Russian Orthodoxy acted as a basic building block for constructing Russian settler communities in southern Siberia and northern Kazakhstan, and the tensions that existed as people struggled to define

what constituted the Russian Orthodox faith and culture.

(University of Toronto Press, 240 pages, \$65.00 hc, with photos, maps, ISBN: 978-1-4426-3719-1)

CONSUMER CITIZENS: WOMEN, IDENTITY, AND CONSUMPTION IN THE EARLY TWENTIETH CENTURY

Donica Belisle
Belisle explores the meanings of consumption in early twentieth-century Canada, demonstrating that many Canadians have long viewed consumer goods as central to their visions of belonging. This book focuses on white women's consumer interests, and how they sought solutions to isolation, social mobility, personal expression, and family survival. (University of Toronto Press, 304 pages, \$85.00 hc, ISBN: 978-1-4426-3113-7; \$29.95 pb, ISBN: 978-1-4426-2911-0)

CRITICAL THEORY, DEMOCRACY, AND THE CHALLENGE OF NEO-LIBERALISM

Brian Caterino and Phillip Hansen
This book develops a critical theory of democracy that challenges the assumptions and commitments of contemporary neo-liberalism, demonstrating the threats that neo-liberalism poses, and providing a radical democratic alternative to it. (University of Toronto Press, \$70.00 hc, 368 pages, ISBN: 978-1-4875-0546-2)

CROSSING LAW'S BORDER: CANADA'S REFUGEE RESETTLEMENT PROGRAM
Shauna Labman

In this account of Canada's resettlement program from the 1970s to the 2010s, Labman explores how rights, responsibilities, and obligations intersect in the absence of a legal scheme for refugee resettlement, particularly examining the effect of resettlement policies on the legal obligation of asylum. (UBC Press, \$89.95 hc, 224 pages, ISBN: 978-9-7748-6217-2)

FRENEMY NATIONS: LOVE AND HATE BETWEEN NEIGHBO(UR)ING STATES

Mary Soderstrom
Soderstrom looks at some of the world's odd couples, such as Canada and the

United States; Quebec and the rest of Canada, Haiti and the Dominican Republic, Rwanda and Burundi, and many more, examining how geographical proximity can make for cordial relationships, but colonial histories, language, women's roles, differing levels of education, and competition for resources can lead to conflict.

(University of Regina Press, 276 pages, with photographs, maps, bibliography, index, \$89.00 hc, ISBN: 978-0-88977-687-6; \$27.95 pb, ISBN: 978-0-88977-672-2)

HAUNTED MANITOBA: GHOST STORIES FROM THE PRAIRIES

Matthew Komus

These eerie stories from all corners of the province include those of a ghostly groundskeeper doing his rounds at the Delta Marsh Field Station, strange noises and apparitions of children at Lower Fort Garry, and Mrs. Kennedy still welcoming guests to Captain Kennedy's House. (Great Plains Publications, \$21.95 pb, 200 pages, ISBN: 978-1-77337-028-6)

A HERMENEUTICS OF VIOLENCE: A FOUR-DIMENSIONAL CONCEPTION

Mark M. Ayyash

This book places in dialogue various theories of violence from the disciplines of anthropology, sociology, international relations, and philosophy to examine the many facets of violence. (University of Toronto Press, \$70.00 hc, 336 pages, ISBN: 978-1-4875-0586-8)

THE IMPOSSIBLE CLINIC: A CRITICAL SOCIOLOGY OF EVIDENCE-BASED MEDICINE

Ariane Hanemaayer

This is the first book to interrogate the history, practice, and pitfalls of evidence-based medicine, and to explain how it persists due to intersecting relationships between professional medical regulation and liberal governance strategies. (UBC Press, \$89.95 hc, 198 pages, ISBN: 978-0-7748-6207-3)

KNOWINGS AND KNOTS: METHODOLOGIES AND ECOLOGIES IN RESEARCH-CREATION

Edited by Natalie Loveless

The contributors present a range of interdisciplinary perspectives on the

methodology of research creation and argue that academic institutions and funders must recognize research creation as innovative knowledge making that overleaps the traditional splitting of theory from practice.
(University of Alberta Press, \$39.99 pb, 368 pages, with images, notes, bibliography, index, ISBN: 978-1-77212-485-9)

**KNOWING THE PAST, FACING THE FUTURE:
INDIGENOUS EDUCATION IN CANADA**

Edited by Sheila Carr-Stewart

This diverse collection traces the arc of Indigenous education since Confederation and draws a road map of the obstacles that need to be removed before the challenge of reconciliation can be met, revealing the possibilities and problems associated with incorporating Traditional Knowledge and Indigenous teaching and healing practices into schools.

(Purich Books-UBC Press, 260 pages, \$89.95 hc, ISBN: 978-0-7748-8034-3; \$32.95 pb, ISBN: 978-0-7748-8035-0)

**LOOKOUT CAVE: THE ARCHAEOLOGY
OF PERISHABLE REMAINS ON
THE NORTHERN PLAINS**

John H. Brumley

In 1969, a field crew from the University of Montana excavated a large portion of Lookout Cave in north-central Montana. In 2000, Brumley analyzed the items made of wood, feathers, and sinew, and this fully illustrated book features the artifacts and sheds new light on Plains culture.

(Athabasca University Press, \$41.99 pb, 280 pages, with colour and b/w photos, ISBN: 978-1-77199-179-7)

**MASTERS AND SERVANTS: THE HUDSON'S
BAY COMPANY AND ITS NORTH
AMERICAN WORKFORCE, 1668-1786**

Scott P. Stephen

Stephen reveals that the men of the Hudson's Bay Company hired out domestic servants, joining a "household" with its attendant norms of duty and loyalty, and this household system produced a stable political-economic entity.

(University of Alberta Press, \$44.99 pb, 424 pages, with images, maps, appendix, notes, bibliography, index, ISBN: 978-1-77212-337-1)

**MINDS ALIVE: LIBRARIES AND
ARCHIVES NOW**

Edited by Patricia Demers and Toni Samek

Featuring international contributors, this book explores the enduring role and intrinsic value of libraries and archives as public institutions in the digital age, looking at the professional responsibilities of librarians and archivists and the ways in which they continue to respond to the networked age, digital culture, and digitization.

(University of Toronto Press, \$75.00 hc, 296 pages, ISBN: 978-1-4875-0527-1)

**MOBILIZING GLOBAL KNOWLEDGE: REFUGEE
RESEARCH IN AN AGE OF DISPLACEMENT**

Edited by Susan McGrath

and Julie E. E. Young

In this book, which brings together a vibrant collection of topics and perspectives, academics and practitioners reflect on a global collaborative research network with a wide-ranging impact on refugee research and policy.

(University of Calgary Press, \$42.99 pb, 396 pages, ISBN: 978-1-77385-085-6)

NAKÓN-Í'A WO! BEGINNING NAKODA

Compiled and edited by Vincent Collette with Elders and Language

Keepers of the Nakoda Nation Armand McArthur and Wilma Kennedy

This language workbook, with contributions from Pete Bigstone, Leona Kroskamp, Freda O'Watch, and Ken Armstrong, is written for beginning learners of Nakoda and is designed to revitalize and document Nakoda, now spoken in Montana and Saskatchewan.

(University of Regina Press, 304 pages, with glossary, Nakoda/English lexicon, references, exercises, \$89.00 hc, ISBN: 978-0-88977-677-7; \$29.95 coil-bound, ISBN: 978-0-88977-662-3)

**PEACE AND GOOD ORDER: THE CASE FOR
INDIGENOUS JUSTICE IN CANADA**

Harold R. Johnson

This concise and powerful book makes the case, using personal insider experience and knowledge, that the Canadian justice system is failing Indigenous Peoples, and needs to be replaced by an Indigenous

justice system based on redemption rather than deterrence.

(McClelland & Stewart, \$25.00 hc, 160 pages, ISBN: 978-0-7710-4872-2)

**POWER PLAY: PROFESSIONAL HOCKEY AND
THE POLITICS OF URBAN DEVELOPMENT**

Jay Scherer, David Mills, and
Linda Sloan McCulloch

Working with documentary evidence and original interviews, the authors present an absorbing account of the machinations behind the building of the Rogers Place arena in Edmonton, telling a dramatic story about clashing priorities where sports, money, and municipal power meet.
(University of Alberta Press, \$32.99 pb, 444 pages, ISBN: 978-1-77212-493-4)

PROTEST AND DEMOCRACY

Edited by Moisés Arce and Roberta Rice

This collection analyzes the global protest cycle of 2011, examining political consequences, the roles of social media and the Internet in protest organization, left- and right-wing movements in the United States, the Arab Uprisings, Chile's student movements, and much more.

(University of Calgary Press, \$34.00 pb, 336 pages, ISBN: 978-1-77385-045-0)

**RAW: PREP, PEDAGOGY, AND THE POLITICS
OF BAREBACKING**

Edited by Ricky Varghese

Sex without condoms is a timely topic in the age of PrEP, a drug that virtually eliminates the transmission of HIV. The contributors to this book show the urgent need to consider condomless sex, as it is still illegal for HIV-positive people in many jurisdictions.

(University of Regina Press, 288 pages, \$89.00 hc, ISBN: 978-0-88977-686-9; \$34.95 pb, ISBN: 978-0-88977-683-8)

**READING CANADIAN WOMEN'S AND
GENDER HISTORY**

Edited by Nancy Janovicek
and Carmen Nielson

This broadly historiographical collection includes essays on Quebecois, Indigenous, Black, and immigrant women's histories, and tackles such diverse topics as



NIGHTWOOD EDITIONS

*new books from
Prairie authors*

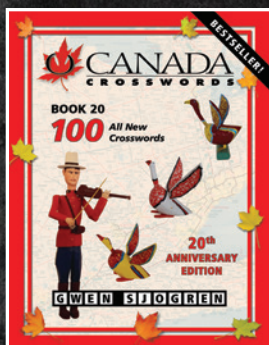


Bone Black

• FICTION •

Carol Rose GoldenEagle

When Wren's twin sister, Raven, mysteriously disappears and the local police dismiss her concerns, Wren realizes she must take matters into her own hands to seek justice for the many missing and murdered Indigenous women in our society. \$21.95



O Canada Crosswords Book 20

• PUZZLES •

Gwen Sjogren

Including themes that touch on Canadian art, geography, Olympics and hockey—plus some music and magic mixed in for good measure—this 20th anniversary instalment brings a cornucopia of CanCon to the table. \$15.95

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WWW.NIGHTWOODEDITIONS.COM

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colonialism, religion, labour, warfare, sexuality, reproductive labour, and justice. (University of Toronto Press, 368 pages, \$85.00 hc, ISBN: 978-1-4426-2970-7; \$34.95 pb ISBN: 978-1-4426-2971-4)

A RECONCILIATION WITHOUT RECOLLECTION? AN INVESTIGATION OF THE FOUNDATIONS OF ABORIGINAL LAW IN CANADA

Joshua Ben David Nichols

This clear, critical analysis of the history of Aboriginal law exposes the limitations of the current constitutional framework of reconciliation by following the lines of descent underlying the relationship between Crown and Aboriginal sovereignty.

(University of Toronto Press, 496 pages, \$125.00 hc, ISBN: 978-1-4875-0225-6; \$49.95 pb, ISBN: 978-1-4875-2187-5)

REFLECTIONS ON MALCOLM FORSYTH

Edited by Mary I. Ingraham
and Robert C. Rival

Drawing on the perspectives of leading scholars, composers, and musicians, as well

as on those of family, friends, students, and colleagues, this book honours the rich life and cultural significance of Malcolm Forsyth, a much-loved composer, performer, teacher, and mentor.

(University of Alberta Press, \$34.99 pb, 304 pages, with musical examples, list of works, notes, bibliography, index, ISBN: 978-1-77212-486-6)

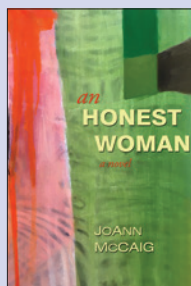
THE ROAD TO GOLD: THE UNTOLD STORY OF CANADA'S WORLD JUNIOR PROGRAM

Mark Spector

Tracing the owner disputes, off-ice antics, and riveting on-ice action of nearly 40 years at the World Junior hockey tournament, Spector presents the remarkable rise of the Canadian World Junior program and shows how the World Juniors created not just a new team, but a new dream for the sport.

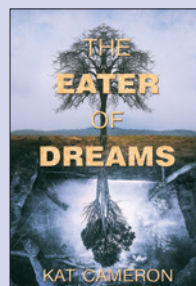
(Simon & Schuster, \$32.99 hc, 240 pages, ISBN: 978-1-9821-1151-9)

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**THE SCIENCE OF WHY, VOLUME 4:
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FACTS, FABLES, AND PHENOMENA**

Jay Ingram

This new volume of science queries, quirks, and quandaries is sure to enlighten and entertain readers of all ages, answering such questions as Why do zebras have stripes? and How many universes might there be? (Simon & Schuster, \$29.99 hc, 224 pages, ISBN: 978-1-9821-3089-3)

SEASONAL SOCIOLOGY

Edited by Tonya K. Davidson
and Ondine Park

This book offers an engrossing and lively introduction to sociology through the seasons, examining the sociality of consumption practices, leisure activities, work, religious traditions, schooling, celebrations, and holidays. (University of Toronto Press, 368 pages, with illustrations, \$104.00 hc, ISBN: 978-2-4875-9409-1; \$49.95 pb, ISBN: 978-1-4875-9408-4)

SEX WORK ACTIVISM IN CANADA

Edited by Amy Lebovitch
and Shawna Ferris

Bringing together the narratives, histories, expertise, and teachings of sex work activists across the country, this book explores the past and present work of sex work activists, and advocates in their own words. (ARP Books, \$30.00 pb, 440 pages, ISBN: 978-1-927886-29-8)

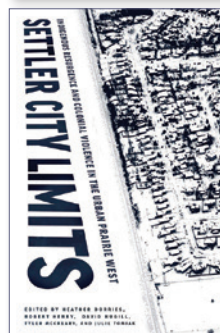
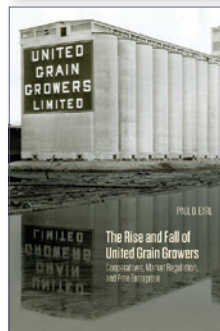
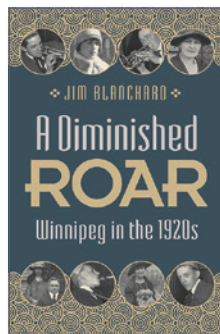
**TRUSTEES AT WORK: FINANCIAL PRESSURES,
EMOTIONAL LABOUR, AND CANADIAN
BANKRUPTCY LAW**

Anna Jane Samis Lund

This book explores the role of bankruptcy trustees in determining who qualifies as a deserving debtor under Canadian personal bankruptcy law, showing how their conceptions of a deserving debtor are shaped by the financial, legal, and emotional contexts in which they work. (UBC Press, \$89.95 hc, 214 pages, ISBN: 978-0-7748-6141-0)

U O F M P R E S S . C A

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University of Manitoba Press has expanded, especially with Indigenous authors and subjects

Publisher balances a distinctly regional focus with titles that grab national and international interest

by David Jón Fuller

Something old, something new, and a good mix of both – that could describe the rich and varied output of Winnipeg’s University of Manitoba Press.

Founded in 1967, UMP was the first university press to be established in Western Canada. They publish a diverse array of Canadiana, with titles exploring ethnic history and identity of Indigenous cultures such as Inuit, Anishinaabe, Cree, and Métis, as well as immigrant cultures such as Italian, Japanese, Ukrainian, and Icelandic.

The press has also published academic works such as the political history of Manitoba, and translations into English of the laws of early Iceland. (The latter, first published in 1980 by UMP, is still selling and was recently released in a new edition.)

Current publisher David Carr joined UMP in 1995. “I’m still shocked to realize it’s been that long,” he says, adding that he got his start in publishing at Turnstone Press, and also worked in the provincial Department of Culture.

“But I was anxious to get back into book publishing and I was fortunate that this job became available,” he says. “I had always admired the work that U of M Press did, so it was a real honour to join the press.”

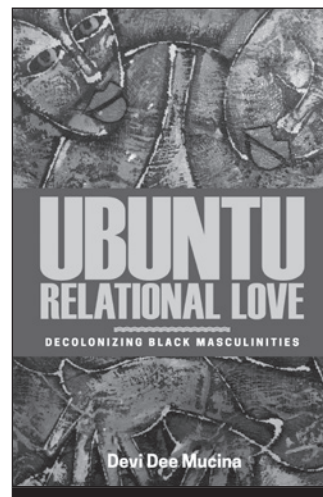
Over the years Carr has been there, UMP has grown. The staff has

doubled, and the publishing output has tripled, to between 12 and 14 books a year. He has tried to keep the publishing house true to its history, maintaining a roster of regionally focused books, but also to expand to publish work that has a national and even an international audience.

And that growth includes greater inclusivity. “In the last decade, the most significant change has been the expansion of our list of books on Indigenous subjects, and especially books by Indigenous authors,” Carr says.

Part of his aim is a commitment to engage with community, including becoming involved in public debate on important issues. Examples include *Structures of Indifference*, which deals with the death of Brian Sinclair in a hospital waiting room, he says, “or finding a book that connects or even entertains a specific community, like our book on Manitoba fish or John Paskievich’s book of photographs, *North End Revisited*.

“Nationally, I think we are probably best known for our Indigenous list, of which we are very proud.”

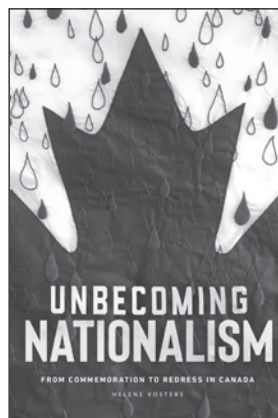


“The decline of what was once a national network of independent bookstores is a real loss for readers, writers, and publishers.” DAVID CARR

Some of those books have included *A Two-Spirit Journey: The Autobiography of a Lesbian Ojibwa-Cree Elder* by Ma-Nee Chacaby, with Mary Louisa Plummer, and *Indigenous Men and Masculinities: Legacies, Identities, Regeneration*, edited by Robert Alexander Innes and Kim Anderson.

As an academic press, the selection process for what to publish includes a peer review, “which means all of our books go through a rigorous review by

outside experts and then a review by our editorial board, which is made up of U of M faculty,” Carr says. “All publishers use some kind of review



process, but scholarly peer review has quite specific rules and it adds many months (or even years) to the development process.

“But it’s a key part of our service to readers and also to our authors. We work hard to make peer review a collegial process, which will only make a book better.”

UMP does, however, face some of the same challenges as other publishers in a changing industry, such as the evolving nature of selling books, always a tough business.

“The decline of what was once a national network of independent bookstores is a real loss for readers, writers, and publishers,” Carr says.

“It was through those bookstores that publishers could get a real sense from the frontlines of how readers

were responding to our books.

“We’ve worked with the U of M archives to set up a digital archive for *Rooster Town*, which uses some of the source materials from our book.”

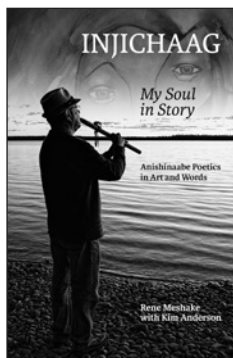
DAVID CARR

also brings new opportunities for engaging readers.

“We’re also interested in exploring new ways in which our books can

Some of my colleagues think I’m too nostalgic for those days, and perhaps they’re right, but I do think it makes connecting with our audience harder. Social media can help to fill that gap, but it still feels indirect to me.”

Of course, new technology



DISTORTED DESCENT: WHITE CLAIMS TO INDIGENOUS IDENTITY

Darryl Leroux

This book examines the twenty-first-century phenomenon of white, French-descendant people using long-ago Indigenous ancestors as the sole basis for a shift into an “Indigenous” identity today, and how those identities are used politically to oppose actual, living Indigenous Peoples.

(University of Manitoba Press, \$27.95 pb, 224 pages, ISBN: 978-0-88755-846-7)

INJICHAAG: MY SOUL IN STORY; ANISHINAABE POETICS IN ART AND WORDS

Rene Meshake, with Kim Anderson

Meshake’s memoir of colonization, residential school, and recovery is told in stories, poetry, and Anishinaabemowin “word bundles” that serve as a dictionary of Ojibwe poetics. This book offers teachings of traditional ways of life and worldviews, and is organized thematically around a series of his paintings.

(University of Manitoba Press, \$24.95 pb, 240 pages, ISBN: 978-0-88755-848-1)

THE RISE AND FALL OF UNITED GRAIN GROWERS: COOPERATIVES, MARKET REGULATION, AND FREE ENTERPRISE

Paul Earl

This first in-depth history of the UGG illuminates many of the intense debates over policy and philosophy that dominated the grain industry, revealing UGG’s central role in the growth and transformation of the western grain industry throughout the twentieth century.

(University of Manitoba Press, \$27.95 pb, 312 pages, with b/w photos, bibliography, index, ISBN: 978-0-88755-844-3)

have an additional digital life,” Carr says. “For instance, we’ve worked with the U of M archives to set up a digital archive for *Rooster Town*, which uses some of the source materials from our book [*Rooster Town: The History of an Urban Métis Community, 1901–1961*, published in 2018].

SETTLER CITY LIMITS: INDIGENOUS RESURGENCE AND COLONIAL VIOLENCE IN THE URBAN PRAIRIE WEST

Edited by Heather Dorries, Robert Henry, David Hugill, Tyler McCreary, and Julie Tomiak

Urban centres of the continental plains, such as Winnipeg, Minneapolis, Saskatoon, Edmonton, and Regina, are exceptional sites to study Indigenous resurgence. The studies in this book showcase how Indigenous Peoples in the city resist ongoing processes of colonial dispossession and create spaces for themselves.

(University of Manitoba Press, \$27.95 pb, 336 pages, with illustrations, map, bibliography, index, ISBN: 978-0-88755-843-6)

UBUNTU RELATIONAL LOVE: DECOLONIZING BLACK MASCULINITIES

Devi Dee Mucina

Ubuntu, a Bantu term for humanity, is also a philosophical and ethical system of thought. Mucina, a Black Indigenous Ubuntu man, uses Ubuntu oratures to address the impacts of Euro-colonialism while regenerating relational Ubuntu governance structures.

(University of Manitoba Press, \$27.95 pb, 264 pages, with b/w photos, bibliography, index, ISBN: 978-0-88755-842-9)

UNBECOMING NATIONALISM: FROM COMMEMORATION TO REDRESS IN CANADA

Helene Vosters

This book investigates the power of commemorative performances, such as Canada’s recent sesquicentennial celebrations, in the production of nationalist narratives, and uses “unbecoming” as a theoretical framework to unsettle or decolonize those narratives. (University of Manitoba Press, \$27.95 pb, 256 pages, with illustrations, bibliography, index, ISBN: 978-0-88755-841-2)

“We’ve even experimented with ‘born digital’ books. In 2016, we worked with a team of writers to produce an almost ‘instant’ review of that year’s provincial election, which was published as a free download.” Carr says an overview of this year’s provincial election is also being released online. 🌿

Creating space to discuss end-of-life decisions helps to better understand life itself

Death affects everyone, and Nikki Tate hopes this book can guide difficult conversations

by Paula E. Kirman

CHOOSING TO LIVE, CHOOSING TO DIE:

The Complexities of Assisted Dying

Nikki Tate

Illustrated by Belle Wuthrich

Orca Book Publishers (orcabook.com)

\$19.95 pb, 178 pages

ISBN: 978-1-4598-1889-7

Some teenagers haven't had a lot of experience when it comes to death and dying. However, like everyone, they eventually will, and broaching the sensitive and complex issues surrounding assisted dying can help prepare young people for the future.

Choosing to Live, Choosing to Die: The Complexities of Assisted Dying is a book for young readers that examines assisted death from multiple perspectives and encourages them to come to their own conclusions.

"There must always be room for respectful conversation no matter what one believes," Canmore-based author Nikki Tate says.

"I hope readers come away understanding that I'm not suggesting there is any one way that is more right than any other when it comes to thinking about medical assistance in dying. Each of us is unique in life, and we all have our own choices to make when approaching death as well."

A difficult subject to tackle for any age group, death affects everyone sooner or later.

"The time to talk about end-of-life decisions comes well before the time of crisis when a loved one may be suffering. I hope the book helps people of all ages find a way to enter into open, kind, and thoughtful discussions," Tate says.

Tate was a teenager when she first experienced the suffering and death of her grandmother, and years later

when her mother died, Tate's daughter was a teen. So she sees the value in targeting a younger audience.

"Teenagers are bright, aware of big issues, curious, and beginning to look at the world from their own unique points of view (which may or may not align with views held by their families). In many ways, they are the perfect audience for a book like this," Tate says.

"My hope is that the book will provide food for thought for curious teens and, ideally, act as a catalyst for conversation among family members (or, in the classroom)."

Tate says that the book was "emotionally draining" to research, because it caused her to face some of her decisions head-on from when her mother was ill.

She read books, scholarly journals, and personal accounts; watched and listened to documentaries; and spoke with medical professionals, people involved in hospice care, and members of her own family.

"I had many conversations about end-of-life issues and the sometimes difficult choices people and their families must make when facing the final stage of life," she says.

"I think I began the project (in part) hoping to find definitive answers and discovered that this is an ongoing and nuanced conversation where answers are often elusive."

And, Tate continues, even if a topic is difficult to process, "that doesn't mean that we should shy away from dilemmas that may be challenging or stories that may be sad. Life is like that, sometimes – difficult, challenging, and sad."

Indeed, having a better grasp about the end of life may help one to have a better

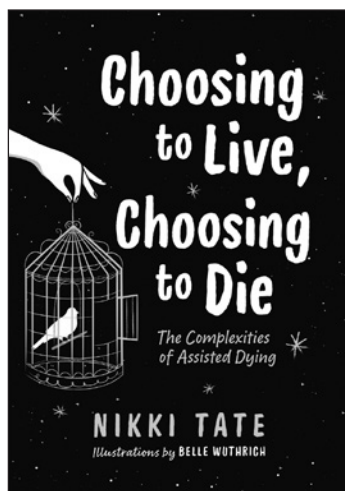
understanding of life itself.

"I believe," Tate says, "that in coming to understand more about death and dying, we can better embrace and fully engage in the lives we are lucky enough to be living." 🌿



Nikki Tate

NIGEL FRANCIS



Offbeat, vibrant, and darkly comedic film *Runaway* adapted as graphic novel

A successful transition of mediums is made possible through carefully chosen narration

by Laura McKay

RUNAWAY

Cordell Barker, adapted by Sarah Howden

Firefly Books (fireflybooks.com)

\$19.95 hc, 88 pages

ISBN: 978-0-2281-0079-9

I think a point can be made far better with humour than with dire earnestness,” Winnipeg-based Cordell Barker, creator of the animated short, *Runaway* (2009), says. The darkly comedic film seeks to convey “the sense of society willfully, or obliviously, racing along a one-way track to its doom.”

On the surface, the kinetic story is about a cow on the railroad tracks, a train’s engineer who leaves his post at just the wrong moment, and the pandemonium that follows when no one else knows how to drive the train. However, Barker acknowledges that “there can be quite a difference of interpretation within a metaphor film like *Runaway*.”

Sarah Howden brings her interpretation to the page in the new graphic novel, *Runaway*. The middle years book is part of the National Film Board of Canada Collection from Firefly Books, and the second graphic novel adapted from one of Barker’s films.

“The film [*Runaway*] bowled me over!” Howden says. “I loved Cordell’s artistic style, and how

offbeat and vibrant and hilarious his characters were – so endearingly human.”

The art within the book is a series of stills from the original film, but flipped to better suit the form of a book.

“With the film, right to left works great, because you can see the train going faster and faster, so there’s no concern about a misread. The train going to the left might [also] engender a sort of ‘unnatural’ feeling in North American viewers, which would suit Cordell’s purpose nicely,” Howden explains.

“In the book, though, we needed every tool in the toolbox to give readers the impression of speed – relentless momentum – so [reversing the art] felt like the best way to help get that across. Flip the page and the train speeds onwards!”

Deceptively simple, the book lacks the breakneck pace of the film, but the breathing room given to each beat of the story allows for a much more deliberate contemplation of human folly. The film achieves

its ends with near-silent characters and manic music, but Howden felt that the transition to a static medium might cause some of the story to be lost in translation – particularly

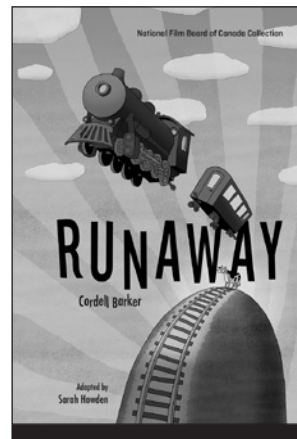
with young readers as the target audience. Narration was needed to fill in the gaps.

“The biggest feat for me was finding the voice of the alien-type narrator [who refers to everyone as ‘humans’] to capture the sort of droll distance the film conveys,” Howden says. “It felt like a fine balance, knowing I was adding a new dimension while trying not to interfere with the brilliance of the original work.”

Barker feels that Howden succeeded with maintaining the feel of this morality tale of capitalism, callous exploitation, and the race to destroy humankind.

“I like how the book came together,” he says. “I think it helps the reader to think about

what is going on – what the story means. And especially the ending. That was very important to me, because one wrong word, or image choice, would change the meaning of what the whole film, and book, is about.”



“It felt like a fine balance, knowing I was adding a new dimension while trying not to interfere with the brilliance of the original work.”

SARAH HOWDEN



Cordell Barker

MATHEU LAVERDIERE

Cree language releases are part of a larger shift toward Indigenous curriculum content

Sharing these teachings “as a gift” is key for Darlene Pearl Auger

by Shirley Byers

ĪP-ĪM MĪKIWÂHP:
The Traditional Tipi

28 pages
ISBN: 978-1-926696-70-6

ᑭᑎᑦᑦ NITISÎH:
My Belly Button

36 pages
ISBN: 978-1-926696-67-6

Ī-Ī-Ī WÂSPISON:
The Moss Bag

28 pages
ISBN: 978-1-926696-68-3

Ī-Ī-Ī WĪPISON:
The Baby Swing

32 pages
ISBN: 978-1-926696-69-0

Darlene Pearl Auger
Illustrated by Chloe “Bluebird” Mustooch

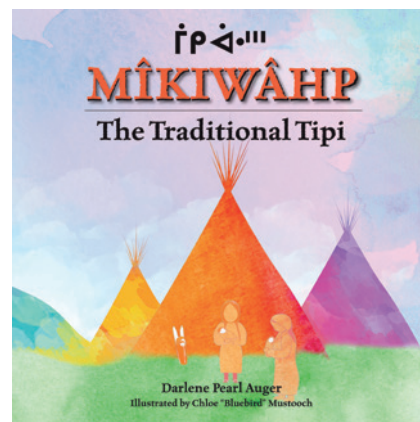
Eschia Books Inc. and Waniska
Indigenous Knowledge Circle
Each \$9.95 pb

The Little Women’s Lodge Kit
(ISBN: 978-1-926696-66-9 for
the whole kit) also includes
the following:

Cree Women in Song (booklet of
lyrics): ISBN: 978-1-926696-71-3;
paperback

Cree Women in Song (Cd): \$25.00
(includes booklet of lyrics)

*Little Women’s Lodge Stories Read
Aloud* (DVD): ISBN: 978-1-926696-
72-0, \$25.00



or *Little Tornado*, tells the story of her birth, and how the belly button provides a special connection to one’s spirit.

Author Auger is a Cree woman (*Nehiyaw Iskwew*) from Wabasca, Alberta. For 20 years she has been learning Cree traditions and teachings from the Elders and Spirit. “I have for a long time been wanting to share them – to give back the knowledge I had gained, as a gift,” she says.

Auger notes that the majority of the school systems were set up to deliver English or French curricula within Canada, and the Indigenous cultures have been left out of this framework.

She is proud to be part of the current shift in education.

“However, the tides are turning,” she says, “and there are more and more Indigenous scholars writing cultural curriculum, and there are more and more Indigenous teachers within the schools that are able to deliver the curriculum.

In addition, we are now finding more and more land-based

The Little Women’s Lodge kit is an exciting new resource designed to help children learn about traditional parenting roles and responsibilities. At the same time, they are learning Cree language, story, and singing.

Darlene Pearl Auger’s four Cree picture books, illustrated by Chloe “Bluebird” Mustooch, are a key component in this exciting new venture, which also includes CDs.

MĪkiwâhp: The Traditional Tipi tells the story (in Cree and English) of the importance of the Cree tipi in the process of birth, and explores the symbolic meaning of the various elements of the tipi. Auger’s poetic voice is perfect for these stories:

*When little ones are born unto
the earth,
they are slowly let down with a
Rope into the Tipi.
The Rope represents the spirit
mother’s umbilical cord.
This cord is the rope that ties all
of the tipi poles together.
It creates a nest on top of the tipi.*

Wĭpison: The Baby Swing tells how and why the baby swing that soothes and comforts the baby came to be. *Wâspison: The Moss Bag* tells about the moss bag that is used to cradle and carry the baby. Big sister Morning Star is a key character in these two stories.

In *Nitisîh: My Belly Button*, Kîstin, whose name means *Whirlwind*



Darlene Pearl Auger



schools within Indigenous communities who make it their sole focus to reignite the language and culture through practical applications of learning that are based on Indigenous methodologies.”

Encouraged by a wise mother and a burgeoning supply of art materials, Chloe “Bluebird” Mustooch has been making art since she was a child.

This encouragement continued in her education culminating at Emily Carr University. “I’ve been working as a First Nations artist and graphic designer ever since,” she says. The Little Women’s Lodge series was her first run at book illustration.

“The stories Darlene has written and the teachings within them are very special to me,” she says. “I found myself having this automatic emotional connection upon reading them. That was the best part.” 🌿

Shot Rock by MICHAEL TREGEBOV



Campus politics collide with curling club realities, as Blackie and his buddies find themselves whipped up by Blackie’s university-age son into opposing the shutdown of their beloved Queen Victoria, Winnipeg’s friendliest — and only Jewish — curling rink.

“While the whole world is content to think of Montreal as Canada’s red-hot centre of radical politics, comedy, Jewishness, and winter sports, Michael Tregebov knows (and, wonderfully, writes!) the truth: nobody beats Winnipeg.”

— Charles Demers, author of *Property Values*

“Rich in local colour and alive with Yiddish humour and shtick, *Shot Rock* manages the feat of making curling dramatic and engaging as this motley gang of old friends go through a whole shmeat of spiels, schmoozing and shmaltziness and resolve this shemuzzle of a situation, learning to value their rock-solid friendships amidst their beefs, their corned beefs, their regrets and their triumphs. The personal is political and the political can give you heartburn, but in the end, the heart wins out.”

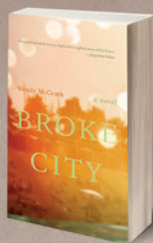
— Gary Barwin, author of *Yiddish for Pirates*

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BROKE CITY

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Budding with creativity that her working-class parents do not understand, a young girl questions their fraught relationship.

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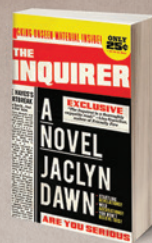


ARCTIC SMOKE

Randy Nikkel Schroeder

Forced to rejoin his old band, ageing punk and drug addict Lor Kowalski is dragged north for a mysterious Arctic tour, rogue CSIS agents hot on his increasingly iced-over heels.

\$20.95 CAD / \$18.95 USD

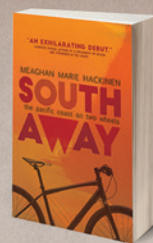


THE INQUIRER

Jaclyn Dawn

When an accident draws Amiah Williams home she doesn’t expect it to make front-page news. But there she is in *The Inquirer*, the mysterious tabloid that is airing her hometown’s dirty laundry...

\$19.95 CAD / \$17.95 USD



SOUTH AWAY

Meaghan Marie Hackinen

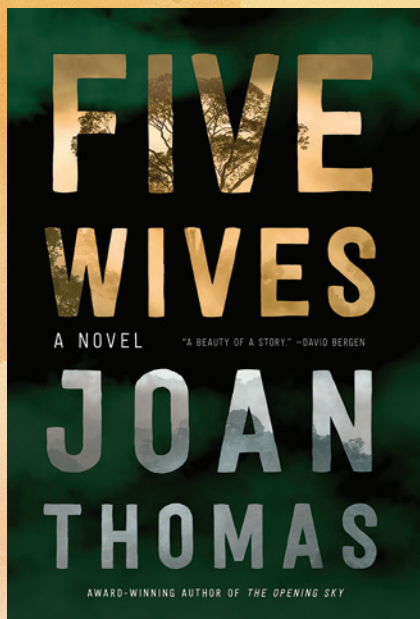
A rare road-trip story with two female leads, this travel memoir also chronicles an inner journey, as the author begins to better understand her relationship with her adventurous (and not-so-adventurous) family.

\$20.95 CAD / \$18.95 USD

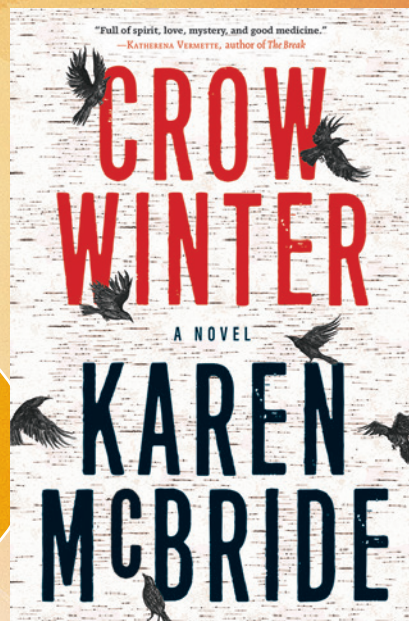
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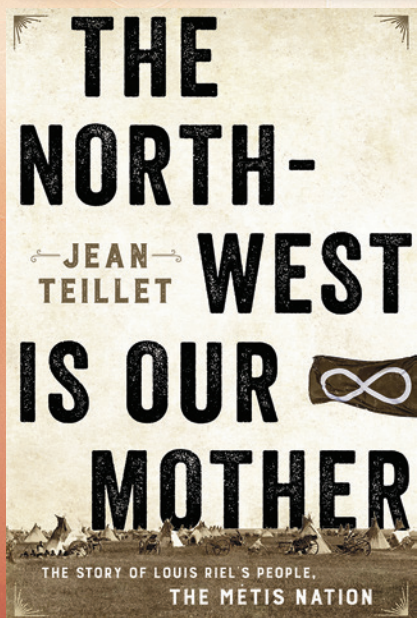
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Shepherd and Wolfe return with the right combination of suspense, fear, and fun

Fourth novel from Counios & Gane follows “two-man relay” approach to writing

by Shirley Byers

SHEPHERD’S CALL

A Shepherd & Wolfe Mystery

Counios & Gane

Your Nickel’s Worth Publishing (ynwp.ca)

\$19.95 pb, TBD pages

ISBN: 978-1-988783-42-0

Like its three predecessors, *Shepherd’s Call*, the latest YA suspense novel from Counios & Gane, hits the ground running.

While at the high school graduation of his friend Tony Shepherd, Charlie Wolfe is threatened into a car by a couple of men who present like “thugs” from central casting, but who soon make it clear this is real life and it is scary.

Nevertheless, the words coming out of Charlie’s mouth sound fairly relaxed:

“Are you listening to TLC? If you’re planning to kill me, don’t worry. I’ll do it myself if you keep playing this crap.”

That tight, terse combination of fear and fun works, as does the collaboration of the writers who produced it.

The Saskatchewan-based pair David Gane and Angie Counios have been writing partners for years. They also happen to be in-laws. Gane is married to Counios’s sister.

The partnership began with Gane asking Counios to read and comment on film essays. Then Counios asked Gane to come to the school where she taught “to be a fresh

pair of eyes” on the big fall drama production. Next, they wrote several feature films together.

“Why did we decide to work together? For me, it was fun,” Counios says. “I had fun with Dave. Bouncing ideas off each other and getting excited about a turn a story or character would take, high-fiving when a story problem is solved. It really changes the idea of the solitary writer sitting alone at a computer, plunking away at the keys.”

Gane had had some experience working with other writers to produce a zine. “I enjoyed the process and thought that Ang and I could likely do something like this together and that’s how we transitioned into writing our first novel, *Along Comes a Wolfe*,” he says.

Counios explains the process they use to create a book.

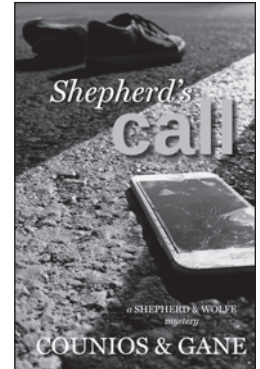
“David and I build a very thorough outline. I begin. He comes in behind me editing all the way to the midpoint. I run out of steam there. He hurdles over me and finishes the back half of the book. I go in behind him and add comments, et cetera. It’s like a two-man relay.

“Sometimes I’m not even sure who has written what by the time the book goes to print. In fact, at the beginning of our third book, *Wolfe in Shepherd’s Clothing*, I read a couple of lines and told David I didn’t like them, and he laughed and said, ‘Well, you wrote it!’ So there, the words mesh together so well I can’t even tell!”

Gane describes how they handle disagreements. “In the first book, our main character, Tony, was flirting with a girl at a party and Angie wrote her draft in a way that I didn’t like, so then I had wanted to go in a different direction, which she disagreed with. It took a bit of us going back and forth until we got the moment to a way we [both] liked.”

Once the fifth book completes this series, the pair may try a series for adults and work on their own individual projects.

“I really have enjoyed this journey Dave has put me on,” says Counios. “No regrets and only positives in everything I have learned!”



Counios & Gane

“At the beginning of our third book Wolfe in Shepherd’s Clothing, I read a couple of lines and told David I didn’t like them, and he laughed and said, ‘Well, you wrote it!’ So there, the words mesh together so well I can’t even tell!” ANGIE COUNIOS

MORE YOUNG ADULT & CHILDREN TITLES

PICTURE BOOKS

AKIHTÁSOWINA

Ann-Margaret Day-Osborne

This book for children ages three to five introduces them to numbers 1 to 10 in Cree, English, and Cree syllabics, and is illustrated with vivid colour photos of real objects for easy identification.

(Goldrock Press, \$14.95 pb, 24 pages,
ISBN: 978-1-927410-54-7)

BOXITECTS

Kim Smith

Meg is a boxitect, that is, she loves to make things out of boxes. She is in her element when she goes to a Maker School with blanketeers, tin-foilers, and spaghetti-tects, until she meets her match in Simone, who is also a talented boxitect.

(HarperCollins, \$23.99 hc, 40 pages,
ISBN: 978-1-4434-5611-1)

DISCOVERING PEOPLE

Neepin Auger

This brightly coloured and playful book introduces basic words in English, French, and Cree relating to people at home and in the community.

(Rocky Mountain Books, \$12.00 pb, 30 pages,
ISBN: 978-1-771603-27-0)

ENTAWI KISKINOMAKAWIYAN

Pauline Apetagon

Entawi Kiskinomakawiyán or “I Go to School” introduces children aged five to seven to basic Cree words associated with school, such as *classroom*, *library*, *teacher*, *book*, and eight primary colours, with colourful photos.

(Goldrock Press, \$14.95 pb, 24 pages,
ISBN: 978-1-927410-52-3)

THE GRIZZLY MOTHER, MOTHERS OF XSAN SERIES

Hetxw’ms Gyetxw (Brett D. Huson),
illustrated by Natasha Donovan and
Brett D. Huson

This gorgeously illustrated book explores the connections among the grizzly bear, the sockeye salmon, the Gitxsan people, and the Skeena River valley as it

presents the life cycle of the grizzly bear, introducing readers to some Gitxsan words along the way.

(HighWater Press, \$23.00 hc, 32 pages,
ISBN: 978-1-55379-776-0)

HELLO, CROW!

Candace Savage, illustrated
by Chelsea O’Byrne

Franny’s new friend eats lunch with her and brings her shiny gifts, but her dad won’t believe she can have a crow for a friend. How can she prove that she’s not just a “featherhead”?

(Greystone Books, \$22.95 hc, 40 pages,
ISBN: 978-1-77164-444-0)

KIMOTINÂNIIWIW ITWÊWINA / STOLEN WORDS

Melanie Florence, illustrated by
Gabrielle Grimard, translated by
Dolores Sand and Gayle Weenie

The award-winning story of residential school, Indigenous language loss, and intergenerational healing told through the loving relationship between a young girl and her grandfather is now available in this Plains Cree–English edition.

(Second Story Press, \$14.95 pb, 28 pages,
ISBN: 978-1-77260-101-5)

LUCY TRIES BASKETBALL

Lisa Bowes, illustrated by James Hearne

In the latest of the Lucy Tries Sports series, Lucy and her friends learn the fundamentals of basketball from Jermaine. After they play a bit of three-on-three, they go to see Jermaine play a professional game.

(Orca Book Publishers, \$12.95 pb, 32 pages,
ISBN: 978-1-4598-1697-8)

MAYABEEKAMNEEBOON / BLUEBERRY PATCH

Written and illustrated by Jennifer
Leason, written and translated
by Norman Chartrand

In this vividly illustrated story, an Elder recalls how his family in Duck Bay, Manitoba, in the 1940s, travelled for a blueberry-picking gathering every summer.

(Theytus Books-Schchechmala Children’s Series, \$19.95 hc, 32 pages, ISBN: 978-1-9268-8658-9)

MAY WE HAVE ENOUGH TO SHARE

Richard Van Camp

In his latest board book for babies, Van Camp expresses gratitude and wishes us all enough – enough hugs, enough to share with others, enough to explore and appreciate life, enough light to brighten the lives of others, enough to heal Mother Earth – basically, enough love.

(Orca Book Publishers, \$9.95 bb, 24 pages,
ISBN: 978-1-4598-1624-4)

NIMAAJAA AGWAJIING

Susan Johnstone

Nimaajaa Agwajiing or “I Go Outside” introduces children aged five to seven to basic Ojibwa words in nature, including words associated with the weather, trees, birds, animals, and favourite outdoor activities. This book is illustrated with colourful photos.

(Goldrock Press, \$14.95 pb, 20 pages,
ISBN: 978-1-927410-55-4)

ROCKSTAR

Marny Duncan-Cary,
illustrated by Val Moker

This story of a mother distracted by the demands of her children takes an unusual perspective for a picture book, showing the mother’s dreams of the day when her children are grown and she has time to pursue her own interests.

(Your Nickel’s Worth Publishing, \$14.95 pb, 32 pages, ISBN: 978-1-988783-38-3)

SEKWAN

Brenda Fontaine

Sekwan or “It is Spring” introduces children aged five to seven to basic Cree phrases about spring, including the ice melting, geese returning, and trees budding. This book is illustrated with colourful photos.

(Goldrock Press, \$14.95 pb, 24 pages,
ISBN: 978-1-927410-56-1)

TALLULAH PLAYS THE TUBA

Tiffany Stone, illustrated by Sandy Nichols
Tiny Tallulah faces some challenges when she tries to play the tuba in her school band, but with perseverance and creativity, she hatches a plan to make her dream come true.

(Annick Press, \$21.95 hc, 32 pages, ISBN: 978-1-7732-1307-1)

TRICERATOPS STOMP

Karen Patkau

Full of onomatopoeic text, this delightfully illustrated story shows baby triceratops hatching, scampering, and being protected from danger by their fierce mother.

(Pajama Press, \$19.95 hc, 32 pages, ISBN: 978-1-77278-079-6)

A WALK IN WASCANA

Stephanie Vance, illustrated
by Wendi Nordell

Wascana Park in Regina, with its elm trees, big sky, squirrels, ducks, muskrats, and shining water, is the perfect place for a boy to explore and play hide-and-seek with a bunny.

(Your Nickel's Worth Publishing, \$14.95 pb, 32 pages, ISBN: 978-1-988783-40-6)

**EARLY YEARS
CHAPTER BOOKS****COUGAR FRENZY**

Pamela McDowall, illustrated
by Kasia Charko

In this latest book featuring Cricket McKay and her friends, the school in Waterton closes due to a cougar sighting. Cricket and her friends are not convinced that the cougar is responsible for all the trouble around town, and they set out to prove its innocence.

(Orca Book Publishers, \$6.95 pb, 96 pages, ISBN: 978-1-4598-2064-7)

THE ICE CHIPS AND THE INVISIBLE PUCK

Roy MacGregor and Kerry MacGregor,
illustrated by Kim Smith

The Riverton Ice Chips are getting used to time travel and meeting hockey greats – like Gordie Howe and Sidney Crosby – back when they were just kids. This time, Swift, Lucas, and Blades go back to 1988 Calgary, where they learn how tough it was to be a female player from their new friend Chicken, who goes on to be one of Canada's best-loved Olympic hockey players.

(HarperCollins, \$16.99 hc, 174 pages, ISBN: 978-1-4434-5234-2)

MIDDLE YEARS NON-FICTION**THE GIRL WHO RODE A SHARK AND
OTHER STORIES OF DARING WOMEN**

Ailsa Ross, illustrated by Amy Blackwell
This fun and informative collection of biographies focuses on women and girls who have made a mark on history by pursuing their passions. Subjects include artists such as Zora Neale Hurston; pioneers such as Amelia Earhart; scientists such as Roberta Bondar; activists such as Shannen Koostachin; athletes such as Cheryl Strayed; and explorers such as Nujeen Mustafa.

(Pajama Press, \$26.00 hc, 128 pages, ISBN: 978-1-77278-098-7)

MIDDLE YEARS FICTION**HARVEY COMES HOME**

Colleen Nelson, illustrated
by Tara Anderson

A runaway West Highland Terrier named Harvey inspires Mr. Pickering, a bitter retirement-home resident coping with memory loss, to tell stories of his Dust Bowl childhood to Austin, a young volunteer at the home, who begins to feel empathy as a result.

(Pajama Press, \$21.95 hc, 224 pages, ISBN: 978-1-77278-097-0)

JUST THREE

Lorna Schultz Nicholson

Jillian, with the reluctant help of her twin brother Rory, creates a profile for their father on an online dating site in the hopes that he will find a better match than their housekeeper, Rebecca. After her father goes on three dates, Jillian is forced to rethink her plan.

(Orca Book Publishers, \$9.95 pb, 144 pages, ISBN: 978-1-4598-2169-9)

KICK START

Michele Martin Bossley

Mitch Harding buys a wrecked dirt bike and fixes it with the help of his uncle and new friend Kelsey, who is a championship rider herself. Then Mitch risks losing his bike in a bet, and the race he needs to win is fraught with complications.

(Orca Book Publishers, \$9.95 pb, 168 pages, ISBN: 978-1-4598-1813-2)

KUNG FU MASTER

Marty Chan

Jon Wong, despite what everyone thinks, is not a science or math nerd. However, stereotypes work in his favour when he pretends to be a kung fu master, and he basks in the glory until he is challenged and must figure out how to avoid getting pulverized.

(Orca Book Publishers, \$9.95 pb, 128 pages, ISBN: 978-1-4598-2246-7)

SPINNER OF DREAMS

K. A. Reynolds

Eleven-year-old Annalise Meriwether is kind, smart, and curious – and cursed. Despite having loving parents, she suffers from intense anxiety due to the cruel townspeople who blame her for every misfortune, and to the black mark on her hand that houses an unpredictable monster. Can she conquer the twisting Labyrinth of Fate and Dreams and show everyone who she truly is?

(HarperCollins, \$21.00 hc, 416 pages, ISBN: 978-0-06-267395-4)

YOUNG ADULT FICTION**AMBER FANG: BETRAYAL**

Arthur Slade

Librarian-vampire Amber Fang is still looking for her mother, who disappeared three years ago, and still feeding on unrepentant murderers once a month, in this second book in the series. A clue about her mother's possible whereabouts leads her to a secret compound in Antarctica, where she discovers much more than she anticipated.

(Orca Book Publishers, \$14.95 pb, 232 pages, ISBN: 978-1-4598-2272-6)

AMBER FANG: REVENGE

Arthur Slade

In Book Three of the Amber Fang series, the librarian-vampire can't decide if she can trust Dermot, a secret agent who promised to help her rescue her mother, but she also doesn't know if she can do it on her own with fellow vampires hot on her trail. Then ZARC Industries goes too far, and Amber is out for revenge.

(Orca Book Publishers, \$14.95 pb, 220 pages, ISBN: 978-1-4598-2275-7)

CONTINUED ON PAGE 46

THE BRILLIANT DARK

S. M. Beiko

This final book of the Realms of Ancient trilogy takes place seven years after the events of Book II, when Roan and Eli entered the Brilliant Dark. Now, Saskia, raised by Barton and Phae on stories of Roan's adventures, decides her world needs Roan's daring, so she heads into the Brilliant Dark to get her and Eli back. (ECW Press, \$22.95 hc, 544 pages, ISBN: 978-1-77041-359-7)

WATCH OUT

Alison Hughes

Fifteen-year-old Charlie Swift is staying home from school to help his injured football-star brother, who is in a hip-to-toe cast. But when he hears about burglaries in the neighbourhood, he decides to use some of his time investigating, and gets a bit too close to the thief for comfort. (Orca Book Publishers, \$9.95 pb, 144 pages, ISBN: 978-1-4598-2235-1)

YOUNG ADULT DRAMA

FIERCE: FIVE PLAYS FOR HIGH SCHOOLS

Edited by Glenda MacFarlane
Five new plays by Canadian playwrights such as Judith Thompson and Dave Deveau reveal the passion, pain, humour, and hopes of young people who are dealing with assault and bullying, conflict and secrets, bereavement and a new life. (Scirocco Drama-JGS Publishing, \$24.95 pb, 326 pages, ISBN: 978-1-927922-55-2)

PUGWASH

Vern Thiessen

In 1957, leading scientists and academics (or "thinkers") are invited to a conference in Pugwash, Nova Scotia, by philanthropist Cyrus Eaton, in an effort to facilitate a global discussion about peace. Two local children, Conni and Jamie, take an interest in the visitors, but then Jamie puts the conference at risk when he is conned by a spy disguised as a reporter. (Playwrights Canada, \$17.95 pb, 96 pages, ISBN: 978-0-36910-060-3)

YOUNG ADULT FICTION

CONTAINMENT

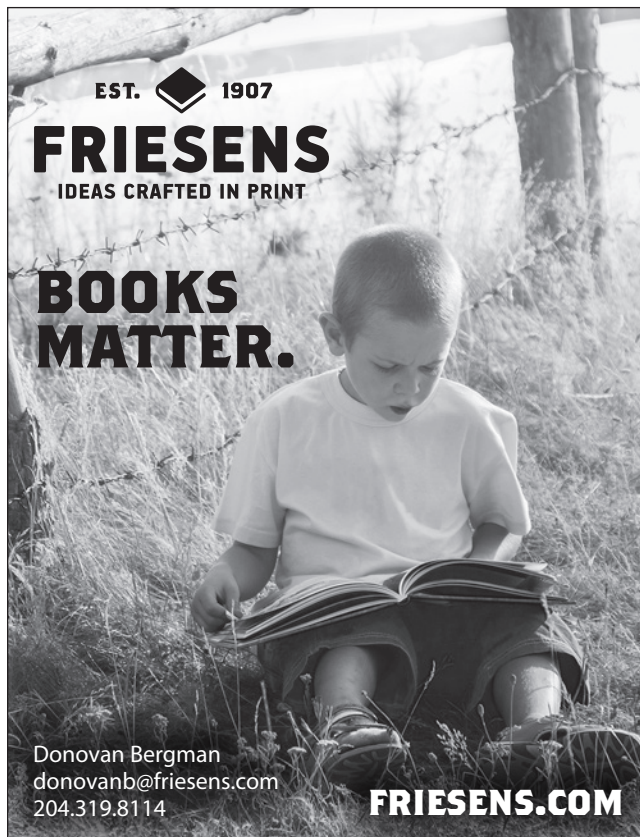
Caryn Lix


This second book in the Sanctuary series finds ex-Omnistellar prison guard Kenzie and her super-powered friends on the run, not only from another group of aliens on their way to invade Earth, but also from Omnistellar, which has put a bounty on her head. (Simon & Schuster, \$24.99 hc, 496 pages, ISBN: 978-1-5344-0536-3)

THE OLD SONGS

Madeline Coopsammy

Tessa's family has had to move to the poorer suburb of Port of Spain, Trinidad, after the death of Tessa's father, and their new home takes some getting used to. Their Catholic faith provides a social life, but also limits opportunities, and if Tessa wants to get the education she needs to climb out of poverty, she must win entrance into the prestigious convent school. (Inanna Publications, \$19.95 pb, 212 pages, ISBN: 978-1-77133-549-2)



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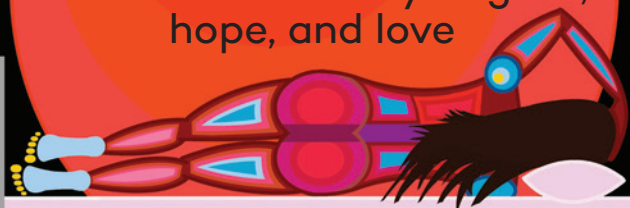
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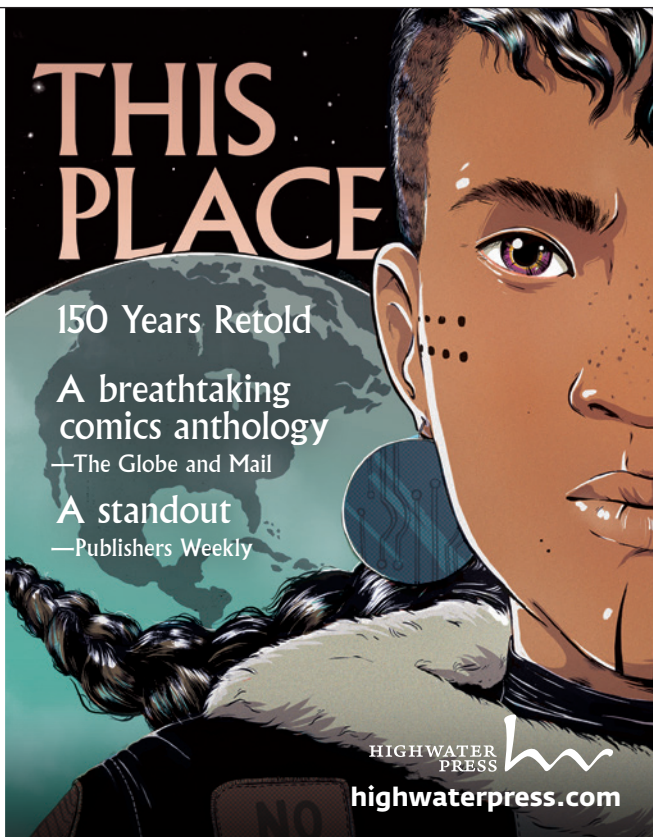
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—The Globe and Mail

A standout

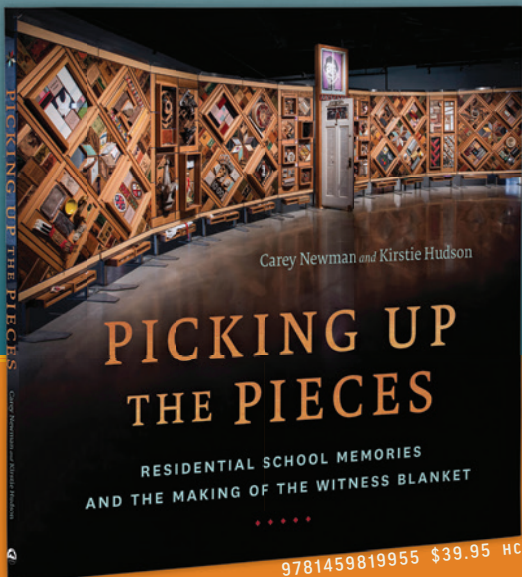
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—Daniel Heath Justice (Cherokee Nation),
author of *Why Indigenous Literatures Matter*



Quand le mobile est la haine

Le premier roman de Margot Joli se déroule dans un petit village franco-manitobain des années 1960 mis à nu

par Lucien Chaput

LE FRUIT DE LA HAINE

Margot Joli

Les Éditions de la nouvelle plume (plume.refc.ca)

20,00 \$ papier, 292 pages

ISBN : 978-2-924237-46-5

L'auteure qui publie sous le nom de plume Margot Joli n'avait pas l'intention d'écrire ce genre de roman. « Ce que je voulais faire », dit-elle, « c'était d'écrire un roman sur la haine. » Mais voilà que *Le fruit de la haine*, le premier titre d'une trilogie de romans policiers mettant en vedette le caporal Sylvain Trudel de la GRC, est paru aux Éditions de la nouvelle plume de Regina.

« Ça faisait longtemps que l'idée mijotait », dit Joli. « J'avais pensé le développer entre pays, mais ça, c'est un peu grandiose. Alors je me suis dit, non, je vais partir de ce que je sais. Je connais ce qu'est la vie dans un

« Je connais ce qu'est la vie dans un petit village, surtout dans les années 1960... »

MARGOT JOLI

petit village, surtout dans les années 1960, si une personne était ostracisée, les conséquences néfastes que ça pouvait avoir. Je l'ai vu, je l'ai connu un peu. »

L'histoire se déroule en 1968. Le petit village de Rochelle pourrait être l'un ou l'autre petit village rural francophone du Manitoba. Comme Ross, par exemple, où est née et a grandi l'auteure. « J'ai pris un peu mon village natal comme modèle, mais beaucoup est sorti de ma tête », dit Joli.

L'histoire se déroule en 1968. Le petit village de Rochelle pourrait être l'un ou l'autre petit village rural francophone du Manitoba. Comme Ross, par exemple, où est née et a grandi l'auteure. « J'ai pris un peu mon village natal comme modèle, mais beaucoup est sorti de ma tête », dit Joli.

The fruits of hatred

Margot Joli's first novel takes place in a small Franco-Manitoban town during the 1960s

by Lucien Chaput

LE FRUIT DE LA HAINE

Margot Joli

Éditions de la nouvelle plume (plume.refc.ca)

\$20.00 pb, 292 pages

ISBN: 978-2-924237-46-5

The writer who uses the pen name Margot Joli did not set out to write this type of novel. "What I wanted to do," she says, "was to write a novel about hate." But there you go. *Le fruit de la haine*, the first title in the Corporal Sylvain Trudel of the RCMP trilogy, has been published by Éditions de la nouvelle plume of Regina.

"The idea was simmering for a long time," Joli says. "I had thought of developing the theme between countries, but that would have been a bit pretentious. So I told myself, no, I'll start with what I know. I know what life in a small town is like, especially during the 1960s, the harmful consequences that could occur when a person was ostracized. I had seen it, I knew a little of what it was."

"I know what life in a small town is like, especially during the 1960s..."

MARGOT JOLI

The story is set in 1968 in the small town of Rochelle, which could be any one of the small rural francophone communities in

Manitoba. Like Ross, for example, where the author was born and grew up. "I took my small town as a bit of a model, but I made up the rest," says Joli.

She wanted to write a novel about hatred. "Originally, I was going to develop the story from the beginning and



Elle voulait écrire un roman sur la haine. « J'étais pour le développer à partir du début de la situation jusqu'au meurtre. C'était plus dramatique si je commençais par le meurtre. C'est pour ça que je me suis retrouvé avec un roman policier. Sans ça je ne l'aurais pas fait. »

L'idée d'un petit village était là au départ, dit Joli, y compris la tension anglo-franco qui y figure. Le caporal Sylvain Trudel est Québécois. Il n'est pas tout à fait accepté quand il arrive au Manitoba, surtout par son subalterne anglophone.

Joli aime écrire. « Comme enseignante, j'ai toujours écrit lorsque j'avais des thèmes à développer. On n'arrivait pas souvent à trouver des textes écrits en français. Puis comme enseignante en immersion française, j'écrivais des textes pour les jeunes en fonction des thèmes que j'enseignais. Tu voulais qu'ils apprennent des phrases, pas seulement des expressions. »

Joli a commencé à « écrire pour écrire » après sa retraite de l'enseignement en 2010 et son déménagement à Winnipeg Beach. Pourquoi écrire en français au Manitoba? « Ça me vient plus facilement », dit-elle. « J'écris en anglais parce que j'appartiens au Lake Winnipeg Writers' Group, mais je trouve que ça coule mieux en français. » ✍



Margot Joli

lead up to the murder. But it was more dramatic to start with the murder. And that is how I found myself writing a murder mystery. Otherwise I wouldn't have done it."

The idea of the small town was there from the start, says Joli, as was the tension between the English and the French in that town. Corporal Sylvain Trudel is Québécois, and he is not easily accepted when he arrives in Manitoba, especially by his anglophone subordinate.

Joli says she loves writing. "As a teacher, I always wrote when I had different themes to develop in class. Very often we could not find material written in French. Being a teacher in the French Immersion program, I would write material

for the students on themes that were taught. You wanted them to learn the sentences, not just expressions."

Joli began "writing just to write" after she retired from teaching in 2010 and moved to Winnipeg Beach. Why did she choose to write in French in Manitoba? "It comes to me more easily," she says. "I write in English because I am a member of the Lake Winnipeg Writers' Group. But I find that my writing flows better in French." ✍

« On n'arrivait pas souvent à trouver des textes écrits en français. Puis comme enseignante en immersion française, j'écrivais des textes pour les jeunes en fonction des thèmes que j'enseignais. Tu voulais qu'ils apprennent des phrases, pas seulement des expressions. » MARGOT JOLI

"Very often we could not find material written in French. Being a teacher in the French Immersion program, I would write material for the students on themes that were taught. You wanted them to learn the sentences, not just expressions." MARGOT JOLI



Flight - Stories of Canadian Aviation, Vol. 1

by Deana J. Driver and Contributors

Wartime bombings, engine failures, a rudimentary air traffic control tower, and flights with the Canadian Forces Snowbirds aerobatics team are just some of the engaging true stories in this fascinating first book of the **Flight** series. In their own words or with the help of author Deana Driver or other Prairie writers, Western Canadian pilots and aviation enthusiasts share stories of adventure, assistance, humour, tragedy, and success in this salute to the Canadian aviation industry and its people.

Nonfiction, 208 pages, 978-1-927570-49-4, \$19.95 CAN

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L'accessibilité des écrits de Bertrand Nayet passe par la simplicité

par Liz Katynski

À DEUX DEGRÉS DU PARADIS –

Les carnets de mythologies appliquées – deuxième carnet

Bertrand Nayet

Les Éditions du Blé (ble.refc.ca)

17,95 \$ papier, 138 pages

ISBN : 978-2-924915-00-4

Dans son nouveau recueil de poèmes, Bertrand Nayet capte les souvenirs, les émotions et les moments de sa propre vie.

« Ce deuxième carnet, d'une série de trois carnets, c'est moi. J'exprime le bon et le moins bon », dit l'auteur de *à deux degrés du paradis – Les carnets de mythologies appliquées – deuxième carnet*.

Nayet est né en France et est établi à Saint-Norbert, Manitoba. Son premier carnet a gagné le Prix littéraire Rue-Deschambault. C'est une série de poèmes de personnages qui ont vécu avant lui.

« Tout prix littéraire est une bonne chose, pour la personne qui le reçoit. C'est une sorte de reconnaissance que ce qu'on a écrit a été lu et compris. On est compris », dit Nayet.

Le deuxième carnet prend son titre de deux définitions du mot *degré*. Il indique la température et aussi la longitude et latitude sur une carte.

« L'humain est toujours à deux degrés du bonheur, et aussi de la souffrance », dit Nayet.

Parmi ces poèmes, il aime particulièrement ceux écrits pour son fils et sa fille. Il note aussi un poème inspiré d'un bar de Saint-Boniface, poème qui parle d'un fermier qui a perdu sa ferme. « Quand j'allais au Nicolette, ça paraissait un lieu plein de désespoir, une

Poet writes for his own entertainment, for the joy it brings, and for understanding

Simplicity in Bertrand Nayet's works opens them up to a wide audience

by Liz Katynski

À DEUX DEGRÉS DU PARADIS –

Les carnets de mythologies appliquées – deuxième carnet

Bertrand Nayet

Les Éditions du Blé (ble.refc.ca)

\$17.95 pb, 138 pages

ISBN: 978-2-924915-00-4

Bertrand Nayet captures his memories, his emotions, and his life moments in his new collection of poems.

“This second notebook, in a series of three, is about me. I share the good and the not so good,” says the author of *à deux degrés du paradis – Les carnets de mythologies appliquées – deuxième carnet*.

Nayet was born in France and now lives in St. Norbert, Manitoba. His first notebook won le Prix littéraire Rue-Deschambault. It features a series of poems about people who came before him.

“Each literary prize is a good thing for the person who receives it. It's a sort of recognition that what they have written has been read and understood. We are understood,” Nayet says.

The title of the second notebook comes from two definitions of the word *degrees*. Degrees is a measure of temperature and also a way to note longitude and latitude on a map.

“Human beings are always two degrees from happiness, as they are two degrees from suffering,” Nayet says.

Among his poems, he especially likes the ones for his son and daughter. He also notes a poem inspired by a bar in



combinaison des lieux et des gens. Mes parents ont perdu leur ferme dans les 1980, et ça a resurgi. »

Nayet a commencé à dessiner avant savoir écrire, et il a aussi illustré son livre. Pour lui, créer c'est une habitude. « J'ai toujours un crayon sous la main. »

À six ans, il a découvert la poésie à l'école. « Ça m'a beaucoup marqué. Pour moi, c'était comme une fenêtre qui s'ouvrait sur un autre monde. C'était constant après ça. Ça captait mon attention bien plus que la grammaire », dit Nayet.

Quand les gens comprennent sa poésie, il est heureux. « Ça me fait bien chaud au cœur », dit-il. « J'essaie d'écrire le plus simplement possible pour être compris par le plus de gens possible. Je joue avec les mots comme l'artiste joue avec les couleurs. L'objectif est de s'amuser et de trouver la joie en créant. »

Après avoir enseigné le français et le théâtre au secondaire, Nayet a pris sa retraite l'année passée. « C'est la poésie que j'aimais le mieux enseigner », dit-il. « Avec la poésie, il n'y a pas vraiment de mauvaises réponses. On porte attention aux images et les émotions évoquées en nous. On ne peut se tromper. »

« *Tout prix littéraire est une bonne chose, pour la personne qui la reçoit. C'est une sorte de reconnaissance que ce qu'on a écrit a été lu et compris. On est compris.* » BERTRAND NAYET



Bertrand Nayet

St. Boniface, a poem about a farmer who has lost his farm. "When I went to the Nicolette, it seemed to be a place full of despair. It was a combination of the place and the people. My parents lost their farm in the 1980s and it all came back to me."

Nayet started to draw before he could write, and he also illustrated his book. For him, creating has become a habit. "I always have a pencil in hand."

At the age of six, he discovered poetry at school. "It really struck me. For me, it was like a window opened on a whole new world. It was constant after that. It

had my attention much more than the study of grammar," Nayet says.

When people get his poetry, he is happy. "It really warms my heart," he says. "I try to write in the most simple way, to be understood by as many people as possible. I play with words like the artist plays with colours. My objective is to entertain myself and find joy in the act of creating."

After having taught French and theatre to high school students, Nayet retired last year. "It's poetry that I most enjoyed teaching," he says. "With poetry, there are really no wrong answers. We pay attention to the imagery and the emotions it evokes in us. We can't go wrong."

« *Each literary prize is a good thing, for the person who receives it. It's a sort of recognition that what they have written has been read and understood. We are understood.* »

BERTRAND NAYET

VIENNENT DE PARAÎTRE EN FRANÇAIS

LE CANADA, UNE CULTURE DU MÉTISSAGE / TRANSCULTURAL CANADA

Sous la direction de Paul Morris

En s'inspirant de la ville de Winnipeg – lieu paradigmatique de la confluence des cultures autochtone, francophone, allophone et anglophone au Canada – les contributions en français et en anglais des auteurs du recueil s'interrogent sur les nombreuses expressions du brassage culturel non seulement dans l'Ouest canadien, mais aussi à travers le pays. Using the city of Winnipeg as source of inspiration – a paradigmatic place of confluence of Indigenous, francophone, allophone, and anglophone cultures in Canada – the articles, in English and in French depending on the author, touch on the numerous issues of cultural mixing not only in Western Canada, but also across the country.

(Presses de l'Université Laval, histoire, 30,00 \$ papier, 272 pages, ISBN : 978-2-7637-4269-4)

CAPRI, LA PETITE ANTILOPE DES PRAIRIES

Danielle S. Marcotte

Capri, la petite antilope des Prairies est l'histoire d'une antilope qui se retrouve captive d'une clôture de barbelés, près de Val Marie et du Parc national des Prairies, en Saskatchewan. Menacée par un coyote, qui viendra à son secours? This is the story of a pronghorn antelope trapped behind a barbed wire fence near Val Marie and the Grasslands National Park in Saskatchewan. When the antelope is threatened by a coyote, who will come to the rescue? (Éditions de la nouvelle plume, album jeunesse, 10,00 \$ papier, 42 pages, ISBN : 978-2-924-237-45-8)

CARNET BRÛLÉ (DU MONDE QUI CRIE)

Marilyne Busque-Dubois

Ces poèmes se nourrissent du territoire et des paysages indomptés de l'Ouest canadien. These poems are inspired by the untamed territories and landscapes of the Canadian West.

(Éditions du Blé, poésie, 17,95 \$ papier, 80 pages, ISBN : 978-2-924915-06-6)

CONTINUED ON PAGE 52

AU CŒUR DE L'HISTOIRE

France Adams

Dans cette pièce, pour petits et grands, deux enfants se rencontrent et tissent des fils invisibles qui les unissent à l'histoire tragique de leurs familles. L'ouvrage aborde les thèmes de l'identité, de la paix, de la compréhension mutuelle et de l'inclusion. In this play, for young and old alike, two children meet and weave invisible threads that unite them to the tragic history of their families. The play touches on the themes of identity, peace, mutual understanding, and inclusion. (Éditions du Blé, théâtre, 15,95 \$ papier, 98 pages, ISBN : 978-2-924378-55-7)

1818 : PIÈCE EN HOMMAGE DU BICENTENAIRE DE L'ARRIVÉE DE MGR PROVENCHER À LA RIVIÈRE-ROUGE

Rhéal Cenerini

Une Métisse âgée des prairies se remémore, dans sa langue, les faits historiques de son peuple. Elle parle de sa vie, ses maris, ses enfants et des injustices que certains ont subi. Published in French and in the author's English translation, *1818* is a play that commemorates the bicentenary of Archbishop Provencher's arrival at the Red River colony through the stories of an elderly Métis woman from the Prairies – her life, her marriages, her children, and injustices some people suffered. (Éditions du Blé, théâtre, 16,95 \$ papier, 194 pages, ISBN 978-2-924915-03-5)

FANNYSTELLE

Nadine Mackenzie

Fannystelle raconte les manigances et les escroqueries d'un personnage fort singulier, le chanoine Rosenberg, qui fut impliqué dans les tout débuts du village de Fannystelle au Manitoba. Elle débute par l'altruisme mais bifurque ensuite vers un mélange de cupidité, de mensonges flagrants et de détournements de fonds. *Fannystelle* is a story of the schemes and swindles by an extremely unusual character, Canon Rosenberg, who was involved at the very beginning of the village of Fannystelle in Manitoba. It begins with an act of altruism and generosity but quickly turns into a mixture of greed, lies, and embezzlement. (Éditions de la nouvelle plume, roman historique, 20,00 \$ papier, 132 pages, ISBN : 978-2-924237-32-8)

LES FOUDRES DU SILENCE : L'ESTOMAC FRAGILE DE LA LITTÉRATURE FRANCOPHONE AU CANADA
Laurent Poliquin

Les vicissitudes de la vie littéraire franco-canadienne font qu'on oublie parfois qu'elle est littérature au sens noble du terme. C'est pour le rappeler que Laurent Poliquin a réuni des textes critiques et des entretiens, tous imprégnés de cette lucidité des rapports de force d'une littérature qui tente désespérément de mieux se faire connaître et reconnaître. This collection of articles and interviews by the Franco-Manitoban literary critic and poet Laurent Poliquin brings to light the fact that the trials and tribulations of Franco-Canadian literary life often hide a literature in the noblest sense of the word, a literature that is trying desperately to be better known and recognized. (Éditions L'Harmattan, essai et critiques littéraires, 43,95 \$ papier, 296 pages, ISBN : 978-2-343-16649-0)

ISALOU

Lyne Gareau

Isabelle, une petite fille attirée par la nature, communique facilement avec les animaux. Lors d'une visite à un zoo, elle se rend compte qu'une réelle complicité s'établit entre elle et un loup. Est-elle Isabelle ou Isalou? Isabelle, a young girl drawn to nature, communicates easily with animals. During a visit to a zoo, she realizes that a real bond is created between her and a wolf. Is she really Isabelle or is she Isalou (Isawolf)? (Éditions des Plaines, roman jeunesse, 9,95 \$ relié, 100 pages, ISBN : 928-2-89611-802-1)

LOUIS RIEL, POÉSIES DE JEUNESSE, 2^E ÉDITION, COLLECTION « BLÉ EN POCHE »

Textes établis et annotés par Gilles Martel, Glen Campbell et Thomas Flanagan

Par l'entremise d'analyses historiques et littéraires des poèmes de Riel alors qu'il était étudiant au Québec, on découvre les écrits d'un jeune homme en quête d'identité, celui qui deviendra le père de la Nation métisse. This historical and literary analysis of poems Louis Riel wrote while a student in Québec reveals the writings of a young man seeking an identity, that of the Father of the Métis Nation. (Éditions du Blé, histoire/poésie, 14,95 \$ papier, 248 pages, ISBN : 978-2-92437-883-0)

LUCY JOUE AU BASKETBALL

Lisa Bowes, illustrations de James Hearne, traduit de l'anglais par Rachel Martinez
Dans ce livre illustré, Lucy et ses amis se familiarisent avec le basketball, jouent à trois contre trois et regardent un match professionnel. In this picture book, Lucy and her friends become familiar with basketball, playing three-on-three and watching a professional game. (Orca Book Publishers, album jeunesse, 12,95 \$ papier, 32 pages, ISBN : 978-1-4598-2338-9)

NOÉ ET GRAND-OURS : UNE AVENTURE EN COLOMBIE-BRITANNIQUE

Danielle S. Marcotte, illustrations de Francesca Da Sacco

Noé, le petit avion, et Grand-Ours, son pilote, partent en voyage en Colombie-Britannique. Ils ont hâte de revoir leur amie Stéphanie. Mais voilà que leur parcours se transforme en une véritable chasse au trésor. Grand-Ours and his little plane Noé set out on a trip to British Columbia. They can't wait to see their friend Stéphanie once again. But their trip soon becomes a veritable treasure hunt. (Éditions des Plaines, album jeunesse, 11,95 \$ broché, 32 pages, ISBN : 928-2-89611-808-3)

LE STATUT DE MÉTIS AU CANADA. HISTOIRE, IDENTITÉ ET ENJEUX SOCIAUX

Denis Gagnon

Cet ouvrage présente les enjeux complexes qui entourent les revendications des Métis canadiens depuis le début du XIX^e siècle. En mettant l'accent sur les processus de construction identitaire, il permet au lecteur d'aller au-delà des clichés, des stéréotypes et des idées préconçues sur ce peuple autochtone. This work lays out the complex issues surrounding the Canadian Métis claims since the beginning of the nineteenth century. By emphasizing the process of development of identity, the book goes beyond the clichés, the stereotypes, and the preconceptions associated with these Indigenous people. (Presses de l'Université Laval, histoire, 39,00 \$ papier, 308 pages, ISBN : 978-2-7637-4209-0)

Dispatches

Insights from a bookstore event coordinator

by John Toews

At first, there's the hush. Neither unbroken nor total. A few murmurs petering out as anticipation turns to attention and attendees break off their conversations mid-sentence and look toward the podium.

The faces of the audience are expectant, inquisitive. This is the moment their openness can best be harnessed, and transformed into engagement.

As an event coordinator for McNally Robinson Booksellers in Winnipeg for ten years, having hosted hundreds of events and organized thousands more, this is the magic moment for me: the time when potential hangs heavy in the air.

The position of event host is an odd one in that if one has done their job correctly, any contribution should go almost entirely unnoticed.

My role, and that of the incredible event facilitators I work with, is to prepare the space and guide people into the evening – readying them for the conversation to come and bringing them back down to earth thereafter. Setting the table and then clearing the dishes away.

Unless an audience member has arrived impressively early, the space itself should seem to have long been

in place, waiting for literary-minded buttocks to alight on welcoming plastic.

The authors who glide behind our microphones to share their books so publicly should be able to arrive with the same sense of relaxation. All physical work should have ceased by this point, and my colleagues and I should radiate a certain composed confidence or, at the very least, any fear or doubt should be scoured from our features.

Once an event is in motion, it's a matter of subtly tweaking the flow wherever possible, eliminating distractions, accommodating our speakers and guests, and ensuring a congenial rhythm that encourages focus and enjoyment.

All this might come across as somewhat clinical, but those steps are in service of a task that I find myself quite privileged to play a small role in: that of creating a space for conversation and the exchange of ideas.

With so many events a year, our audience cannot simply consist of a small group of regulars.

Therefore, another one of my favourite tasks consists of outreach, building and strengthening community connections, and maintaining the store's reputation as a community hub. There's something intensely rewarding about seeing the connections forged at our events, and also in getting to interact with

the wide number of thoughtful, curious individuals that reside in this city.

Such an engaged populace inevitably yields an ever-growing number of writers, publishers, thinkers, and artists – and draws others from across this country and beyond to within our city limits to

experience and interact with our residents. It is my great pleasure to have the opportunity to facilitate this exchange and, as one long infatuated with books, to play a small part in this culture that fascinates, infuriates, and delights me in equal measure.

"Thank you all for your attention. We'll

now start removing some unoccupied chairs from the space. This is not to rush you along, but simply to ensure that you might mingle more easily." ❧



"There's something intensely rewarding about seeing the connections forged at our events, and also in getting to interact with the wide number of thoughtful, curious individuals that reside in this city." JOHN TOEWS

"The authors who glide behind our microphones to share their books so publicly should be able to arrive with the same sense of relaxation." JOHN TOEWS

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LAURA MCKAY is a speculative fiction writer whose work leaves you wondering and your mind wandering. Inspired by the Dresden Files, her current work-in-progress brings fast-paced, thought-provoking mystery and magic to the streets of Winnipeg. Laura is also managing editor at Portage & Main Press, and she freelances on a variety of writing and editing projects.

KYLA NEUFELD is a poet, writer, and editor. She lives in Winnipeg with her husband and daughter.

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JOHN TOEWS is the Event Coordinator at McNally Robinson Booksellers in Winnipeg and an honorary member of the League of Canadian Poets.

BOOKENDS

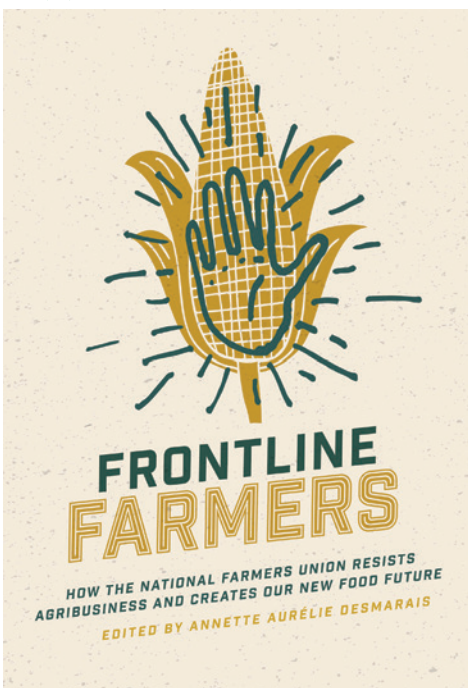
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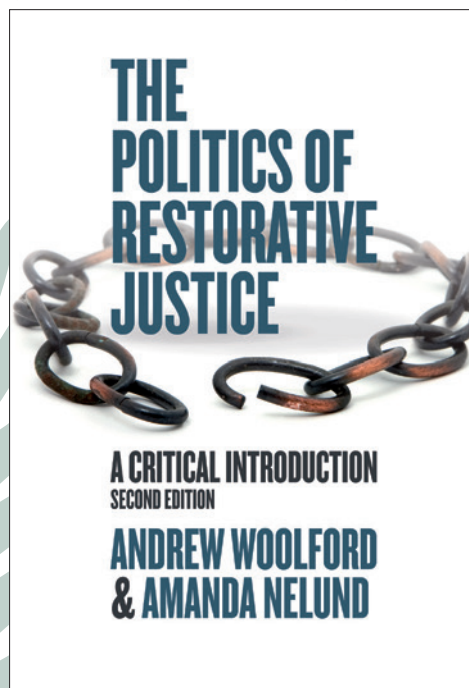
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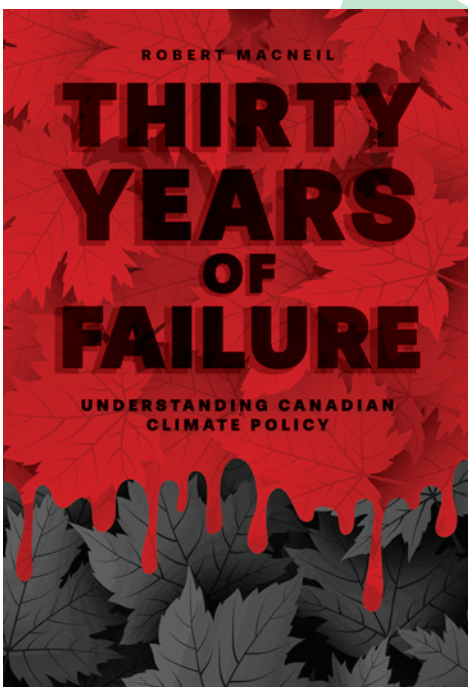
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